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VOL. 177 No. 8

NEW YORK, WEDNESDAY, FEBRUARY 1, 1950

PRICE 25 CENTS

NEW HITS SPARK BWAY ERGIT

American Film Attendance In '49 Off by 9% From Preceding Year THAN TWO WEEKS

Bearing out indications that the Bearing out indications that the film boxoffice is nearing a level-ling-off pace, Audience Research, Inc., estimated this week that attendance at the nation's filmeries in 1949 ran about 9% below that of 1948, as compared to the 13% dip between 1947 and 1948. Biggest gain recorded during 1949 occurred in the third quarter, when attendance edged slightly ahead of 1948's third quarter, but the drop resumed again during the final three months.

months.

During December last year attendance was off about 11% from December, 1948. ARI pointed out that December is typically a low in film attendance because of the preholiday lull, but that it traditionally picks up during January and February. Average number of tickets purchased weekly during 1949 was 62,000,000, lowest yearly estimate recorded by ARI since 1943. Research group noted the estimate that year was also 62,000,000 which, it said, is "still well above prewar attendance estimates."

First quarter last year was 10%

mates."

First quarter last year was 10% below the same period in 1948, with attendance continuing to saguring the second quarter, when it hit 15% below the second three months of the previous year. Third quarter attendance forged sharply shead, however, until the boxoffice (Continued on page 6)

(Continued on page 6)

Everybody Wants to Get Into Chi Tele Act Now, **Extensive Check-Shows**

Chicago, Jan. 31.

They all want to get into the act—"all" in this case meaning everyone from top names to small acts, and-the "act"-being Chicago television. So says Jack Russell, who recently completed an extensive survey for NBC-TV.

In planning and the survey is the survey for NBC-TV.

In planning an hour-long variety show for Chi origination, NBC's Jules Herbuveaux got a yawning disinterest from the major booking disinterest from the major booking agencies when he asked for talent availabilities. Herbuveaux asked Rusself, an exec of the Entertainment Managers Assn., and a v.p. of Mutual Entertainment Agency, if the smaller agents might be more cooperative.

of Mutual Entertainment Agency, if the smaller agents might be more cooperative.

Russell, using EMA stationery, surveyed agents, personal managers, performers and acts—large and small—from coast to coast. The resulting flood of mail and wires requesting specific bookings was "astounding" to Russell. At first the replies came from personal managers and independent acts, then the smaller agents. Finally the major agencies started submitting, no longer yawning, and no longer demanding exclusivity in the bookings.

Part of the "amazing desire" to appear on Chi video is thought to be helped by the considerable crit.

(Continued on page 47)

ready to negotiate smalls mise if the Russe proposal was reasonable.

He was entirely unprepared, however, for the cold-shoulder treatment he received. Day after day, while sitting in his Moscow hotel, he made efforts to contact Soviet cinema officials. But every attempt was in vain. Finally, feeling there was no more use, he made arrangements to fly back to Prague, from where he would return to the U. S.

Just one hour before the plane was to take off, a Soviet film official phoned him. He made an offer, it is reported, to take between five and 10 pix at a price of something around \$25,000 each. With

London, Paris 'Streetcar' In 1-Performance Switch

In 1-Performance Switch
Paris, Jan. 31.
With the Paris and London productions of "Streetcar Named Desire" due to play their 100th performances within a few days of each other, the two shows will mark the occasion by swapping places for one night's showing, it's reported here. Actual date is believed not set, but will probably be in mid-February.
According to plans, the London company, headed by Vivien Leigh, will play the one-night stand in English here. The same night the local troupe, with Arletty in the starring role, will give a performance in French in London.

Even a Vodka Sip **Denied MPEA By** Those Volga Boys

Washington, Jan. 31.

The U. S. film industry has received another taste of the difficulty of doing biz with Russia. Irving Maas, v.p. and general manager of the Motion Picture Export. Assn., it was learned this week, spent the entire 18 days of his recent visit to Moscow trying to make an appointment with Soviet officials, and had no word from them until one hour before he was due to plane out.

Maas was in Moscow in an effort to resuscitate the floundering deal made there by Eric Johnston, Mation Picture Assn. of America prexy, a year previous Under that arrangement, the Soviets were to purchase a minimum of 20 Yank plx at \$50,000 each.

When the Kremlin okayed Maas's request for a visa it was figured that, despite the Russians! 12 months of stalling, they were finally ready to do business. They had previously indicated they wanted to back away from the terms of the Johnston deal, and Maas was ready to negotiate some compromise if the Russe proposal was reasonable.

He was entirely unprepared, hearting and for the sold and for the contraction of the contraction of the sold and t

hits in less than two weeks, the Broadway legit season has suddenly

hits in less than two weeks, the Broadway legit season has suddenly come to life. Added to the two clicks that arrived in the preceding few weeks, they comprise exactly half of the season's 12 indicated successes.

The new hits are "Cocktail Party," "Happy Time," "Devil's Disciple," which opened as a popprice presentation at the City Center but is due to move to a regular Broadway house on a commercial basis, and "As You Like It." The successes of the previous few weeks are "Caesar and Cleopatra" and "Member of the Wedding." Perhaps significantly, half of the crop are revivals and all are straight plays. "Party" and "Happy Time" started out as immediate smashes. Both have gone clean at all performances since their premieres, with "Time" getting standees but "Party" not selling standing room. "Disciple" had a few empty seats in the low-price sections at the first few showings, but is sold out for the remainder of the two-week engagement.

"Like It" received generally favorable notices and has had a steady line at the boxoffice since the opening, primarily on the personal draw of Katharine Hepburn. However, its ultimate fate probably won't be indicated until the Theatre Guild subscription period ends.

"Wedding," which arrived in town without theatre party

ably won't be indicated until the Theatre Guild subscription period ends.

"Wedding," which arrived in town without theatre party bookings and only a small advance sale; has built steadily and last week hit the maximum possible gross, with the limit of standees at all performances. The advance sale has been climbing rapidly. "Caesar" has not reached sellout proportions, but is rolling along with a healthy operating profit and is due to pay off the production cost within a short time.

Sparked by the new clicks, business on Broadway was a bit livelier last week. The total gross topped \$700,000 for the first time since the Christmas-New Year stanza. Most shows reflected the improved (Continued on page 24)

No Welfare

No Welfare
Chicago, Jan. 31.
Relief. clients in nearby
Lake County, Ind., are protesting a decision last week
by the county welfare board.
Local agency ruled that buying a tele set was not a necessity and cut off a mother on
its list who had been drawing dependent children's relief
and who had bought a set.
Welfare clients are debating
the effects of missing "Kukla,
Fran and Ollie" and Hopalong

the effects of missing "Kukla, Fran and Ollie" and Hopalong Cassidy, many of them saying that pictures and other amuse-ments cost much more and don't please the little ones as much.

4 CLICKS IN LESS WB to Clamp Test Suit on NBC For Lucky Strike TV 'Letter' Infringement

In Film Names

Television has taken such a hold on CBS' recently-integrated radio-TV programming department that the web henceforth will not sign any Hollywood film talent for radio who does not control his own TV rights. Screen stars whose studios will not permit them on video will, of course, continue to be used for radio guest shots, as in "Lux Theatre," but none will be signed for a new radio series unless he also has full permission to double on TV.

While the idea had only recently

TV:
While the idea had only recently been formulated into a policy by CBS, it has long been adhered to, a web spokesman pointed out this week. He noted that top CBS radio stars, such as Eve Arden, Lucille Ball, J. Carroll Naish and Marie Wilson, all are freelance film players and thus will be able to do TV (Continued on page 55)

Sherwood Nixes Any FDR
Play; Can't Be 'Objective'
Robert E. Sherwood will never write a play about Franklin D. Roosevelt. He could never have the "objectivity" for such a work, he says.

The author of the Pulitzer Prize book, "Roosevelt and Hopkins," and such award-wining dramas as "Abe Lincoln in Illinois," "Idiot's Delight" and "There Shall Be No Night," who also helped to write the late President's speeches, explains that any play, particularly a historical one, requires detachment. "I'll never have that about Roosevelt," he adds.

TV Control Key

To CBS Interest

In Film Names

Entire question of whether television rights are a part of film rights to a story property—which has long plagued both the TV and film industries—may finally be settled soon. It was learned this week that Warner Bros. is contemplating a copyright infringement suit against NBC and all contemplating a copyright infringement suit against NBC and all contemplating a copyright infringement suit against NBC and all contemplating a copyright infringement suit against NBC and all contemplating a copyright infringement suit against NBC and all contemplating a copyright infringement suit against NBC and all contemplating a copyright infringement suit against NBC and all contemplating a copyright infringement suit against NBC and all contemplating a copyright infringement suit against NBC and all contemplating a copyright infringement suit against NBC and all contemplating a copyright infringement suit against NBC and all contemplating a copyright infringement

(Continued on page 55)

Bob Hope Geared To Gross as Much As 750G on Tour

AS 1506 ON 1001.

Hollywood, Jan. 31.

The forthcoming Bob Hope tour of arenas and ballparks, which is expected to gross upwards of \$500,000 for the talent end in about 45 stands, is indicative of the handicaps encountered by vaude bookers seeking to entice the upper echelon names into their theatres. Because of the financial possibilities in the large stadia and ballparks, Hope some months ago refused a \$50,000 offer from the Roxy theatre, N. Y., where he would have gone in as the highest paid performer ever to play a theatre. It's (Continued on page 55)

Mid-Winter Concert Tour

The Hour of Charm ALL GIRL ORCHESTRA AND CHOIR

Under the Direction of PHIL SPITALNY

JANUARY

Jacksenville, Fla

-Ft. Lauderdale, Fla. -St. Petersburg, Fla.

FEBRUARY

-Thomasville, Ga.

-Cordele, Ga. --^sheville, N. C. -Danville, Va.

'Looks' Held No Longer So Important For Pic Thesps; Big Talent Problem

Changing public tastes and the added impact of theatre divorcement are confronting Hollywood with new talent problems that studios must grapple with if they want to come out on top. That's the conviction of D. A. Doran, Paramount studio exec, who thinks that divorcement will speed a revamped approach to the problem of getting new faces before the cameras.

Doran believes that "good looks' Doran believes that "good looks" in players no longer carry the boxoffice wallop of past years. Moreover, because top stars "can always command their price in this market, since there aren't enough of them to go around," the added pressure for cost-saving which divorcement spells means a heightened need for Hollywood to get those new faces, particularly from the Broadway legit stage.

"We've been inclined to hold on

the Broadway legit stage.

"We've been inclined to hold on to looks as the test on star values," Doran said. "That tendency is a hangover from silent days. The public is demonstrating that talent is far more important than looks. Look at Paul Douglas, for instance. He and others of his kind have caught the public imagination."

Legit continues to produce a covey of new stars every season, and Hollywood must follow that lead, Doran declared. "Julie Harris (currently in the legit "Member of the Wedding") isn't a cover. girl ideal," he explained, "but she has what it takes at the boxoffice what it takes at the boxoffice. lywood has still to swallow

girl ideal," he explained, "but she has what it takes at the boxoffice. Hollywood has still to swallow completely this fact. Henry Ginsberg (Paramount studio chief) is alert to this idea, and we are doing our utmost to develop new people."

Doran sees a closer parallel between films and legit in other respects. For instance, the growing tendency to hire talent for a particular part. "No longer will we take on a big number of players and let them sit around," he said. "Our treatment is getting closer and closer to the theatre. Rodgers & Hammerstein don't sign up 25 players on long contracts because they will make three plays."

Divorcement has driven home the lesson that pix, like plays, "are a terrific ramble." Paramounter declared. "In the theatre, a play closes in a couple days if it's bad and there is no way of getting back an investment. On a bad picture, you really lose your shirt in the present market. You don't get back 50% of your negative cost. There are no theatres to count on to bail the studio.

"Our problem in divorcement is simply to make better films at a

count on to bail the studio.

"Our problem in divorcement is simply to make better films at a better price," he added. "I remember the days in the past when 10% of a studio's product lineup could carry a season's output. But enormous costs of films nowadays makes it impossible to pick up the losses on bad films. The public goes to an attraction these days and not to the theatres out of habit,

habit,
"Casts used to sell pictures, but not anymore," Doran opined. "If the public says it doesn't want a picture, then Garbo, Gable or anyone else won't do it any good. If the film is good and has a top cast, all the better. But it must first be good."

Doran sees divorcement many

be good."

Doran sees divorcement meaning closer liaison between the studio and the h. o. Stories must be studied and re-studied with utmost care and then handpicked. "The days of making eight pictures at \$1,000,000 apiece is non-

Decided This Wk.

A meeting of the Veterans Hospital Camp Shows board of directors slated for Friday (3) in New York will determine the fate of that organization providing entertainment to disabled vets in military and Veterans Administration hospitals throughout the country. Meeting was necessitated by the sudden announcement last week that the VHCS parent organization, United Service Organizations, was to disband as of yesterday (31) with only a skeleton force to be maintained as a nucleus for a group which could resume large-scale operations in a national emergency.

Abe Lastfogel, VHCS president, who is also William Morris Agency general manager, came east late last week to take part in the deliberations as to whether there's the possibility of continuing the organization.

USO'S demise came suddenly.

liberations as to whether there's the possibility of continuing the organization.

USO's demise came suddenly. As a matter of fact, VHCS was notified several weeks ago that a USO board meeting would be held Saturday (4) to formally admit VHCS as a member agency of the USO. Friday's meeting was originally slated for the purpose of passing a resolution accepting the USO's bid to elevation of that body as a member agencies include Young Men's and Young Women's Christian Assns., National Catholic Community Service, Jewish Welfare Board and Salvation Army.

USO has been in operation since 1940, when it took over from the Friends of the Army and Navy, which was organized to entertain draftees. USO-Camp Shows was formed as a separate corporation to service the training camps as well as war theatres all over the world. At the conclusion of the war, VHCS took over USO-Camp Shows' function with jurisdiction confined to entertainment in hospitals.

VHCS has sufficient funds to

pitals.
VHCS has sufficient funds to last until the end of March.

PARNELL SETS H'WOOD NAMES FOR LONDON

HAMED FUN LOUNDUN
Hollywood, Jan. 31.
Val Parnell, managing director
of the Moss-Empire theatre circuit
of Great Britain, and his wife are
en route to Miami, from where
they plane to London Feb. 7. While
in Hollywood, Parnell, who books
acts for the Palladium theatre,
London, inked Abbott & Costello,
Danny Thomas, Tony Martin and
Jimmy Durante for vaude appearances. It's understood that Red
Skelton and Evelyn Knight were
also pacted.

Skeiton and Evelyn Knight Were also pacted.

Whole roster of talent was booked via the William Morris agency, although Eddie Sherman's Abbott & Costello booking will be handled on a split-commission basis under Sherman's old contract.



WILL MAHONEY THE INIMITABLE
Starting 1'cb. 9
THE FLAMINGO, LAS VEGAS Direction
ASSOCIATED BOOKING CORP.

Amus. Hit by Plan To Up Taxes For 119G-or-Over Cos.

Washington, Jan. 31.

One indication of where and how the Administration's new tax program is expected to hit show business came over the weekend when it was disclosed that the proposals will ask increased tax rates for all corporations earning \$119,000 and more a year. This would affect all but the very small independent film producers, and would hit the large legit producers, exhibitor chains, large radio stations and nets, and various other branches of entertainment.

Hearings open Thursday when Secretary of the Treasury John Snyder will take the stand to tell the House Ways and Means Committee what the Administration would like to have in the way of new tax legislation. The program is not expected to include a reduction in the 20% bite on nitery tabs. However, the film industry in particular—through Council of Motion Picture Organizations—is expected to make a strong and unified plea at the hearings to have the levy cut back to the prewar 10% rate. Abram F. Myers, chairman of the COMPO committee on taxation and legislation, met last Friday with D. C. reps of the newsreels at the headquarters of the Motion Picture Assn. of America. Myers explained how the reels could help the tax cut drive, largely following the lines of his discussion with newsreel editors in New York.

Not Even a Souvenir!

Not Even a Souvenir!

For three months Daily Variety mugg Mike Kaplan lugged 70 pounds of recording equipment, a camera and a typewriter around Israel to fulfill radio and magazine commitments. He lost 25 pounds in the process, but acquired 26 tape recorded 15-minute programs, 1,000 pix and several notebooks containing quotes from the hundreds of people he talked to while roaming the tiny country.

Unable to carry it through Europe with him, Kaplan shipped the recorder, tapes, negatives and notes home, accompanied by book material he had been working on before leaving the U.S. He hasn't seen the stuff since—it was lost in transit somewhere between Naples and New York. The loss probably makes Kaplan the first person to spend three months in Israel and return without even a snapshot to remember the trip by.

Chi for Carson Unit Los Angeles, Jan. 31.

Ingrid's 'Stromboli' Gets Going-Over After Sneak Preview on the Coast

M-G Eyes Chevalier

Hollywood, Jan. 31.
Metro is dickering with Maurice
Chevaller for latter to take a role
in its upcoming filmusical, "Ameri-

can In Paris."

Pic's title is based on a George
Gershwin composition, and will
include many Gershwin numbers.

4 Theatres Included In New Facelift Plan For Times Square Area

One of Broadway's most important blockfronts is in for a facelifting that will give the entire Times Square area a new appearance, Robert W. Dowling, prez of City Investing Co., disclosed this week. The change will be made in the property on the west side of Broadway between 45th and 46th streets and part way up the block on the two side streets.

Four theatres, all belonging to

on the two side streets.

Four theatres, all belonging to CI are included in the area. They are the Astor and Victoria on Broadway, the Fulton on 46th street and the Bijou on 45th street. Since the other three have all been recently remodeled, the only interior to be renovated will be that of the Astor.

Street level will be marked by new store fronts of a uniform appearance, in place of the present varied facades. Old-fashioned offices over the theatres will have their windows hidden by the sweeping new structure erected in front of them. front of them.

Dowling refused to estimate Monday (30) how much the change will cost. He said it will be started as soon as various architectural designs have been studied and a satisfactory one agreed on.

satisfactory one agreed on.

The change is a much less expensive version of Cl's original postwar plan for tearing down the four houses and adjoining properties and erecting a new building with modern theatres. That was scrapped as being too costly during the present era of high building charges. The present plan is a temporary substitute, with Dowling still aiming eventually to put up a new structure.

CI prexy said that he is also still

CI prexy said that he is also still planning two new 1,500-seat legit houses in another part of the Times Square area. Company owns the ground for one and is attempting to buy property closes by to erect the other at the same time. Dowling said he expected that work wouldn't begin for at least

TRAFFIC LAW WOULD NIP TV IN AUTOS

Albany, Jan. 31.
Legislation to ban television sets in automobiles is under consideration by the New York State Senate under an amendment to the traffic law introduced by Sen. Thomas C. Desmond. Bill would make installation of a video receiving set in any motor vehicle a misdemeanor punishable by a fine.

Several other legislators have

Several other legislators have also introduced amendments to the penal law affecting obscene shows, phonograph disks and printed matter. New bills would change the offense from a misdemeanor into a felony, with penalties upped to imprisonment of two-and-a-half to five years and fine of not more than \$5,000.

RKO execs aren't sure whether they're glad or sorry about the unusual news coverage given last week to a sneak preview of "Stromboli" at a Long Beach, Cal., theatre. The "sneak," which didn't preve much of a secret, resulted in a United Press story that gotconsiderable front-page space in the New York World-Telegram and many other papers throughout the country.

country.

Unfortunate, so far as RKO execs are concerned, is that considerable opinion on the plc—most of it unfavorable—was quoted in the story as having come from the audience, the theatre manager, an RKO studio official and a newspaperman. Since the film won't be tradeshown in the 31 exchange areas until Feb. 14, RKO is disturbed about the premature opinion-airing.

On the other hand, considered

premature opinion-airing.

On the other hand, considered highly encouraging is the fact that there is enough interest in the Ingrid Bergman-Roberto Rossellini film to merit a story by UP on its trunk wires throughout the country and the front-paging of it by so many papers. That is seen as indicating a great public curiosity about the film, and RKO sales exces have known ever since "Stromboli" was privately screened for them several weeks ago, that it is on this curiosity appeal that the film's ultimate gross hinges.

Viewed as the most damaging

recently remodeled, the only interior to be renovated will be that of the Astor.

Revision which Dowling is planning will put a facade on the four theatres that will give them the sweeping appearance of being all to no building. It will go from sidewalk to roof and provide tremendous billboard space for advertising the attractions in the houses.

Street level will be marked by new store-fronts of a uniform appearance of the services of the most damaging statement in the UP story was the purported quote from the unnamed studio exec: "I thought it was one of the finest things ever done. But it's going to be hard to sell. It's a 20-minute travelog of Stromboli in an 89-minute film. When things get dull, they throw in a little sex. They can't sell it as sensational, though. It's definitely not another 'Outlaw.'"

Palmer Waslin, manager of the theatre, was quoted as saying "There was a lot of enthusiasm when the name came on the screen, but the picture wasn't accepted too well. There's a lot of Italian in it."

Came to See Western

UP pointed out that the audience had come to see a western and thus wasn't the perfect setup for this type of thing and that the "picture probably would get a better reception in big city art theatres."

World-Telegram headlined the yarn: "Ingrid's Film 'Stromboli' Proves Flop at Preview." New York Journal-American's head was: "Call Ingrid Sexy, 'Stromboli' Dull" Dull.

Daily Variety in Hollywood published a review of the pic last Thursday (26) under the explanation that it is not the publication's custom to review films before a final release print is ready and that "sneak" previews are ignored. If is departing from that custom in this case, however, the paper said, "because the making of the picture was attendant with an international scandal. but these occurrences caused a news service to cover a showing in Long Beach and flash nationwide the opinions of unnamed executives and exhibitors. A member of this newspaper's staff attended the Long Beach sneak's because of his personal interest. He was not assigned to review it. If further editing changes the film materially, Daily Variety will review it again." Daily Variety in Hollywood pub-lished a review of the pic last

the film materially, Daily Variety will review it again."

The review stated that "Stromboli" "hits a peak in artistic triumphs. Direction, acting, photography, music—all technical credits—are of the very highest calibre. Only seeming failure to be connected with the film as of today will be the one where it really counts—at the boxoffice—for the picture makes no bids whatsoever toward commercialism. From an artistic standpoint, Ingrid Bergman gives one of her finest performances. As her co-star, Mario Vitale is limited due to the fact that he does not understand English Remaining thesp jobs are little more than bits, tending to give realism to the film."

Rolling in Dough

Rolling in Dough

Mexico City, Jan. 31.

Joselito Rodriguez, pic producer, stelling the film trade of his stelling the picture's better ingredients: the stirring volcano sequence, an actual fishing expedition, a gener ous amount of sex and many travelog-like shorts of the camera is there to be actual fishing expedition, a gener ous amount of sex and many travelog-like shorts of the camera is there to be actual fishing expedition, a gener ous amount of sex and many travelog-like shorts of the camera is there to be actual fishing expedition, a gener ous amount of sex and many travelog-like shorts of the camera is there to be actual fishing expedition, a gener ous amount of sex and many travelog-like shorts of the camera is there to be actual fishing expedition, a gener ous amount of sex and many travelog-like shorts of the camera is there to be actual fishing expedition, a gener ous amount of sex and many travelog-like shorts of the camera is there to be actual fishing expedition, a gener ous amount of sex and many travelog-like shorts of the camera is there to be actual fishing expedition, a gener ous amount of sex and many travelog-like shorts of the camera is there to be actual fishing expedition, a gener ous amount of sex and many travelog-like shorts of the camera is there to be actual fishing expedition, a gener ous amount of sex and many travelog-like shorts of the camera is there to be actual fishing expedition.

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PAR'S \$28,000,000 IN THE BANK

Some British Quota Needed to Protect SEE \$20,000,000 MPAA Higher-Ups to Give Lowdown Anglo Industry vs. Itself-Korda

By HERB GOLDEN

The British quota could be lowered considerably without making any practicable difference now to British producers. Sir Alexander Korda told Vaniery in New York last week. Producer added, however, that the quota should not be removed entirely because "it is necessary to protect the British industry against itself."

"Abolition of the quota would be very harmful," he explained in answer to a query on the effect of such action. "We must have some quota fo protect the British industry against itself. If there were no quota, independent producers in England would be out of business because they couldn't get their product played on the circuits.

"The major circuits," Korda went on, "would play the films of their associated production companies and give all the rest of their time to American pictures. We wouldn't have a chance."

(Of the three major British circuits, two—Odeon and Gaumont-British—are owned by J. Arthur Rank. The third, Associated British, is likewise tied up with a production company and is partly owned by Warner Bros.)

"Why shouldn't the British circuits prefer to play British product rather than American if the (Continued on page 18)

'Sword' Controversy Ends In Britain With Exhibs Withdrawing Squawks

London Jan 24.

Exhibitor objections having been withdrawn, the controversy over Universal-International picture, "Sword in the Desert," is over for the time being. The pic opens for a season at the New Gallery on Feb. 2 and will probably follow on release on one of the Rank circuits.

release on one of the Rank circuits.
On its original, press screening last August, the film was criticized for its glorification of Jewish terrorists and was consequently not regarded as suitable by the Cinematograph Exhibitors Assn. A recent viewing panel set up by the CEA agreed a few days back, however, that as the Palestine campaign was over and virtually forgotten, the ban should not be maintained.

Breaks Haifa Record
Tel Aviv, Jan. 24.
"Sword in the Desert" (U), which opened last week at the Armon theatre in Haifa, has broken all existing records in this country. The picture, which deals with the Israeli fight for independence and the illegal immigration during the (Continued on page 24)

Mrs. Goldwyn Subs For Mate as Speaker

For Mate as Speaker

Samuel Goldwyn's wife, Frances, proved such a success in her maiden effort at speechmaking Monday (30) that she had another engagement by the following morning, and she'll probably take on further dates this week. Her initial talk was the result of a last-minute substitution when her husband came down with a virus infection. With Goldwyn unable to go to Boston to accept a scroll from the Women's City Club at a luncheon there Monday, Mrs. Goldwyn was pressed into service. The couple have been in New York on a publicity mission for "My Foolish Heart."

Although Mrs. Goldwyn is a formate of the success of the service of the couple have been in New York on a publicity mission for "My Foolish Heart."

Heart."

Although Mrs. Goldwyn is a former actress (Frances Howard), she had never before made a speech. Her talk in accepting the scroll and in answering femme questions about Hollywood won a great response. As a result, with her husappeared in his stead on the Betty Appeared in his stead on the Betty Crocker network radio show. She's close watch on it, has been on the expected to go on filling his dates for the rest of the week.

Morros Straightening Out His Dialect in Moscow

Paris, Jan. 31.
Film producer Boris Morros is currently in Moscow. He telephoned friends here from the Rusphoned friends here from the Russian capital saying that he is closlng a deal for the sale of educational films. He expects to be back
here next week.

Producer has a family in Russia,
including two brothers who are
high in the Soviet hierarchy.

SEE SKOURASES SPLITTING UP IN DECREE

Spyros Skouras, prez of 20th-Fox, and Charles P. Skouras, Na-tional Theatres chief, may be per-mitted to go their separate ways in a splitup of the company into pro-duction-distribution and theatre wings. High-level talks between

a spitup of the company into production-distribution and theatre wings. High-level talks between 20th toppers and Dept. of Justice officials, already held in Washington, are believed to have set this pattern in anti-trust decree which would include ironclad provisions against interlocking control.

Agreement in principle is said to have been reached in a 20th offer setting the pattern for a decree Announcement by 20th this week of imminent divorcement talks adds credence to insider reports that important theatre interests of the Skouras brothers need not be unloaded. In this regard, both Charles and George Skouras, third member of the clan, have no intention of selling their lucrative theatre holdings.

Talks with the Government on a workshop level commence immediate after inting of a Warner.

Talks with the Government on a workshop level commence immediate after inking of a Warner Bros. decree. Government discussions with Warners are fast nearing the windup. Only a scattering of divestiture questions on individual theatres remain to be worked out. There is a possibility that the 20th dickerings may wait the return of Phillip Marcus, ass't. U. S. attorney in charge of the decree section, from the Coast within two weeks.

Charles Skouras was in Washington last week with the Fox-West Coast attorney, John Bertero, to iron out a number of theatre partnership splitups. Skouras also (Continued on page 18)

CHAPLIN STILL ANXIOUS TO SELL UA STOCK

Charles Chaplin, currently in New York, has been telling his friends there that he is still an-xious to sell his United Artists stock. Chaplin is co-owner of the distribution company with Mary Pickford

Chaplin has mentioned no price, but he previously had been reported seeking \$2,000,000 for his share of UA holdings. It is believed he might take even less if a buyer could be found with whom a satisfactory deal could be worked out.

His principal difficulty is that Miss Pickford doesn't want to sell, her shares. That means that the buyer of Chaplin's holdings would necessarily have her as a partner. Any potential purchaser wants to have a clear right to run the company as he sees fit without consultation with a partner.

MORE TO COME

Before many months are up, the new Paramount production-distribution company will have a grandslam total of \$48,000,000 in cash deposits without a single bank loan or other outstanding obligation against it. Already jokingly referred to by its own top brass as the "Paramount Bank & Trust Co.," Par will be in the most liquid condition of any film company in the industry's history.

That conviction was expressed this week by a company spokesman who disclosed that Par now has \$28,000,000 in cash. When the company closes for the sale of its class "B" DuMont television stock in current negotiations and also sells its Times Sq. homeoffice building, Par will have another \$20,000,000, exec noted.

Company is getting set to launch

Par will have another \$20,000,000, exec noted.

Company is getting set to launch new dickerings for sale of the building, which also houses the showcase flagship of United Paramount Theatres. It expects a price in the vicinity of \$9,500,000-\$10,000,000 on sale of the building. When the DuMont and building sales are made, Par's cash treasury will almost equal the total price (Continued on page 22)

Majors to Put Up 75G to Finance **Oscar Awarding**

Reversing previous decision to withhold support of the annual awards given by the Academy of Motion Picture Arts & Sciences, board of the Motion Picture Assn. of America voted yesterday (Tues.) to give financial backing to this year's Oscar presentations. New decision was taken on the recommendation of Hollywood studio execs of the major companies which will put up \$75,000 for the presentations on March 23.

Hollywood production chiefs are responsible for bringing the change

Hollywood production cniers are responsible for bringing the change in prexies' viewpoint; chiefly by emphasizing the world recognition accorded academy presentations and potent commercial value to the entire industry. Producers (Continued on page 55)

To Hollywood on Industry's Status

Metro Votes March 23 On Mayer, Rubin Pacts

Metro has set March 23 as the date of its annual stockholder meeting when the company will call for a show of hands on proposed new employment tickets for Louis B. Mayer, M-G first veepee, and J. Robert Rubin, veepee and general counsel. Meet had been originally slated for Feb. 23 and then postponed.

originally slated for Feb. 23 and then postponed.

Board meet to be held within the current week is expected to approve the proxy statement and rule that stockholders of record Feb. 7 be entitled to vote.

SAMSON' GETS \$1,000,000 IN **1ST 15 DATES**

"Samson and Delilah," on which much of the industry has a sharp eye peeled because of its high negative cost and the big-money pub-ad campaign put behind it, appears to date to be justifying the Paramount expenditure. It will have piled up by today (1) better than \$1,000,000 in b.o. gross in its first 15 engagements.

Coming into the field with considerable less fanfare than the Cecil B. DeMille epic, but continuing to prove a surprise whirlwind at the wickets is Republic's "Sands of Iwo Jima." It appears certain to do almost \$3,000,000 in domestic rentals, which will make it easily the biggest grosser in Rephistory. "Samson and Delilah." on which

history.
"Samson" cost slightly over
(Continued on page 22)

Deutsch Aides Schary
Hollywood, Jan. 31.
Armand Deutsch is serving as part-time executive assistant to Dore Schary at Metro. Meanwhile, he also is working on production of "Right Cross."
Deutsch fills in on job until Schary replaces Mary Rechner, who leaves post as Schary's assistant to marry radioite Bob Hawk.

National Boxoffice Survey

Biz Continues Uneven But 'Samson' Smash Topper With 'Iwo Jima' Wow 2d; 'Battleground' 3d

shows enough strength to capture looms big in N. Y.
seventh. "Red Shoes" (EL), "South (Complete Boxoffice Reports on Sea Sinner" (U) and "All King's Pages 10-11.)

Biz Continues Uneven But 'Samson Smasn 10pper With 'Iwo Jima' Wow 2d; 'Battleground' 3d

Firstrun business continues currently sluggish with severe storms in one sector and extremely mild weather in others cutting into trade. Despite this, "Samson and Delilah" (Parl, "Sands of Iwo Jima" (Repl. and "Battleground" (M-G) continue smash. And these three pix are slugging it out for top laurels, with total business fairly evenly divided among the trio.

"Samson" is pushing into first place as a result of terrific showings in some eight big key cities covered by Variery. Besides hanging up a new record in Denver, Cecil B. DeMille opus currently nowhere is dropping below a big classification.

"Iwo Jima" will wind up in second position, several holdover and extended-run sessions cutting into its total take, "Battleground" is finishing up in third, same as last week.

""Folish Heart" (RKO) will take fourth money with uniformly strong showings in about five keys.
Fifth spot goes to "Eiffel Tower" (RKO), just being launched this stanza.

"Ambush" (M-G) is taking over sixth slot white "Mrs. Mike" (UA) shows enough strength to capture seventh. "Red Shoes" (EL, "South Sea Sinner" (U) and "All King's" lagd; 'Gol) is low by low of the modest in K.C.

"Pinky" (20th), big in Louisville, shapes socko in Indianapolis. "Fallen Idol" (SRO), okay in Frisco, looms big in N.Y.

(Complete Boxoffice Reports on Pages 10-11.)

Hollywood studio personnel will get another inside view this year of the fiscal status of the industry, with particular regard to quota and financial restrictions abroad. Eric Johnston and other Motion Picture Assn. of America officials will journey to the Coast in mid-March for presentation of the data.

the data.

Sessions will be similar in all respects to those instituted last year. At that time there was a meeting of 110 top studio execs, at which the Johnstonites presented the factual material. This was followed up with visits by the MPAA group to each of the studios, where large numbers of employes were invited to hear some of the same data.

Idea will be the same this year

Idea will be the same this year as it was in 1949—to impress on Hollywood the need for buckling down and holding costs to a minimum in light of market conditions in this country and abroad. Last year's sessions are considered to have had a very beneficial effect, as reflected in cost figures of all the studios.

the studios.

Johnston is credited with conception of the idea as a means of enlightened employe (and exec) relations. At last year's powwows, (Continued on page 47)

Pa. Undertaker Drops \$4,000,000 Damage Suit On 'Miracle' After Exam

Raymond Polniaszek, Glen Lyon, Pa., undertaker, who sought to smack 13 film companies, circuits, smack 13 film companies, circuits, radio networks, sponsors and book publishers with a total of \$4,000,000 in damages for claimed libel in Russell Janney's "Miracle of the Bells," has dumped all 13 actions after a court bout with the first on the lineup. Polniaszek took it on the chin in the New York supreme court last week in a three-day trial in which he was gunning for \$750,000 damages against Janney, (Continued on page 54)

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Television

'Iwo Jima' Storms Jan. B.O. Heights, Town' 2d, 'Samson' 3d, 'Outlaw' 4th

"Sands of Iwo Jina the boxoffice champ in January despite some of the toughest sort the boxoffice champ in January despite some of the toughest sort of competition not only from "On the Town" (M-G) but also "Samson and Delilah" (Par). Reports on business in some 24 representative key cities from Variety correspondents show that the U. S. Marine Corps opus was a sensational winner landing in first place two weeks running after capturing second position the other two weeks. Pic seems sure of being the biggest Republic grosser to date.

War picture and spectacles roared to the front last month, with other type productions taking a back seat. This, however, did not prevent three comedies from finishing among the top eight business-getters, nation-wide. "On the Town" was one of these, taking second place, though winning top laurels the first two weeks in January. One of these weeks, of course, did \$177,000, all-time high at the Music Hall, N. Y. Picture then slipped off.
"Samson, which gives every sign

"Samson, which gives every sign of soaring to boxoffice heights once it gets out on more extended distribution, climbed to third nationtribution, climbed to third nationally by dint of its showing for the final two weeks of the month. In actual money, it was quite a ways behind both "Jima" and "Town." However, the final two January weeks were marked by some sensational showings.

"The Outlaw" (RKO) copped fourth place with launching of the

"The Outlaw" (RKO) copped fourth place, with launching of the Jane Russell starrer on widespread scale by RKO proving a boxoffice phenomenon. Film had been around in many keys, some places having had the pic twice previously. The Howard Hughes production wound up in fourth, third and fifth slots during the month. In a majority of (Continued on page 18)

SEE ASCAP CONSENT BARRING EXHIB FEES

When the new consent decree comes down in the Government anti-trust case against the American Society of Composers, Authors & Publishers, it will bar the future collection of license fees from exhibitors via seat taxes or other direct means. According to an authoritative, source, any income derived by ASCAP from music used in films will come solely from the production end of the business.

Negotiations between ASCAP negotiations between ASCAP and the Dept. of Justice are now nearing their end and a decree will be inked within the next couple of weeks, it is understood. Horsetrading has been going on now for the past six months.

Brotherhood Week Gets Star Radio Bally

Gets Star Radio Bally
Film stars with their own radio airers have been lined up by Ted Gamble, film division chairman of the Brotherhood Week drive. to pitch for observance of the yearly event, Feb. 19-26. Already corralled to plug the week on their programs are Bing Crosby, Bob Hope, Edward Arnold, Lucille Ball, Eddie Cantor, Jack Benny, Dennis Day- and Groucho Marx. Additionally, pic stars will talk up the week in guest appearances on outside shows.

New York Advertising Agency Ad council is also making time available on such radio shows as "Cavalcade of America," "The Greatest Story Ever Told" and "The Catholic Hour." Commentators and disk jockeys will plug the week with spot announcements.

Rodgers Due Back

January Golden Dozen

- 1. "Sands of Iwo Jima" (Rep).
 2. "On Town" (M-G).
 3. "Samson-Delilah" (Par).
 4. "The Outlaw" (RKO).
 5. "Inspector General" (WB).
 6. "Prince of Foxes" (20th).
 7. "Battleground" (M-G).
 8. "Great Lover" (Par).
 9. "The Heiress" (Par).
 10. "Adam's Rib" (M-G).
 11. "All King's Men" (Co').
 12. "Holiday Affair" (RKC).

Kreisler Heads **Advisory Group**

shorts sales manager for Universal, was named this week as exec director of the Motion Picture Assn. of America's new advisory unit for foreign films. He takes over today (Wed.) to work with MPAA foreign veepee John G. McCarthy on the unit, which will function as a consultative service to foreign producers seeking markets in the U. S.

On Foreign Pix

U. S.
Detailing reasons for formation of the unit yesterday (Tues.), Mc-Carthy referred to the broad economic issues involved, explaining the U. S. must import more from debtor nations to "rectify the maladjustment in foreign trade." Unit is also expected to embody considerable public relations aspects to help ease restrictions and quota laws set up against American films in foreign markets. Many such relaws set up against American hims in foreign markets. Many such restrictions originate with local producers who, McCarthy said, "sometimes think there is a conspiracy afloat to exclude their films" from American screens. New MPAA unit, in helping them gain a foot-(Continued on page 20).

Minority Stockholder Suit vs. Col. Deferred

Minority stockholder suit brought in N. Y. Federal court last March against Harry Cohn, Jack Cohn, Columbia Pictures Corp. and its board of directors by David Cohn ino relation) was discontinued last week at the request of the plaintiff's attorney, Sol A. Rosenblatt. In tossing out the action, Federal Judge Sidney Sugarman dismissed it without prejudice to renewal. Explanation for the suit's withdrawal, according to Rosenblatt, is that David Cohn's complaint will be consolidated with actions to be filed shortly by other minority stockholders. Original proceeding protested a \$300,000 insurance benefit which prexy Harry Cohn was awarded by the company board allegedly as an inducement to renew his contract. to renew his contract.

to renew his contract.

By handing Harry Cohn the insurance policy, stockholder Cohn charged, the board members "abused their trust" and "violated their fiduciary duties by permitting themselves to be dominated by Harry Cohn." Move toward bringing a consolidated suit comes as no surprise since a number of dissident shareholders have threatened to test the validity of prexy Cohn's pact in the courts.

Selznick. Deneau In '3d Man' Coast Huddle

Sidney Deneau, general sales-Rodgers Due Back

Metro sales veepee William F.
Rodgers is scheduled to return to
the homeoffice next Monday (6)
after vacationing in Florida since
mid-December. M-G prez Nicholas
M. Schenck, meanwhile, left New
York over the weekend for his annual Florida vacation.
Rodgers will spend only about a
week at his desk before heading
for the Coast. There he'll look at
new product and plan M-G's releasing schedule for the three
months starting May 1. Company's
releases for the first four months
of 1950 have previously been announced.

Sidney Deneau, general salesmanager of Selznick Releasing Organization, planed to the Coast
weekend to confab there
with David O. Selznick on release
plans for "The Third Man." He
will also see Fox West Coast officials on a deal for the pic,
reluxing at the end of this week.
Paul MacNamara, former Selznick publicity-advertising chief,
now handling special promotion on
"Man," arrived in New York from
the Coast last week for huddles
with pub-ad topper Robert Gillham. He'll be east for a few more
days.

Rep.'s 50c Divvy

Carrying through on its renewal of dividend payments on preferred stock, Republic's board has declared a 50c. per share divvy on the stock. Payment will be made April 1 to stockholders of record, March 10.

March 10.

Issue calls for cumulative dividends of \$1.00 yearly at 25c. quarterly. Declaration of the current 50c. per-share melon leaves Rep in the hole for only 25c. per share on back payments.

RKO Sells Two Cincy Houses to Libson-White **Under Consent Decree**

Under Consent Decree

Still stymied on its big partnership interests, RKO theatre chain this week took one more step towards carrying out the requirements of the consent decree when it closed with Robert Libson and Maurice. White for the sale of two RKO downtown houses in Cincinnati. Duo are taking over the Shubert and Capitol theatres forthwith after inking a deal with the major for the purchase of leaseholds to the two flickeries for a reported figure in the neighborhood of \$100,000.

Meanwhile, RKO biggies, headed by Malcolm Kingsberg, circuit topper, are pushing talks with Walter Reade, Jr., and George Skouras in another attempt to hit on a formula for dissolution of partnership holdings. Reportedly, Serge Semenenko, exec veepee of the First National Bank of Boston, is acting as liaison in the talks.

Unless the confabs result in a peace pact within the next couple of weeks, it's understood that RKO will probably file suits to dissolve the companies operating the disputed theatres. In the case of Reade, chain is the Trenton-New Brunswick Theatres. Such an action calls for the appointment of a receiver, liquidation of all properties and distribution of all properties and distribution of the ultimate cash proceeds.

Time for RKO to complete the dissolution of all partnerships expires Feb. 16. On that date, if the joint ventures are not completely broken up, RKO must have either brought the dissolution suits or come forward with some plan which would bring about the liquidation objective.

By selling its Shubert and Capitol in Cincy, RKO is left with four

dation objective.

By selling its Shubert and Capiby selling its Snubert and Capi-tol in Cincy, RKO is left with four downtown theatres and three nabes. Three of these are owned outright by the company. None of these must be sold under the decree and the company has no plans for their disposition.

Libson and White operate theatres in the Ohio territory.

Grace Rosenfield Exits As Roach Rep. to Solo

As Koach Kep. 10 3010
Grace Rosenfield has resigned as eastern rep for Hal Roach after 18 years' association with the producer. She is planning to open her own office in New York to handle sales and publicity for indies.

The only femme sales rep in the biz, Miss Rosenfield got her start with 'Henry Ginsberg, now Paramount v.p. in charge of production, and joined Roach when Ginsberg became associated with him. Roach has made no new films in recent years, and Miss Rosenfield has been handling reissues and subsidiary rights.

Film Companies Among War-Loss Claimants

Washington, Jan. 31.

Film companies whose foreign branches were lost, seized or damaged during the war are expected to be among the businesses supplying information to the War Claims Commission. The Commission has begun, to distribute questionnaires about losses of property as well as personal injury and detention arising out of the war in Europe and the Pacific. WCC is gathering information for a report to the President and Congress.

"The questionnaires," it was ex-Washington, Jan. 31.

dent and Congress.

"The questionnaires," it was explained, "are not claims, but the information obtained from them will serve as the basis for recommendations for amendments to the present law. The WCC has no authority at this time to accept personal injury or property loss claims, or claims from American civilians interned in Europe or on the mainland of Asia." Claims will eventually be paid from liquidated enemy assets.

Goldwyn Gets His Space

Samuel Goldwyn's knack for grabbing off space through his perennial forays against exhibs clicked on schedule again this year. Celebrating his arrival east last week, the indie producer cuffed the ears of exhibition in general and those of the Fox-West Coast chain in particular. While the Goldwyn bid for attention was a reprise on his usual late-winter blasts against exhibition's "lack of cooperation and foresight," it copped coplous news stories and a rise-to-the-bait by Samuel Pinanski as prez of the Theatre Owners of America.

Pinanski issued a blast this week marveling at Goldwyn's "amazing lack of an intimate knowledge of existing conditions in the industry" and saw the assault as most untimely in view of the present attempt to present a united industry front to the public via the Council of Motion Picture Organizations. It was "regrettable." Pinanski said, that Goldwyn should use a dispute with one exhibover business terms as the basis for a broadside attack on exhibition.

Paradoxically enough, the one man singled out by Goldwyn for

Paradoxically enough, the one man singled out by Goldwyn for his attack, Charles P. Skouras, National Theatres chief, sidestepped the publicity with a "no comment" rejoinder to Goldwyn's exhib baiting.

Myers, Johnston to Set Industry Pace in Pitch vs. 20% Admish Tax

Public Response Heartens Leaders In 20% Tax Fight

With the fight against the Fed-With the fight against the Federal admission tax getting underway on the customer level this week, industry leaders have been heartened by the widespread public response to the moves made by the tax committee of the Council of Motion Picture Organizations. New York exhibs, who were the first to distribute COMPO's propaganda over last weekend, report that an average of seven out of 10 patrons are signing the lobby petitions and agreeing to mail postcards to their Congressional rep.

cards to their Congressional rep.
The unexpected and unprecedented response caught many theatres with shortages of the printed material. The initial printing of 20,000,000 patrons cards were rapidly exhausted by demands of exhibs in New York and outlying areas. Herman Robbins, National Screen Service prexy, who is handling distribution of the COMPO matter, ordered an additional run of 10,000,000 cards to fill national requirements.

of 10,000,000 cards to fill national requirements.

Among the most unusual features of the tax repeal fight is that it is being carried on without a "slush fund." COMPO itself is spearheading the whole fight on the (Continued on page 24)

Europe to N. Y.

William Andrew Blackett Rosalie Crutchley John Dodsworth Peter Jones
E. J. Kennedy
Alison Leggatt
Tove Maes
Emil Oswald
Sam Seidelman

N. Y. to L. A.

Ethel Barrymore Joseph Bernhard Steve Broidy N. A. Bronsten Kitty Carlisle Sidney Deneau Angus Duncan Rolf Gerard
Arnold Grant
Moss Hart
Tom Hicks
Bob Hope
Lisa Kirk
Ken Kling
Harold Mirisch
Jackie Robinson
David Saxon
Frederick B. P. Weill
Robert Wells
John Wildberg Rolf Gerard

Columbia Expands

Hollywood, Jan. 31:
Columbia will add 52,000 square feet of floor space and 82 new offices to its studios with the opening of its new four-stration building, now nearing completion. In addition to offices, the building will contain two projection rooms in the basement.

New quarters will house all of Columbia's studio operations, now being conducted in rented space off the lot.

Washington, Jan. 31:
Abram F. Myers, board chairman of National Allied, and Eric Johnston, prez of the Motion Picture Assn. of America, will pitch for a repeal of the 20% Federal admission tax when the House Ways & Means committee holds its hearings in February. Gael Sullivan, exec director of the Theatre Owners of America, has been invited by Myers to testify, and will probably ably do so. Ellis Arnall, head of the Society of Independent Motion Picture Producers, is also likely to put in an appearance.

In all, probably a half-dozen in-

In all, probably a half-dozen in-dustry leaders will take the stand. Current strategy is to limit the number to six or seven rather than-flood the committee with witnesses. One company prez, possibly Spyros P. Skouras, 20th-Fox skipper, and one studio biggie will be drafted for the added witness chores:

Meanwhile, Sullivan intends to poll about 200 exhib members of TOA within the next week to determine whether they would be willing to pass on any tax-saving to the public. That is one of the questions which the solons will no doubt shoot at those appearing before the Houise committee.

Hearings are stated to begin

fore the House committee.

Hearings are slated to begin Thursday (2) but it is more than likely that they will be postponed for some time later in the month.

Mo.-Illinois 20% Fight
St. Louis, Jan. 31.

More than 100 members of the Motion Picture Theatre Owners of Eastern Missouri and Southern Illinois last week, at a regional meeting at Poplar Bluff, Mo., were urged by Tom Edwards, prez of (Continued on page 54)

L. A. to N. Y.

J. M. Alkow Gaby Andre Edna Best Sid Blumenstock Sid Blumenstock
Allan Chase
Broderick Crawford
Lee Eastman
Sylvia Fine
Mona Freeman
Edmund Grainger
Arthur Greenblatt
Z. Wayne Griffin
Paul Jarrico
Burt Lancaster
Buddy Morris Buddy Morris
George Murphy
Stanley Neal
Philip Ober
Val Parnell
Mary Pickford
Bill Pine
William M. Pizor.
Arnold Pressburger
Renzo Rossellini
Max Shagrin
Michael Sloane
Bill Thomas **Buddy Morris** Michael Sioane
Bill Thomas
Vivian Vance
David Wayne
Ralph Wheelwright
Frank Whitbeck
W. Lee Wilder
Jane Wyatt
May Voungstein Max Youngstein

N. Y. to Europe

James A. FitzPatrick Mary Garden Sol Hurok Mervyn Le Roy Virginia Mayo Gilbert Miller Michael O'Shea Arnold Pressburger Moe Rotman Victor Saville

20TH'S 'KNOCK ON EVERY DOOR'

German Market Viewed as Possibly 2d SMITH READIES To Britain Eventually for Americans NON-PATRON POLL

German market is being viewed by U. S. film execs as eventually becoming second only to Britain in importance as a source of income. They see it as potentially producing between \$10,000,000 and \$12,000,000 a year. Companies are currently getting \$17,000,000 in cash out of Britain.

With such heavy coin in prospect, major companies have been hassling with the German government for the past several months on the terms it set up for the granting of import permits to U. S. pix. Compromise settlement was agreed to last week and permits—15 for 1950 for each of the 10 Motion Picture Assn. of America-member companies—were handed over by the Germans last Friday (27).

Meantime, independent producers have failed to get the permits they have requested. While some are squawking that they are deliberately being frozen out of the former Reich—as they have similarly charged in Japan—most of the indies feel that the delay is justi-

ged in Japan—most of the in-feel that the delay is justi-le until the Germans figure a to limit indie permits to a reasonable number. Problem is focalized in deals re

Problem is focalized in deals retily made by Samuel Goldwyn,
ward Small and other independs with German distribs for rese of a dozen or more of their
in Germany in 1950. Add a
ck of indies with 12 pix each to
150 permits granted the majors
it becomes obvious that the
rman market will be flooded,
st observers agree.
Tentis to indies brought cabled
dests this week from Ellis G.
nall, president of the Society of

(Continued on page 54)

Goldwyn, Disney Win MPEA Aid in Japan To Nip Monopoly Rap

ajor film companies will ot hit indie efforts to obtain im-licenses for Japan to become cal point for attack on the al-Picture Export Assn., it ned authoritatively this v

is into Japan. Society of Inde-endent Motion Picture Producers as been preparing data for pre-entation in Washington to bolster harges that the MPEA has a moy on importing pix into Ja-Goldwyn and Disney, lead-IMPP members, have been d in preliminary efforts to ob-the necessary permits. This l be the basis for a generalattack on MPEA.

SIMPP prexy Ellis G. Arnall.

Webb-Pomerene statute permits combines for operations abroad that would be prohibited by the anti-trust laws domestically. Arnall's charge is that the law does not permit actions by the MPEA abroad that would harm other U.S.

MPEA has no explicit agreement with Supreme Command Allied Powers that gives it exclusive rights in Japan, but it is believed ts word in favor of admitting the SIMPP product would carry considerable weight. Goldwyn and Disney now have a sales rep trying to make necessary arrangements in Tokyo. Were they grantments in Tokyo. Were they stated import permits, they could share in the \$1,600,000 convertibility fund which the U. S. government provides and could begin piling up frozen yen which might have considerable value at a later date.

'Bronco Billy' to Produce Series of Video Oaters

Hollywood, Jan. 11.
Progressive Pictures has been formed here for series of video shorts, with "Bronco Billy" Anderson, early western star, to do group of oaters when suitable material is found. Company has capital steel. found. Company has capital stock listing of \$200,000, with an author-

listing of \$200,000, with an authorized issue of \$25,000.
Gilbert Maxwell Anderson is president: Nathaniel Anderson veepee; Herman Budan, secretary-treasurer.

Pa. Allied Raps Majors on Sales **Force Scrimping**

Philadelphia, Jan. 31. tween nim distributors and exhibi-tors was laid squarely in the laps of the distribs here today (Tues.) by Allied of Eastern Pennsylvania by Allied of Eastern Pennsylvania members. At their annual membership meet, the indie exhibs claimed the film exchanges were "woefully undermanned." Charge was based on results of a survey taken among 400 exhibs in this area, both Allied members and non-members, listing the favorite and least-friendly companies, as far as the theatre operators are concerned.

survey averred film salesmen called them "very infrequently." They leclared almost unanimously the branch managers "practically never" call on them in their the atres. According to Allied spokes men, it should be the branch manmen. It should be the branch managers' job to know individual the-atres and locations. Thus, they pointed out, failure of the ex-change chiefs to move out of their offices is largely responsible for the unfriendly relations existing between the two industry branches.

On the company having nost valuable" product, al "most valuable" product, almost twice as many votes were recorded for 20th-Fox, as for Metro, its nearest competitor. Twentieth also won by a nose over M-G for having the "fairest sales policy." Most exhibs claimed that all major distribs except United Artists insieted on claimed that all major distribs ex-cept United Artists insisted on percentage deals, as against a choice of flat rentals, although some reported 20th also gave them

exhibs also listed by hame tribse companies they claim are violating the consent decree by insisting on selling their product in blocks. Six companies were accused by insisting exhibs buy shorts and newsreels before getting a chance to book feature product.

Meet, presided over by general manager Sidney Samuelson, voted unanimously against the sale of any theatrical film to television and for support of the Council of Motion Picture Organization's current fight for repeal of the Federal amusement tax.

EASTERN SIMPP GROUP **MULLS FOREIGN SETUP**

Eastern distribution committee of the Society of Independent Motion Picture Producers is slated to meet at the Society's quarters in New York tomorrow (Thursday). Gov. Ellis G. Arnall, prez, who arrives in New York today from At-

rives in New York today from Ac-lanta, will preside.

Meeting will be for the purpose of canvassing the foreign situation, particularly Germany and Japan.

James A. Mulvey, prez of Goldwyn Productions, is chairman of the dis-tribution committee.

If the film industry does not an dertake the projected survey to discover why more people aren't steady filmgoers, 20th-Fox will definitely do the job on its own. Idea was suggested by sales veepee Andy W. Smith, Jr., at the company's second annual showmanship meet last week at the homeoffice. Smith suggested going so far as to conduct an actual bell-ringing,

conduct an actual bell-ringing, door-to-door survey, either by the industry on a cost-sharing basis or by some existing consumer research group.

Following up on the idea, 20th exces declared this week they would try to start the survey within the next year. Move would be a difficult one, they pointed out, because the size of the necessary research makes it tough to find a starting point. First step might be huddles with Parent Teachers Assn. groups and exhibitor organizations to find a place to start the survey.

izations to nnu a procursurvey.

Smith termed the problem of non-filmgoers the most serious now confronting the industry. He pointed out that only 13,000,000 people in the U.S. see the average picture, of the 110,000,000 said, "we have a tremendous reservoir of 97,000,000 potential customers which must be tapped if our industry is to grow and prosper. These people have the money. These people are going to buy entertainment in some form. It is our job to see that the enter-(Continued from page 6)

Michelangelo 'Sleeper' Dickered by UA For **National Distribution**

negotiations to handle national distribution of what appears at the moment to be one of the most surprising "sleepers" in New York theatre history. Picture is "The Titan," a camera study of the paintings and sculpture of Michelangelo. It has no living actors.

The 70-minute film opened at the 400 cent Little Cornerie Inc. 21.

400-seat Little Carnegie Jan. 21 and hit over \$9,000 its first week, just slightly below the house record set by Noel Coward's "Brief Encounter." Apparently set for a long run, it was greatly aided by excellent reviews in the New York dailies and in Time mag.

Owners Robert Flaherty, Robert Snyder and Ralph Alswang, amazed at their own success, have not yet given UA an answer on its distribution offer. They are considering several other proffers from outfits

given UA an answer on its distribu-tion offer. They are considering several other proffers from outfits specializing in artic releases. UA's plan is to turn the film over to the special unit the company set up under Harold Auten to handle J. Arthur Rank's "Henry V" for art houses, colleges and cultural

groups.
Pic is the first on art to play as a feature. It was filmed in Rome and Florence in 1938-40 by Swiss producer Curt Oertel and ran 95 (Continued on page 20)

Bernhard Eyes Indie Deals on Coast for FC

Joseph Bernhard, Film Classics prexy, headed Coastwards yester-day (Tues.) to fix distrib deals day (Tues.) to nx distrib deals with indie producers. Bernhard is aiming at a lineup of product to be released next fall after FC's current roster of eight pix. Current year will be the company's biggest from the viewpoint of the number of pix released.

ed last year, show the lotter have put \$1,500,000 in the company's till to date with an additional \$500,000 expected. "Not Wanted" earned over \$1,000,000. On the basis of these two pix. FC had its best earning period in the final quarter of 1949.

MPAA Ratifies COMPO, Paves Way For SIMPP OK; TOA Awaits March Meet

Republic Reviving 'Hit Parade' Pix

Hollywood, Jan. 31.

John H. Auer will produce and direct "Hit Parade of 1950," a revival of the former series of musical shows at Republic after a hitatus of three years, Last time it hit the screen it was "Hit Parade of 1947."

This time 11.

of 1947."

This time the picture will lay more stress on the romantic theme, based on an original yarn, "Mike Was a Lady," authored by Lawrence Kimball and Audrey Wis-

\$322,000,000 In 94 Pending Suits Vs. 8 Major Cos.

Startling accumulation of treble Starting accumulation of treple-damage actions was disclosed this week by a statement filed with the Securities & Exchange Commis-sion by Paramount. It represents an all-time peak in monopoly

At the same time, the Paramount statement was inclined to treat the suits as a routine occupational risk. "Paramount regards the legal proceedings referred to above as ordinary routine litigation incidental to its business," the SEC report declared.

SEC report declared.

In further amplification, the statement said: "However, experience of Paramount with respect to suits which have been pursued to final judgment or have been settled indicates that the ultimate liability will be only a small fraction of the amount claimed." Parallel statement by the new United Paramount chain, also listing the total, echoed the same sentiments.

Suits continue to be find of

verdicts, such as the action of Wil-liam Goldman in Philadelphia and Jackson Park in Chicago, most are settled on the basis of rectified clearance and run, with possibly "a few dollars" thrown in. Lately, (Continued on page 20)

UA INDIES TREKKING TO N.Y. TO TALK PLANS

easing through United Artists will e in New York during the next wo weeks for confabs with UA uct. Parade was led off by W. Lee Wilder, who arrived last Friday (27) to discuss his "Once a Thief," Romero-June starrer, scheduled for rele

UA homeoffice execs about his 'D.O.A.," now going into its initial

Stanley Kramer and George Glass, latter veepee of Kramer Pro Glass, latter veepee of Kramer Flo-ductions, will arrive about Feb. 10 to discuss "The Men," story of GI

memorship in the Council of Mo-tion Picture Organizations, thereby furthering all-industry acceptance of the unit. Only two major or-ganizations now sitting out are the Theatre Owners of America and the Society of Independent Mo-tion Picture Producers.

tion Picture Producers.

TOA has called an exec committee meeting for March 2 or 3 in New York, following the postponement of final action at its recent regular meet. SIMPP has not yet set another huddle to discuss COMPO. Delay in the TOA confab until early March ends any faint hope that COMPO's formal birth would be staged by the Feb. 20 deadline set by RKO prez Ned E. Depinet, head of the organization, at the recent Washington meet of participating groups.

An earlier TOA meet had been

An earlier TOA meet had been hoped for but a number of key officials of the unit are currently vacationing in Florida and will not return until late in February, Among these are Sam Pinanski, TOA were Arthur Lockwood board

\$100 of film rentals. Washington meet provided that "each such contribution of 10c, per \$100 of feature film rentals actually col-(Continu d on page 47)

\$1,300,000 in Blocked Lire Seen Cleared By U. S. in Church Deal

Remarkable progress of the American industry in freeing its frozen coin abroad is seen in the mear-completion of a second deawithin a matter of weeks to clear \$1,300,000-worth of blocked Italian line. A similar deal to thay 1,000

It is again with a Catholic church subsidiary group that supports its operation in Italy through the collection of funds in the U. S. These are given to the MPAA in New York for lire released to the group's headquarters by the Yank firms in Rome.

The two new deals are patterned

organization has not been disclosed. It is definitely known, however, that it is not the Vatican itself.

Rate of exchange on the new deals is 750 lire to the dollar. That provides a differential in favor of the Catholic charity of about 125 points, since the official rate of exchange is 624 lire.

Devaluation overseas, writeoffsof star contracts (particularly that
of Deanna Durbin) and the speedup of amortization tables blasted
Universal's hopes of emerging into
the black in fiscal 1949. Registering in the red-ink for its second
year, U shows a loss of \$1,125,851
for the 12 months ended Oct. 29,
against deeper crimson of \$3,162,812 for the preceding semester. 812 for the preceding semester. Special developments beyond its control and not the b.o. quality of celluloid saddled the company's

net.

Understood that in winding up Miss Durbin's employment contract, which still had three pix to go, U laid out some \$400,000. Entire amount attributed to special writeoffs in the company statement came to \$500,000. Another \$250,000 setback was suffered in the last quarter of fiscal '49 because of devaluation of foreign currencies.

As a repercussion of the devaluation. U also shifted its amortization table by upping to 80% the amount of negative costs absorbed by the domestic market. Previously, by the domestic market. Freviously, foreign remittances took up 25% of the slack; domestic, 75%. Understood that U lost over \$600,000 because of the change in amortization tables.

Gross revenues dwindled slightly during the year to a total of \$56:-738,335, against 1948's total of \$57.-989,307. Amortization of film 738,335, against 1948's total of \$57,-989,307. Amortization of film costs amounted to \$39,547,362, compared with \$42,739,166 in the previous year, while net per-share loss toted to \$1.45, against \$3.59. At the same time, current and working assets tapered to \$35,315,438, matched to 1948's \$40,830,070.

Statement showed a decline in the funded debt of over \$5,000,000 the new figure amounting to \$11,-033,833. As for net working copi-tal, it slid to \$25,236,592 from \$32,897,077, mainly because \$4,-750,000 was paid on bank loans during the year and certain other debts were diminished.

debts were diminished.

During the 12 months, company film inventory climbed to \$22,910.941 from \$20,016,396. Statement also pointed out that studio had effected economies in cost of films (Continued on page 18)

Fox Stays Despite Report of U Exit

Matthew Fox, Universal vectore and board chairman of United World Pictures, U's subsid, remains as a director and veepee of the proxy statement discloses. At the same time, Fox's pay is under \$25.000, since he was not listed by the proxy among those officers receiving in excess of that amount. Fox's resignation has been widely rumored because of his activity as director of an exclusive purchasing agency in the U.S. for the new Indonesian republic.

Pay cuts which continued 1940 company during the coming year, proxy statement discloses. At the

Indonesian republic.

Pay cuts which continued during 1949 kept top-brass salaries at a low figure. Nate J. Blumberg, company prez, and J. Cheever Cowdin, who recently exited as board chairman, received \$84,750 each. William A. Scully, distribution veepee, took \$69,500, while Charles D. Prutzman, recently resigned veepee and general counsel, drew \$56,050. Veepee John J. O'Connor was paid \$45,550. Total outlay to directors and officers totalled \$653,379. Four new directors are on the

tors and officers totalled \$653,379. Four new directors are on the list for voting by stockholders at the annual meet, March 8. They are Leon Goldberg, new veepee and treasurer of the company; Albert A. Garthwaite, prez of Lec Rubber & Tire Corp of Conshohocken, Pa.; R. W. Lee, prez of Johns-Manville Corp., and Franklin Nevius, partner in the law firm of Nevius, Brett & Kellogg, Goldberg and Lea were recently elected to the board, while Garthwaite and Nevius have yet to qualify.

the board, while Garthwaite and Nevius have yet to qualify.
Other directors, all up for reelection, are Blumberg, O'Connor, Fox, Robert'S. Benjamin, Paul G. Brown, Preston Davie, William J. German, J. Arthur Rank, B"6'4 Rogers, Daniel M. Sheaffer and C. I. Woodham-Smith. Largest stockholder among the group is still Rank, with 134,375 shares of common. Brown is second with 29,000 shares.

U's Optimism

For its first quarter of the current fiscal year, starting in November, Universal has about broken even on its rental take against running expenses plus amortization of its negative costs. One promising factor is the fact that it completed liquidation of expensive product made in 1948 and released during early '49. Writeoffs on these features were wound up in January, '50.

Company is studying whether to seek further credits on a revolving production loan now reduced to \$6,000,000, with the decision hinging on revenues for the next couple of months. Production nut for the present year is expected to be upped several millions of dollars over that of 1949.

Myers Expected To Push for New **Arbitration Deal**

Abram F. Myers, general counsel and board chairman of National Allied, is expected to take the lead in inaugurating a new arbitration system for the film in-

the lead in inaugurating a new arbitration system for the film industry. A move on his part would represent a drastic change in Allied's stance on arbitration since that organization previously has always opposed such a system.

Myers, it is reported, will send out a call for exhib and distribleaders to meet in Washington during February to draft a new arbitration system. Old setup died at the end of 1949 when the majors withdrew their financial support from the American Arbitration Assn. It is expected that the AAA will be invited to administer any new system which would evolve from the Allied-sponsored conclave.

from the Allied-sponsored con-clave.

Meanwhile, in New York, it is reported that the Theatre Owners of America is also prepared to back a new arbitration formula. TOA is ready to issue an invitation to all branches of the industry to huddle and agree on arbitration as a way of ironing disputes on trade-practices, clearances and runs.

If the two major theatre groups join in such a proposal, its chances of acceptance by the majors will be substantial. It is thought that the Motion Picture Assn. of America will also get behind the move in the interests of softening exhib-distrib tiffs.

\$2,300,000 Settled By Govt. on U In 1943-5 Tax Rebate

Universal's claim against the U. S. Treasury dept. for tax rebates on the years 1943-45 have been settled with the Government for \$2,300,000. Of that sum, \$1,150,000 in the form of Government bonds will be transferred to U's surplus during the current fiscal year after preliminary audits by the Bureau of Internal Revenue.

Remaining \$1,150,000 goes to the Government in the form of interest due it at the rate of 6% on an estimated \$4,500,000 which U withheld during the '43-45 stretch in the course of the dispute. Company bought Government bonds with the withheld funds, out of which it collected regular interest paid by the Treasury on this type of bond issue. Bonds in the sum of \$4,500,000, plus the interest is being surrendered to the Treasury dept.

Metro the Matador

Hollywood, Jan. 31.
Metro will dramatize bullfighting
in a Technicolor production
called "Montes, the Matador,"
based on a story by the late Frank

Ricardo Montalban will play the bullfighter, with Jack Cummings as three pictures. He has eastern financial backing.

Film Attendance

\$28,000,000 B.O. Decline Washington, Jan. 31.

Nation's film theatres did slightly over \$1,500,000,000 at the box-office in 1949, on the basis of tax receipts for the first 11 months of the year plus a semi-official esti-mate of what the 12th month's tax from the 20% admissions levy will

be.
On an overall basis, the Government will get about \$375,000,000 in admissions taxes for the calendar year 1949. It is estimated that 80% or a little better is attributed to pix. Four-fifths of the admissions tax is thus 20% of \$1,500,000,000. The remainder of the tax comes from a wide variety of other amusements such as legit, opera, professional and amateur sports, dancehalls, swimming pools, circuses, etc.

If the estimate holds true when

cuses, etc.

If the estimate holds true when the 12th month's tax returns are reported, it will mean that Uncle Sam's take from amusements fell by more than \$7,000,000 from his earnings during calendar 1948. The decline at film boxoffices would be approximately \$28,000,000.

The skid in night spots was rela-The skid in night spots was relatively much sharper than in general amusements. On the basis of 11 months of tax receipts, plus an estimate for the 12th month, the nation's night spots subject to the 20% bite on the tab did a gross business (exclusive of tax) amounting to a little under \$218,000,000. In 1948, their tax reflected a gross of \$252.600.000. of \$252,600,000.

The December tax receipts, generally reflecting November business, showed an admissions tax take of \$33,513,950 for the month. This was about \$800,000 short of the preceding month and more than \$4,300,000 behind receipts for December 1042 December, 1948.

Nitery tax for the month was \$3.569.086, about \$100,000 behind the previous month and a big \$1,-100,000 short of the figure for December, 1948. Broadway, whose entertainment habits often differ from those of the nation as a whole, went off on a tangent again last November, according to the December tax report. The general admissions bite for New York's 3rd December tax report. The general-admissions bite for New York's 3rd Internal Revenue District (all of Manhattan above 23rd street) was a fine \$5,458,462, an increase of \$500,000 over the preceding month. The cabarets turned in a tax of \$430,800, which bettered the previous month by a fat \$100,000.

Rank's 'Good Time Girl' In FC Distrib Setup

In a three-cornered deal, Film Classics has been handed the distribution rights to J. Arthur Rank's 'Good Time Girl," first pic of the British film-maker to be handled by the U. S. company. FC has taken a straight distribution pact from Edward Kingsley's Expert Pictures after the latter firm closed with Rank for seven-year rights to the Jean Kent-Flora Robson starrer. Kingsley picked up the pic by turning over to Rank an undisclosed sum in frozen sterling.

On a previous deal, Kingsley is distributing the Britisher's "Fame Is the Spur." Film will be released by FC within 90 days. When first released in Britain several years back it kicked up something of a fuss because of its subject matter and strong treatment.

fuss because of its subject matter and strong treatment.

Film was originally slated for Universal release in this country.

Production Code Administration, however, posed objections both to title and content: It was consigned to the company bins until Kingsley bought the rights on option.

Bracken Producing, Starring for Indie Hollywood, Jan. 31.

Eddie Bracken will double as as-Smith," a baseball yarn. Picture will be produced independently by Gayle Gitterman, who is huddling with the N. Y. Giants for use of their spring training camp in Phoenix. sociate producer and star in "750 Smith," a baseball yarn. Picture

B.O. Fluctuated in '49

Average weekly admissions at the nation's film theatres fluctuated far more during 1949 than they did during the preceding year, according to estimates of Audience Research, Inc., released this week. Following are estimates of the number of tickets sold during the two years by quarters:

		1948	1949
t Quarter	40.00	72,900,000	65,800,000
	1.5	66,200,000	56,500,000
		66,400,000	66,800,000
h "		65,600,000	58,700,000
ecember		59,200,000	52,500,000

Heavy Writeoffs on Costly Pix Near **End, M-G and WB Reports Indicate**

Political Dualer

Political Dualer

A dual feature package on political careers started making the rounds of theatres as a combo this week. Double-bill consists of "The Roosevelt Story" and "Fame Is the Spur," opening this week in four New York nabe houses. Former pic details the life of President Franklin D. Roosevelf while the latter, a Britishmade opus, is a fictionalized account of the career of the late British Prime Minister, Ramsay MacDonald.

Dualer will be distributed nationally by Distinguished films, which owns the "Roosevelt" film. It is handling "Fame" for Expert Films, which bought U. S. rights from J. Arthur Rank. Package is playing at the Beacon, Riviera, City and Trans-Lux theatres.

Release Boost **Eases Way For** Indies at 20th

Spyros P. Skouras for a boost in Spyros P: Skouras for a boost in the number of annual releases during the next few years is expected to help ease the way of indie producers by opening a potential major distribution setup to them. While the 20th studios will increase home-lot production, the company will not be able to turn out the desired number of pictures on its own. Thus, it will have to accept indie product to meet its releasing goal.

Twentieth despite the need for

releasing goal.

Twentieth, despite the need for more pictures, will not return to production of low-budgeters and also will not take on any "Bs" from outside producers. In addition, company exees emphasized they would not be interested in any cofinancing deals with indies. "If we had to do that," one 20th spokesman said, "we would rather make the extra films ourselves." Present plans call for an average of five pictures a year from indies, which will be added to the 30 that 20th expects to produce in 1950, another 30-36 in 1951 and 36-40 in 1952.

In divulging the upped releasing proposal at 20th's showmanship meet in New York last week, Skouras said the 30 to 36 pictures earmarked for this year, including the indie product, will cost about (Continued on page 18)

Ga. Censor Bill

Atlanta, Jan. 31.
Georgia General Assembly, now in session here, will soon pass on bill to create a state board of censorship. Senate's State of the Republic Committee last week gave its approval to such a measure, and it is now headed for action on the floor. It-would give censor jurisdiction over motion pictures, theatrical and stage performances.

Censorship measure, introduced

rical and stage performances.

Censorship measure, introduced by Sen. Gus Stark, of Monroe, would set up a three-man board, appointed by the Governor, with the chairman to draw \$7,500 per year and expenses. It would empower that board to pass on all pix and legit shows presented in Georgia and to charge fees for reviewing the performances. The board would also have the power to make arrests for violations of the censorship law.

Era of heavy writeoffs on costly film product which miss the boxoffice target appeared this week to be nearing the curtains. End of the readjustment era was signalled by Metro's annual report for fiscal 1949 (ended Aug. 31), which showed a solid profit for the final quarter of that year. M-G's surprising showing follows a similar big windup quarter by Warner Bros. in its statement of several weeks ago.

Metro's annual net came to \$6,744,761, compared to \$5,309,659 of the previous year. Profits in the Metro's annual net came 10 \$6,744,761, compared to \$5,309,659 of the previous year. Profits in the final quarter amounted to \$1,583,988 as against \$580,596 for the comparative three months of 1948. The big advance in the final quarter demonstrates that the company was not forced to go into year-end writeoffs of films which falled to make the grade during the 12 months. Heretofore, Metro, like other majors, has taken stock at the end of the year and knocked off part of the, profits because of b.o. weakles.

Industry noted the identical phenomenon when Warners aired its '49 profit. WB more than doubled its final quarter take in a comparison of '49 with '48. Its windup three months in 1949 came to \$3,103,534 against \$1,516,000 for the previous year's comparable stretch. In Warner's case, also, readjusted amortization tables avoided the necessity of heavy writeoffs at the year's end.

In airing its 1949 take, Metro also disclosed that its kickoff quarter for '50 continues to show improvement. For the 12 weeks ended Nov. 24, M-G netted \$1,652,649 against \$1,021,156 for the equivalent, period of fiscal '49. Included, however, in the estimate was \$697,229 profit on the sale of theatre interests. Per-share earnings were 32c. against 20c. in the (Continued on page 24)

(Continued on page 24)

20th's 'Knock' Continued from page 5 =

tainment they do buy in a greater quantity than ever before is mo-tion pictures"

tainment they do buy in a greater quantity than ever before is motion pictures."

Veepee Al Lichtman spotlighted the problem with even greater emphasis, declaring it was a reflection on the entire industry that even the best pictures were being sold to only a small percentage of the public. "There was a time when any picture possessing merit could not fail at the boxoffice." he said. "Why? Because the motion picture theatre had a steady patronage, almost irrespective of the attraction." What has happened to this steady patronage, almost irrespective of the ascertained immediately, he emphasized. "If we are to be successful," he added, "we must find the cause for the apparent indifference on the part of too many people towards motion pictures."

Veepee Charles Einfeld, declaring business in 1950 can be as good as or better than it was in 1949, noted the public may have \$107,000,000,000 for "discretionary spending" this year, of which only one element is the \$2,800,000,000 now going out to ex-GIs on insurance refunds. Industry therefore should find some way of attracting this money to the boxoffice. "Let's look for new ways to get people into the theatre," he said. "Let's make up our minds that the money will be there—but it won't come to you as freely as it has in the past. You're going to have to fight for it—but it will be worth the fight because we must keep our industry as the most popular form of entertainment."

Twentieth execs spoke at the ompany's second annual showmanship meet last week at the homeoffice, attended by circuit adpublicity representatives.

CINEMA



GREGORY PECK & HUGH MARLOWE With cold passion, inner torment.

Twelve O'Clock High (20th Century-Fox) is the freshest and most convincing movie of the current cycle about World War II. It successfully blends an artistry all too seldom shown by Hollywood and the high technical skill that only Hollywood commands.

Scripted by Sy Bartlett and Beirne Lay Jr. from their own scenario-like novel about a heavy bomber group in the U.S. Army's Eighth Air Force (in which they both served), Twelve O'Clock High has the uncommon merit of restraint. It avoids such cinemilitary booby traps as self-conscious heroics, overwrought battle scenes and the women left behind or picked up along the way. (In fact, women appear only in bit parts.) The picture concentrates on an engrossing human crissis posed by the demands of the early air way's "maximum effort"

war's "maximum effort." Twelve O'Clock High is the story of a stubborn flying general's mission: rebuilding a bomber group whose shattered morale under heavy losses threatens to 1) discredit precision daylight bombing, and 2) undermine the whole aerial offensive against German-held Europe. Brigadier General Frank Savage* (Gregory Peck) goes at the job with the cold passion of a martinet and the inner torment of a man of good will. He breaks subordinates, cancels privileges, harangues his crews ("Consider yourselves dead"), disgraces misfits, puts the outfit through elementary training paces and woos such resentment that every pilot accepts his blanket invitation to apply for transfer.

Then the shock treatment begins to pay off, first in bombing results, gradually in grudging admiration for Savage, finally in the esprit de corps that he has been driving for. But as the group's record vindicates the general's inhuman regime, his own humanity betrays him into physical collapse.

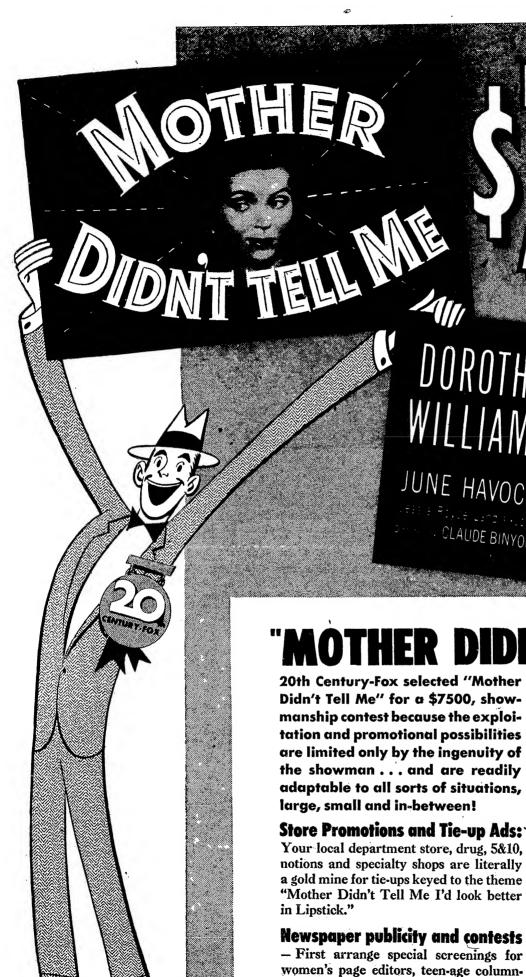
The general's fight to mend the morale of the group—which takes almost two-thirds of the film—is a self-contained story so absorbingly pictured that some cinemagoers may feel a letdown when there seems nothing left to fight but the Germans. But Director Henry King makes the most of his only combat sequence: a trim, exciting pattern of re-enacted shots intercut with official U.S. and German wartime film.

Nothing about Producer Darryl F. Zanuck's painstakingly made film is better than its performances. As a paunchy, middle-aged adjutant, Dean Jagger without his toupee seems to have launched an entirely new career. Broadway's Gary Merrill, playing the general's nerve-racked predecessor, adds considerably to the picture's conviction. Hugh Marlowe, Robert Patten, John Kellogg, Millard Mitchell and Paul Stewart are all able actors in top form. If Hollywood had no star system, the difficult central role would call for an actor of more physical maturity than Gregory Peck. Nonetheless, Star Peck rises above the handicap with a strong, beautifully modulated performance that never lets the role down.

TIME, JANUARY 30, 1950

THIS IS EVER! WORD OF THE ME MAG. REVIEW OF O'CLOCK HIGH

Business Like 20 Business!



DOROTHY McGUIRE WILLIAM LUNDIGAN JUNE HAVOC · GARY MERRILL CLAUDE BINYON . .

ists, family counselors, feature writers.

The picture is loaded with substantial material for off-page articles on marital rela-

FRED KOHLMAR

 2_{10}

10

50

tions, etiquette, human relations, motherin-law problems, etc.

The Inquiring Reporter stunt is a cinch with such questions as "Should a Mother tell her daughter Everything?" Newspaper contests can be promoted along the lines of "Most Embarrassing Experiences" under the heading "What I wish My Mother Had Told Me".

Organizational and School pro-

motion: Many types of women's organizations are deeply concerned with the problems posed by the picture. PTA, discussion, literary and child guidance groups can be approached. Hire a local child psychologist to speak before all such groups

Newspaper publicity and contests

Your local department store, drug, 5&10,

notions and specialty shops are literally

a gold mine for tie-ups keyed to the theme "Mother Didn't Tell Me I'd look better

- First arrange special screenings for women's page editors, teen-age column-

\$500

or two week all-expenses paid vacation for two at Walter Jacob's Winter Wonder resort The Lord Tarleton Hotel, Pike, New Hampshire.

\$350 S

\$250 4th PRIZE \$150

S \$100

20 PRIZES \$75 50

50 PRIZES \$50

25

Open to any theatre that plays "MOTHER DIDN'T TELL ME" between February 25 and May 4, 1950.

IN THE EVENT OF A TIN DUPITCATE PRIZES WILL BE AWARDED

A SHOWMANSHIP NATURAL!

as well as high school and college assemblies on the subject "Mother Didn't Tell Me". Such a speech can be a real public service on the part of the theatre and should not be commercialized beyond the title of the speech, "Mother Didn't Tell Me."

Doctors, And Nurses-Doctors and nurses speak to many people during the course of

the day. Arrange special advanced showings for key doctors and nurses. They will create wonderful word-of-mouth for you.

Street Bailyhoo — Hire four teen-age boys. Paint a black eye on each and have them parade around town carrying the sign "MOTHER DIDN'T TELL ME". We guarantee this one will cause plenty of mirthful comment. The title lends itself for sniping and stencilling. It'll be picked up by the local teen-age contingent.

Take it from there... SEE THE PRESS BOOK FOR MANY MORE PRACTICAL IDEAS

MEET YOUR JUDGES!

MRS. RHEBA SCHWARTZ

Exhibitor, Capitol Theatre, Dover, Delaware

MR. TED R. GAMBLE

Member of the Executive Committee of Theatre Owners of America

MR. TRUEMAN REMBUSCH

President, Associated Theatre Owners of Indiana, Inc.

NE OF THE BIG PRIZES!

GET YOUR OFFICIAL
RULES FROM YOUR
LOCAL 20th EXCHANGE!

Two Jima' Wham \$75,000 in Dull L.A.; 'Female' NSH 25G, 'Hiding' Neat 35G, 'Danube' Slow 25G, 'Heiress' 19G, 2d

Los Angeles, Jan. 31.

Overall biz pace continues mild here, with the only big money going to "Sands of Iwo Jima," which is soaring to smash \$75,000 or near in five theatres. Fairly good \$35,000 is shaping up for "Woman in Williams". in five theatres. Fairly good \$35,-000 is shaping up for "Woman in Hiding," also in five spots. Fair \$25,000 looms for "Deadly Is Female" in nine days in two houses. Also light is "Red Danube," with \$25,000 in two locations, staying only four days beyond original week. Holdovers, with the exception of "Foolish Heart," still nice \$4,500 in sixth frame at Four Star, are droopy.

\$4,500 in sixth frame at rouse are droopy.
"Montana" is off to \$24,500 in second session, three sites. Second week of "D.O.A." looks mild \$19,000 in five houses, "Heiress" is looking for same money in second session, for two Paramount houses. Estimates for This Week

session, for two Paramount houses. Estimates for This Week
Beverly Hills, Downtown, Hawali, Hollywood, Forum Music Halls (Prin-Cor) (834; 902; 1,106; 512; 2,100; 55;1).—"Do.A." (UA) and "Bomba Panther Island". (Mono) (2d wk). Mild \$19,000. Last week, just fairish \$26,500.

Chinese, Los Angeles, Loyola, Uptown, Wilshire (FWC) (2,048; 2,-097; 1,248; 1,719; 2,296; 60-\$1).—"Sands Iwo Jima" (Rep) and "Belle Old Mexico" (Rep). Terrific \$75,000 or near. Last week, "Whirlpool" (20th) and "Radar Secret Service" (Indie) (2d wk-5 days), only \$18,900.

Downtown, Hollywood, Wiltern (WB) (1,757; 2,756; 2,344; 60-\$1).—"Montana" (WB) (2d wk). About \$24,500. Last week, below hopes but nice at \$40,200.

Loew's State, Egyptian (UA) (2,-404: 1,538; 60-\$1).—"Red Danube" (M-G) and "Tension" (M-G). Light (\$25,000. Last week, "Adam's Rib" (M-G) and "Square Dance Jubilee" (Lip) (State only) (2d wk-8 days).

oo. Last week, "Adam's Rib") and "Square Dance Jubilee" (State only) (2d wk-8 days),

(Lip) (State only) (2d wk-8 days), \$25,800.

Pantages, Hillstreet (RKO) (2,-812; 2,890; 50-\$1) — "Deadly Is Female" (UA) and "Storm Over Wyoming" (RKO). Fair \$25,000 in 9 days. Last week, "Man on Eiffel Tower" (RKO) and "Sons New Mexico" (Col), \$22,300.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 50-\$1) — "Heiress" (Par) and "Hoedown" (Col) (LA. only) (2d wk). Down to \$19,000. Last week, fine \$28,300. United Artists, Ritz, Studio City, Vogue, Culver (UA-FWC) (2,100; 1,370; 880; 885; 1,145; 60-\$1) — "Woman in Hiding" (U) and "Rugged O'Riordans" (U). Fairly good \$35,000 or near. Last week, "South Sea Sinner" (U) and "Riders of Range" (RKO) (10 days), nice \$36,000.

Orpheum (D'town) (2,210; 50-95)

\$36,000.
Orpheum (D'town) (2,210; 50-95)
—"Wolf Hunters" (Mono) (2d run)
with vaude headed by Al Herman.
Modest \$16,500. Last week,
"Blondie's Hero" (Col) (2d run),
with eight acts of vaude, \$17,000.
Four Star (UA) (900; 60-\$1)—
"My Foolish Heart" (RKO) (6th
wk). Steady \$4,500. Last week,
\$5,000.

\$5,000.

Fine Arts (FWC) (679; 85-\$1.25)

— "Spring in Park Lane" (EL).

Medium \$5,000. Last week, "Fallen Idol" (SRO) (9th wk), \$3,400.

'Battleground' Fast 20G, Buff; 'Sinner' Nice 15G

Buffalo, Jan. 31. "Battleground" is big news here Battleground is big news nere this week at the Buffalo. "South Sea Sinner" looks nice at Lafayette but "Hasty Heart" shapes thin at Center on 11 days.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)— "Battleground" (M-G). Great \$20,-000. Last week, "East Side, West Side" (M-G) and "Trail of Yukon"

Paramount (Par) (3,000; 40-70)—Whirlpool" (20th) and "Hollywood arieties" (SG). Mild \$12,000. ast week, "Thelma Jordon" (Par) days), \$15,000.

Center (Par) (2,100; 40-70)— Samson and Delilah' (Par). Opens day (Wed.). Last week, "Hasty eart" (WB), thin \$14,000 in 11

Heart" (WB), thin \$14,000 in 11 days.

Lafayette (Basil) (3,000; 40-70)—
"South Sea Sinner" (U) and "Undertow" (U). Nice \$15,000. Last week, "All King's Men" (Col) and "Blondie's Hero" (Col) (11 days), big \$25,000 in 11 days.

Century (20th Cent.) (3,000; 40-70)—"Iwo Jima" (Rep) and "Belle Old Mexico" (Rep) (3d wk-4 days).

Solid \$7,500. Last week, smash \$15,000 for second frame.

Broadway Grosses

Estimated Total Gross
This Week \$586,700
(Based on 17 theatres.)
Last Year \$587,000
(Based on 16 theatres.)

Battleground' Is **Indpls. Champ, 21G**

Indianapolis, Jan. 31.
Biz is booming at most firstruns here this week. "Battleground" at Loew's is top straight filmer, equalling take of "Undertow" with Sammy Kaye band onstage at Circle, also hot. "Pinky" at Indiana, too, is in smash class. It is biggest week here in months.

ana, too, is in smash class. It is biggest week here in months.

Estimates for This Week
Circle (Gamble-Dolle) (2,800; 50-90)—"Undertow" (U) with Sammy Kaye orch on stage. Dandy \$21,-000. Last week, "Red Shoes" (EL), nice \$12,000 at 44-65 scale, first time at pop prices.

Indiana (G-D) (3,300; 44-65)—"Pinky" (20th). Sock \$18,000. Last week, "South Sea Sinner" (U) and "Hollywood Varieties" (Lip). oke \$12,000.

Loew's (Loew's) (2,427; 44-65)—"Battleground" (M-G). Terrific \$21,000. Last week, "Ambush" (M-G) and "Challenge Lassie" (M-G), hefty \$14,500.

Lyric (G-D) (1,600; 44-65)—"Blue Lagoon" (EL) and "Rugged O'Riordans" (U). Mild \$6,000. Last week, "Port New York" (EL) with Renfro Valley Barn Dance onstage, nice \$13,000 at 50.85 scale

Valley Barn Dance onstage, nice \$13,000 at 50-85c scale.

'Sinner' Snappy \$11,000, Port.; 'Battleground' 14G

Port.; Battleground' 14G

Portland, Ore., Jan. 31.

Continued snowstorms are tying up transportation here this week, with biz suffering as a result. However, "Battleground," at United Artists, looks sockeroo. "South Sea Sinner" shapes great at Broadway. Parker) (1,832; 50-85)—"South Sea Sinner" (U) and "Once More, My Darling" (U). Sock \$11,000. Last week, "Sands Iwo Jima" (Rep) and "Belle Old Mexico" (Rep) (4th wk), wow \$7,000.

Oriental (H-E) (2,000; 50-85)—"Snake Pit" (20th) and "Letter Three Wives" (20th) (reissues). Mild \$3,000. Last week, "All King's Men" (Col) and "Baby Makes Three" (Col), fine \$5,000.

Orpheum (H-E) (1,750; 50-85)—"Whirlpool" (20th) and "Bodyhold" (Col). Fancy \$7,500. Last week, "Thelma Jordon" (Par) and "Girl's School" (Col), \$2,500.

Paramount (H-E) (3,400; 50-85)—"Tell to Judge" (Col) and "This Was a Woman" (Indie). Nice \$9,000 or near. Last week, "All King's Men" (Col) and "Baby Makes Three" (Col), \$9,500.

United Artists (Parker) (895; 50-85)—"Battleground" (M-G). Torrid \$14,000. Last week, "Adam's Rib" (M-G) (5th wk). Good \$4,500.

Dancing' Dandy \$18,000, Prov.; 'Iwo Jima' 14G, 2d

Prov., 'Iwo Jima' 146, Za

Providence, Jan. 31.

Majestic is doing best here this
week with 'Dancing in The Dark,'
Loew's State also is strong in second of "Sands of Iwo Jima." Metropolitan is dull with "Hasty Heart."

Estimates for This Week

Albee (RKO) (2,200; 44-65) —
'Live By Night' (RKO) and "Story
Molly X" (U). Good \$12,000. Last
week, "Bagdad" (U) and "Apache
Chief" (SG), \$13,000.

Carlton (Fay) (1,400; 44-65) —
'Dakota Lil'' (20th) and "Project
X" (Indie). Neat \$7,000. Last
week, "Pirates of Capri" (FC) and
"Loveable Cheat" (Rep), oke \$6,500.

Eav's (Fay) (1,400; 44-65)—"Relis

"Loveance Charles of the Corondo" (Rep) and vaude. Fine \$8,000. Last week, "Neptune's Daughter" (M-G) and vaude, \$7,-

Daugner (1990) (2,200; 44-65) — (1990) (2,200; 44-65) — (1990) (20th) and (1990) (1990

"Inspector General" (WB) (2d wk), big \$14,000.

Metropolitan (Snider) (3,100; 44-65) — "Hasty Heart" (WB) and "Hollywood Varieties" (Lip). Dull \$12,000. Last week, dark.

State (Loew) (3,200; 44-65) — "Sards of Iwo Jima" (Rep) (2d wk). Steady \$14,000 after smash \$21,500 in first week.

Strand (Silverman) (2,200; 44-65) "The Nevadan" (Col) and "Travelling Saleswoman" (Col), "Nice \$13,000. Last week, "Big Wheel" (UA) and "Blondie's Hero" (Col), \$12,000.

Samson' Record \$28,000, Denver

Denver, Jan. 31. "Samson and Delilah" at upped scale is packing the Denham to new record this week with colossal total. Cold and snow will hurt many others. "Dancing in Dark" is nice, however, in three spots.

is nice, however, in three spots.

Estimates for This Week.

Broadway (Wolfberg) (1,500; 35-74)—"Adam's Rib" (M-G) (6th wk).
Fair \$6,000. Last week, \$7,500.

Denham (Cockrill): (1,750; 74-\$1.20)—"Samson-Delliah" (Par).
Record \$28,000 or near. Last week, "Heiress" (Par), \$10,000.

Denver (Fox) (2,525; 35-74)—"Dancing in Dark" (20th) and "Treasure Monte Cristo" (Lip), day-date with Esquire, Webber. Nice \$16,000. Last week, "Montana" (WB) and "Girl in Heart" (Mono), good \$15,000.

Esquire (Fox) (742; 35-74)—"Dancing in Dark" (20th) and "Treasure Monte Cristo" (Lip), also Denver, Webber. Fine \$3,000.

Last week, "Montana" (WB) and "Girl in Heart" (Mono), \$2,800.

Orpheum (RKO) (2,600; 35-74)—36.74

also Denver, Webber: Fine \$3,000. Last week, "Montana" (WB) and "Girl in Heart" (Mono), \$2,800. Orpheum (RKO) (2,600; 35-74)—Tension" (M-G). Thin \$10,000. Last week, "Intruder in Dust" (M-G) and "Stagecoach Kid" (RKO), \$6,500. Paramount (Fox) (2,200; 35-74)—"Whirlpool" (20th) and "Holly-wood Varieties" (Lip). Okay \$8,000. Last week, "Lady Takes Sailor" (WB) and "Deputy Marshal" (Lip), \$3,200. Tabor (Fox) (1,967; 35-74)—"Radar Secret Service" (Lip) and stage show. Fair \$9,000. Last week, reissues.

reissues.

Webber (Fox) (750; 35-74)—
"Dancing in Dark" (20th) and
"Monte Cristo" (Lip), also Denver;
Esquire, Neat \$2,500. Last week,
"Montana" (WB) and "Girl in

'Samson' Sockeroo \$32,000 in Cincy; **Battleground' Big 20G, 'Mike' Hep 11G**

Cincinnati, Jan. 31.

ally for ace stands is e in a long time. "Samelilah" is topping the huge figure. "Battleso is in gigantic stride, for General" plus vaude is the flagship Albee in Irs. Mike" is another ramong new bills. Holdbove par.

tes for This Week RKO) (3,100; 55-85)—
Saleswoman" (Col) plus luding Five De Marco'
erky \$22,000. Stage on spot-booking basis, e being first since New k. Last week, "Inspect of the property of the pro Cincinnati, Jan. 31.

Biz generally for ace stands is greatest here in a long time. "Samson and Delilah" is topping the town with huge figure. "Battleground" also is, in gigantic stride, and "Inspector General" plus vaude support has the flagship Albee in clover. "Mrs. Mike" is another cage winner among new bills. Holdovers are above par.

Estimates for This Week
Albee (RKO) (3,100; 55-85)—
"Traveling Saleswoman" (Col) plus vaude, including Five De Marco Sisters. Perky \$23,000. Stage shows are on spot-booking basis, current one being first since New Year's week. Last week, "Inspector General" (WB), at 55-75c scale, smart \$16,000.

'Mike' Sturdy \$30,000, Hub; 'Eiffel' High 19G, 'Iwo Jima' Bangup 28G, 2d

Key City Grosses

Estimated Total Gross
This Week \$2,860,200
(Based on 24 cities, 203
theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,774,000
(Based on 22 cities and 223
Theatres)

'Jima' Real Splash In Wash., \$28,000

Only real splash being made currently is by "Sands of Iwo Jima" at Warner, Hypoed by a glittering preem at three Warner houses simultaneously, pic is racking up best take at this company showdest take at this company snow-case in many months. "The Ne-vadan" at Metropolitan, is also shaping better than average. "My Foolish Heart" is sock in second Trans-Lux week.

Capitol (Loew's) (2,434; 44-85)—
"Intruder in Dust" (M-G) plus vaude. Okay \$15,000 in 5 days, being yanked for-change of schedule. Crix raved but public was not so keen. Last week, "Molly X" (U) plus Vaughn Monroe orch onstage, solid \$29,000.

Kather (DKO) (1,020,44,80).

plus Vaughn Monroe orch onstage, solid \$29,000.

Keith's (RKO) (1,939; 44-80):—
"Dangerous Profession" (RKO).
Slow \$8,000. Last week, "Bagdad".
(U), fancy \$14,000.

Metropolitan (Warner) (1,163; 44-74)—"Nevadan" (Col). Hot \$10,000. Last week, "Scarlet Street" (U) and "Back Street" (U) (reissues), okay \$6,000.

National (Heiman) (1,600; 44-74)—"Undertow" (U). Continuing in low register of recent weeks, with \$4,500. Last week, "Silver Dust" (Indie), \$3,000.

Palace (Loew's) (2,370; 44-74)—"Battleground" (M-G) (3d wk). Steady \$14,000 after torrid \$20,000 last week.

Warner (WB) (2,164; 44-80)—

last week.

Warner (WB) (2,164; 44-80) —

"Sands of Iwo Jima" (Rep). Terrific
\$28,000, best in months. Last week,
"Hasty Heart" (WB), \$18,000 in 10
days.

days.

Trans-Lux (T-L) (654; 44-80) —
"My Foolish Heart" (RKO) (2d
wk). Building, and looks like
great \$11,000, for second consecutive week.

Eiffel' Rugged \$15,000, Toronto; 'Jolson' 22G, 2d Toronto, Jan. 31.

"Jolson Sings Again" and "Sands of Iwo Jima" are still pacing the or two sima are suin pacing the town on holdovers. "Lady Takes Sailor" is leading the newcomers at the Imperial. "Eiffel Tower" looms good in three houses. "Lady Takes Estimates for This Week

Boston, Jan. 31.
"Sands of Iwo Jima" at Paramount and Fenway is still doing nicely in second stanza with newcomers at other major houses shaping about average. "Hasty Heart" at Met is just okay and "Mrs. Mike" at State and Orpheum is doing nice. "Man on Eiffel Tower" at Memorial is nice and "South Sea Sinner" at Boston fair.

Estimates for This Week

"South Sea Sinner" at Boston fair.

Estimates for This Week

Astor (Jaycox) (1,200; 50-95) —
"Prince of Foxes" (20th) (6th wk)
not bad \$6,000. "My Foolish
Heart" (RKO) opens today (Tues.),
Boston (RKO) (3,200; 40-85) —
"South Sea Sinner" (U) and "Riders of Range" (RKO). Fair \$16,000 in view. Last week, "Live By
Night" (RKO) and "The Threat"
(Col), \$13,000.
Fenway (NET) (1,373; 40-85) —
"Sands of Iwo Jima" (Rep) and
"Belle of Old Mexico" (Rep) (2d
wk). Holding to big \$9,000 after
big \$12,000 for first.
Memorial (RKO). Nice \$19,000 looms. Last week, "Whirlpool" (20th), \$18,000.

Metropolitan (NET) (4,367; 4085) — "Hasty Heart" (WB) and
"Square Dance Jubilee" (Lip),
Okay \$20,000. Last week, "Thelma
Jordon" (Par) and "Zamba" (Mono),
\$16,500.

Orpheum (Loew) (3,000; 40-85)
—"Mrs. Mike" (UA) and "Satan's.

\$16,500.
Orpheum (Loew) (3,000; 40-85)
-"Mrs. Mike" (UA) and "Satan's
Cradle" (UA). Good \$19,000. Last
week, "Malaya" (M-G) and "Prison
Warden" (Col) (2d wk), oke \$16,000.
Paramount (NET) (1,700; 40-85)
-"Sands Iwo Jima" (Rep) and
"Belle Old Mexico" (Rep) (2d wk).
Sock \$19,000 after huge \$24,000 for
first.

Clark (Loew) (3,500; 40-85) —
"Mrs. Mike" (UA) and "Satan's Cradle" (UA). Neat \$11,000. Last week, "Malaya" (M-G) and "Prison Warden" (Col) (2d wk), oke \$9,000.

'Battleground' Loud 18G Tops Seattle; Mills Bros. Up 'Judge' Hot \$12,000

most spots this week. However, "Battleground" looks smash at Music Hall. Mills Bros. will push "Tell To Judge" to terrific round at Palomar. Others are mainly

Estimates for This Week

Coliseum (Evergreen) (1,877; 59-84)—"Dakota Lil" (20th) and "Tillie's Punctured Romance" (Indie) (reissue). Fair \$7,000. Last week, "Thelma Jordon" (Par) and "Cowboy Prizefighter" (EL), nice enough \$8,000.

"Thelma Jordon" (Par) and "Cowboy Prizefighter" (EL), nice enough \$8,000.

Fifth Avenue (Evergreen) (2,349; 59-84) — "Whirlpool" (20th) and "Radar Secret Service" (Indie). Mild \$7,000. Last week, "Heiress" (Par) and "Blonde Bandit" (Rep) (2d wk), nice \$7,000.

Liberty (Hamrick) (1,650; 59-84) — "Roseanna McCoy" (RKO) and "Hollywood Varieties" (Lip) (2d wk). Fair \$5,500 in 6 days after oke \$8,900 last session.

Music Hall (Hamrick) (2,200; 59-84) — "Battleground" (M-G) and "Change of Heart" (Rep). Smash \$18,000 or over. Last week, "Mrs. Mike" (UA) and "Apache Chief" (Indie) (2d wk-4 days), sock \$7,800. Now on Music Box extended-run. Orpheum (Hamrick) (2,600; 59-84)—"Hasty Heart" (WB) and "Bells of Coronada" (Rep). Light \$7,000. Last week, "Montana" (WB) and "Square Dance" (Lip), nice \$7,700.

Palomar (Sterling) (1,350; 50-\$1)—"Tell To Judge" (Col) (2d run) plus Mills Bros. pushing this to great \$12-000. Last week, "Bride For Sale" (RKO) (2d run) plus vaude, \$5,600 at 40-69c scale.

Paramount (Evergreen) (3,039; 59-84)—"Dancing in Dark" (20th) and "Call of Forest" (Indie) (2d wk). Down to mild \$3,500 in 4 days. Last week, very good \$8,600.

looms good in three houses.

Estimates for This Week

Capitol, Nortown, Shea's (FP)
(1,079; 959; 2,386; 40-70)—"Eiffel Tower" (RKO). Good \$15,000.

Last week, "Maytime in Mayfair" (EL), \$13,500.

Downtown, Glendale, Scarboro, State (20th) (1,059; 955; 698; 694; 35-60)—"Story Molly X" (U) and "Jackpot Jitters" (Mono). Fair \$11,500. Last week, "Traveling Saleswoman" (Col) and "Chinatown Midnight" (Col), \$10,500.

Eglinton, University (FP) (1,080; 1,556; 40-70)—"Jolson Sings Again" (Col) (2d wk). Smash \$22,000 after last week's \$25,000.

Fairlawn, Odeon (Rank) (1,200; 2,390; 50-\$1,20)—"Holiday Affair". Okay \$12,000. Last week, "Madness Heart" (EL), \$11,000.

Hyland (Rank) (1,500; 50-70)—"Chiltern Hundreds" (EL) (6th wk). Hearty \$5,000 rear after last week's \$4,500.

Loew's (Loew) (2,096; 40-70)—"Sands Iwo Jima" (Rep) (2d wk). Big \$12,000 after last week's \$13,500.

Loew's (Loew) (2,096; 40-70)—"Sands Iwo Jima" (Rep) (2d wk). Big \$12,000 after last week's \$13,500.

Loew's (Loew) (2,096; 40-70)—"Sands Iwo Jima" (Rep) (2d wk). Big \$12,000 after last week's \$13,500.

Loew's (Loew) (2,0743; 40-70)—"Sands Iwo Jima" (Rep) (2d wk). Big \$12,000 after last week's \$13,500.

Loew's (Loew) (2,096; 40-70)—"Sands Iwo Jima" (Rep) (2d wk). Big \$12,000 after last week's \$13,500.

Wishon" (RKO) (2d wk). Fine \$10,000 after last week's \$13,500.

Loew's (Loew) (2,096; 40-70)—"Sands Iwo Jima" (Rep) (2d wk). Big \$12,000 after last week's \$10,000 after

'Foolish' Hearty-36G, Chi Standout; Hildegarde Lifts 'Judge' to \$53,000, Tower' 16G, 'King's Men' Stout 30G

nd a flood of top-quality pictures is sending biz here zooming this week. Films like "All the Kings week. Films like "All the Kings Men," "My Foolish Heart," "Malaya" and "Man On Eiffel Tower" will push receipts up solidly from a serious slump that hit Chi after New Year's boom

trade.

Leading the parade is "My Foolish Heart" with smash \$36,000 at Woods. "Man on Eiffel Tower" looks fairly lofty \$16,000 at Palace. "King's Men" also is sharp at \$30,000 at State-Lake. "Tell To Judge" and Hildegarde onstage at Chicago shapes good \$53,000, with Hildegarde rated the draw.

Oriental, with "Malaya" and vaude is due for a hefty \$50,000. "Thelma Jordon." at Roosevelt, seems sturdy at \$12,000.

"Outlaw" continues to roll on at Grand, fifth week being strong \$14,000. Stays a sixth. "Ambush," at United Artists for second week, is pert \$12,000.

Estimates for This Week
Chicago (B&K) (3,400; 50-98)—

Estimates for This Week
Chicago (B&K) (3,400; 50-98)—
ell To Judge' (Col) with Hilderde onstage. Looks good at
3,000. Last week, "Dancing in
rk" (20th) with Jules Munshin
stage (2d wk) \$35,000.
Garrick (B&K) (900; 50-98)—
eld River" (UA) (reissues).
at \$7,500. Last week, "Desert
ctory" (20th) and "Tunisian
ctory" (M-G) (reissues), \$5,000.
Grand (RKO) (1,500; 50-98)—
butlaw" (RKO) (5th wk). Still big
\$14,000. Last week, \$17,000.
oriental (Essaness) (3,400; 50-98)

"Malaya" (M-G) with vaude.
sity \$50,000 looming. Last week,
vhirlpool" (20th) with Willie
lore onstage (2d wk), \$30,000.
Palace (RKO) (2,500; 50-98)—
fan on Eiffel Tower" (RKO). Fast
food

An on Eiffel Tower" (RKO). Fast 6,000. Last week, "South Sea nner" (U) and "Stagecoach Kid" (KO), \$12,000.

ner" (U) and "Stagecoach Kid" (U), \$12,000.

osevelt (B&K) (1,500; 50-98) elma Jordon" (Par).

Sturdy (Par).

100. Last week, "Mrs. Mike" (2d wk), big \$11,000.

1wyn (Shubert) (1,000; \$1.20) (10) — "Red Shoes" (EL) (59th Picking up to tidy \$4,500. Last (\$4,000.

ate-Lake (B&K) (2,700; 50-98).

11 King's Men" (Col). Great (10). G

'Pinky' Perks In L'ville, \$15,000

resh product at all downtown

firstruns is providing the impetus nice takes all along the line. "Pinky" at the Rialto looks to cop the top take, "Montana" at Mary Anderson is sturdy, while "Mrs. Mike" at State is satisfactory.

Estimates for This Week Mary Anderson (People's) (1,200,65)—"Montana" (WB). First stern for this house in some ie, neat \$7,500, Last week oman in Hiding" (U), okay 000.

000.

Rialto (Fourth Avenue) (3,000;

Rialto (Fourth Avenue) (3,000;

65)—"Pinky" (20th). Local race
ations in this town are at high
rel, and looks likely big \$15,000.

st week, "Heiress" (Par) good

1,000, and m.o.

State (Loew's) (3,000; 45-65)—

1rs. Mike" (UA) and "Gist's

thool" (Col). Nice at \$12,000.

st week, "East Side, West Side"

-G' and "Mary Ryan, Detective"

pl), about same.

beyel, and looks likely big \$15,000.

ast week, "Heiress" (Par) good 14,000, and m.o.

State (Loew's) (3,000; 45-65)—

Mrs. Mike" (UA) and "Girl's (Col). Nice at \$12,000.

ast week, "East Side, West Side" (Var) and "Undertow" (U), \$11,500.

United Artists (No. Coast) (1,207; 35-85)—"Mrs. Mike" (UA) (3d wk).

Strand (FA) (1,200; 45-65)—

Square Dance Jubllee" (Lip) and "Mrs. Mike" (UA) (3d wk).

Call of Forest" (Lip) Medium 5,500. Last week, "Great Danatch" (UA) and "Blonde Bandit" (Pevil in Flesh" (Indie) (5th wk).

Larkin (Roesner) (400; 65-85)—

"Devil in Flesh" (Indie) (5th wk).

Larkin (Roesner) (400; 65-85—

"Devil in Flesh" (Indie) (5th wk).

Larkin (Roesner) (400; 65-85—

"Devil in Flesh" (Indie) (5th wk).

Larkin (Roesner) (400; 65-85—

"Devil in Flesh" (Indie) (5th wk).

Larkin (Roesner) (400; 65-85—

"Devil in Flesh" (Indie) (5th wk).

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission, prices, however, as indicated, include the U.S. amusement tax.

'Willie' Not So Big in Det. With 24G; 'Samson' Smash 33G, 'Heiress' 23G, 2d

Detroit, Jan. 31.

Biz this stanza is a repetition of st week, with "Samson and Delah" and "Battleground" conting to pace field by wide margin ecil B. DeMille epic is standout ith terrific second week of \$35,000 Madison. "Willie Marching ome," one of better newcomers, oks only fair at the Fox.

Estimates for This Week

Estimates for This Week
Fox (Fox-Mich) (5,000; 70-95)—
"Willie Marching Home" (20th) and
"Place of One's Own" (EL). Fair
\$24,000. Isst week, "Dakota Lil"
(20th), \$22,000.

Michigan (United Detroit) (4,000; 70-95)—"The Heiress" (Par) and "Grass Always Greener" (WB) (2d wk). Okay \$23,000. Last week, nice \$25,000.

Palms (UD) (2,900; 70-95)—
"Nevadan" (Col) and "Blonde
Bandit" (Rep). Trim \$15,000. Last
week, "Iwo Jima" (Rep) (4th wk),
hig \$13,000.

United Artists (UD) (2,000; 70-"Tell to Judge" (Col) and Prailin' West" (Par). Slow \$11,-"Trailin' West" (Par). Slow \$11,-000. Last week, "Thelma Jordon" (Par) and "Rusty Saves Life" (Mono), \$14,000).
Madison (UD) (1,800; 75-\$1.20)—
"Samson and Delilah" (Par) (2d wk). Terrific \$33,000. Last week, \$38,000.

\$38,000.

Adams (Balaban) (1,700; 70-95)—
"Battleground" (M-G) (2d wk).
Fine \$15,000. Last week, \$18,000.

Downtown (Balaban) (2,900; 70-95)—"Malaya" (M-G) and "Riders in Sky" (Rep) (2d wk). Weak \$8,000. Last week, \$10,000.

'Dancing' Slow \$14,000, Frisco; 'Samson' 27G, 2d

son and Delliah" and "Battle-ground" both are smash in second sessions. Former at St. Francis is terrific for this small house. "Battleground" continues hefty at Warfield.

Estimates for This Week

Golden Gate (RKO) (2,844; 60-85) — "Girl in Heart" (Mono) plus vanda headed by Gil Lamb. Nice; \$22,000. Last week, "Port of New York" (EL)—and "Square Dance Jubilee" (Lip), \$13,000.

Fox (FWC) (4,651; 60-95) — "Dancing in Dark" (20th) and "Spring in Park Lane" (EL). Thin \$14,000. Last week, "Montana" (WB) and "Blonde Bandit" (Rep) (2d wk), only \$8,500 in 5 days.

Warfield (Loew's) (2,656; 60-85)—"Battleground" (M-G) (2d wk), Hefty \$22,000. Dast week, boff \$35,000.

Paramount (Par) (2,646; 60-85)—

35,000.

Paramount (Par) (2,646; 60-85)—
Inspector General' (WB) and
Bells Coronado'' (Rep) (2d wk).
Good \$15,000. Last week, great
25,000

\$25,000.

St. Francis (Par) (1,400; 85-\$1.25)

—"Samson Delilah" (Par) (2d wk).

Sock \$27,000. Last week, record-breaking \$33,000.

'Hasty' Smooth \$14,000,

St. Loo; Montana' Same

St. Louis, Jan. 31.

Drop in temperature to around zero Sunday (29), followed by snow and 'sleet yesterday (Monday) is sloughing grosses in current session. "Hasty Heart" is nice to lead a rather lukewarm field. "Montana" looms just good. "Iwo Jima" with vaude is sturdy as holdover at Fox.

Estimates for This Week

Jima With Vaude is sturdy as holdover at Fox.

Estimates for This Week
Ambassador (F&M) (3,000; 50-75)—"Daneing in Dark" (20th)
"Bagdad" (U) (m.o.). Good \$11,-000. Last week, "South Sea Sinner" (U) and "Prince of Foxes" (20th), \$12,000.

Fox (F&M) (5,000; 50-75)—
"Sands Iwo Jima" (Rep) and vaude (2d wk). Holding strongly at \$15,000 after first stanza's big \$26,000.

Loew's (Loew) (3,172; 50-75)—
"On Town" (M-G) (2d wk). Off to \$10,000 in 4 days after sock \$23,000 for first session.

\$10,000 in 4 days after sock \$23,000 for first session.

Missouri (F&M) (3,500; 50-75)—
"Hasty Heart" (WB) and "Chinatown Midnight" (Col). Nice \$14,000.

Last week, "Bagdad" (U) and "Undertow" (U), \$13,000.

St. Louis (F&M) (4,000; 50-75)—
"Montana" (WB) and "Lost Tribe" (Col). Good \$14,000. Last week, "Dancing in Dark" (20th) and "Hold That Baby" (Mono), \$10,000,

'Malaya' Sultry \$12,000 in Balto

Downtowners are holding fairish pace here this week. "Malaya" is drawing very well at the Century but "Whirlpool" looks just okay at the New. Holdovers of "Sands of Iwo Jima," and "Red Shoes," are also highly consistent. "Backfire" is slowest entry in town at Stanley.

Estimates for This Week
Century (Loew's-UA) (3,000; 20-60)—"Malaya" (M-G). Pointing to hot \$12,000 with "Battleground" set to open tomorrow (Wed.). In ahead, "South Sea Sinner" (U), all right \$10,300.

Hippodrome (Rappaport) (2,240;

\$10,300.

Hippodrome (Rappaport) (2,240; 20-80) — "Undertow" (EL) plus vaude headed by Al Trace and Joey Adams. Oke \$14,000. Last week, "Trapped" (EL) leaning heavily on Vic Damone p.a., nice \$16,200.

heavily on Vic Damone p.a., nice \$16,200.

Keith's (Schanberger) (2,460; 20-60) — "Borderline" (U). Opened today (Tués.) after "Pirates of Capri" (FC) hit \$7,900.

Mayfafr (Hicks) (980; 20-65) — "Iwo Jima" (Rep) (5th wk). Starts fifth round tomorrow (Wed.) after fourth hit solid \$6,000; all four weeks cracking house figures for new highs. Third was \$7,500.

New (Mechanic) (1,800; 20-65)—"Whirlpool" (20th). Okay \$9,000.

Last week, "Dancing in Dark" (20th). Stanley (WB) (3,280; 25-75)—"Backfire" (WB). Thin \$8,000. Last week, "Hasty Heart" (WB), slow \$10,800.

'Jolson' Torrid \$20,000, Mont'l; 'Rib' Fine 16G

Montreal, Jan. 31.
Bad weather for sporting elements is making for good returns at all deluxers currently. Biggest surprise of week is "Mrs. Mike" at surprise of week is "Mrs. Mike" at Orpheum, holding for second, after sock first round. Same is true of "Elifiel Tower" at Capitol. "Battle-ground" at Princess and "Jolson Sings Again" loom as top new-comers

Sings Again" loom as top newcomers.

Estimates for This Week
Loew's (C.T.) (2,855; 40-65) —
"Jolson Sings" (Col); Fancy \$20;
-000. Last week, "Heiress" (Par) (2d wk), \$13,000.
Capitol (C.T.) (2,412; 34-60) —
"Eiffel Tower" (RKO) (2d wk).
Big \$15,000 following rousing \$19;
-500 opener.
Palace (C.T.) (2,625; 34-60) —
"Adam's Rib" (Mr-G). Fine \$16,000.
Last week, "Porsyte Woman" (Mr-G) [2d wk) \$12,000.
Princess (C.T.) (2,131; 34-60) —
"Battleground" (Mr-G). Smash \$16;
-000. Last wee ek, "Whirlpool" (20th), \$9,000.
Imperial (C.T.) (1,839; 26-45) —
"Stool Pigeon" (U) and "Rusty's Birthday" (U). Fine \$7,000. Last week, "Fighting Kentucklan" (Rep) and "Loyable Cheat" (Rep) (2d wk), \$5,000.
Orpheum (C.T.) (1,040; 34-60)—

and "Lovable Cheat wk), \$5,000.

Orpheum (C.T.) (1,040; 34-60)—
"Mrs. Mike" (UA) and Big Threat"
(UA) (2d wk). Fast \$5,000 after smash opener at \$8,000.

B'way Spotty; '12 O'Clock' High 115G, 'Eiffel' Lofty 30G, 'Foolish' 112G, 2d; 'Samson' 44G, 6th, 'Jima' 29G, 5th, Big

ness continues very spotty this session, but the launching of four new bills will help somewhat to bolster the otherwise dwindling overall total. Rain last Saturday (28) and yesterday (Tues.) tended to lift sagging trade in numerous instances.

to lift sagging trade in numerous instances.

Of the quartet of new entries, "12 O'Clock High," with Deax Murphy, Betty Bruce and Rolly Rolls heading the stage bill at the Roxy, is the pace-setter by a wide margin. Starting off big and helped by great crowds over Saturday-Sunday, new 20th-Fox Air Force opus looks to soar to fine \$115,000.

"Man on Fiffel Tower" is prov-

no place at the Globe with \$11,000 or under, and stays only one week. "Port of New York" supplants it tomorrow.

New Palace bill of "Blue Grass of Kentucky" and vaude lineup looks slight \$16,500 or less, near last week's all-time low of \$16,000. On the other hand, many extended-runs are still very strong. "Samson and Delilah," just a bit off the fifth week's gait, continues smash \$44,000 at the Rivoli in its sixth stanza. "Battleground," too, is holding very well with \$23,000

ahead of "Iwo Jima."

Bijou (City Inv.) (589; \$1.20
\$2.40)—"Red Shoes" (EL) (67th
wk). Current round likely to perk
to solid \$10,000 after \$9,500 last
week. Continues on.

Capitol (Loew's) (4,820; 80-\$1.50)

—"Ambush" (M-G), with Ink Spots,
Sam Levenson, Bobby Sherwood
orch topping stageshow (2d wk).

Looks okay \$60,000 this session
after \$76,000 opening round of
eight days. "Mrs. Mike" (UA), plus
Gordon Jenkins orch, Marion Hutton, Jack Douglas heading stage
bill opens Feb. 8.

Criterion (Moss) (1,700: 50-\$1.75)

ton, Jack Douglas heading stage bill opens Feb. 8.
Criterion (Moss) (1,700; 50-\$1.75)
—"Man on Eiffel Tower" (BKO).
Doing unusually well with big \$30,000 likely in first week, best here in some time. Holds. In ahead, "South Sea Sinner" (U) (2d wk), \$8,000.

in some time. Holds. In ahead, "South Sea Sinner" (U) (2d wk), \$8,000.

Globe (Brandt) (1,500; 50-\$1.20)—"Backfire" (WB). Initial week ending today (Wed.) is shaping to drab \$11,000 or less. Last week, "Red. Light" (UA) (2d wk-5 days); \$5,000. "Port of New York" (EL) opens tomorrow.

Mayfair (Brandt) (1,736; 50-\$1.20)—"Iwo Jima" (Rep) (5th wk). Still socko with \$29,000 but off a bit from smash \$36,000 fourth round. Stays indef.

Palace (RKO) (1,700; 55-\$1.20)—"Blue Grass Kentucky" (Mono) and vaude. Still dragging, with only \$16,500 likely this week. Last week, "Girl in Heart" (Mono) with vaude, new low here with vaude policy at \$16,000.

Paramount (Par) (3,664; 55-\$1.50)—"Déar Wife" (Par) and Celeste Holm, Buddy Rogers orch, Dave Barry, Raul and Eva Reyes onstage. Opens today. Last week, "Thelma Jordon" (Par) with Jean Carroll, Bill Lawrence, Jerry Wald orch (2d wk), was down to \$49,000 after fair \$60,000 opener.

Radio City Music Hall (Rockefeller) (5,945; 80 -\$2.40) — "My Foolish Heart" (RKO) and stageshow (2d wk). Doing comparatively better on initial holdover round than opening week, with \$112,000.

show (2d wk). Doing comparatively better on initial holdover round "Ambush" (M-G). Fine \$16,000. than opening week, with \$112,000. Last week, "Davy Crockett" (UA). a third. "Young Man With Horn" (WB) opens Feb. 9. Trans-Lux (T-L) (500; 90-\$1.25) — "Balto (Mage) (594; 44-98) — "Hamlet" (EL) (3d wk). Still profitable \$6,000. Last week. Soared to big \$11,000 or better in \$7,500.

e in some time. Being adve under original title and als y Life." In ahead, "Iron Cro die) (reissue), only \$5,500.

after. \$12,000 in previous week.

Strand - (WB) (2,756; 55-\$2)"Hasty Heart" (WB) with Gordo
MacRae, Mimi Benzell, Paul Gra
topping stage bill (2d-final wk
Off to dull \$37,000 after mild \$41
000 for initial week, film failin
to hold up as expected after firs
three days despite crix prais
"Montana" (WB), with Fran
"Sugar Chile" Robinson, Ala
Young, Bill Callahan-Kathryn Lee
Mack Triplets, Lipham Trio or
stage, opens Friday.

Sutton (R&B) (561; 70-\$1.20)

Sutton (R&B) (561; 70-\$1.20) —
"Fallen Idol!" (SRO) (12th wk).
Eleventh round ended Monday
(30) held remarkably strong at
\$10,200 after \$11,000 last week.
Stays.on.

Stays, on.

Trans-Lux 60th St. (T-L) (453; 74-\$1.50) — "Tight Little Island" (U) (6th wk). Off to \$11,000 or near in fifth week after \$12,000 in week ahead. Holds.

Victoria (City Inv.) (1,060; 95-\$1.50)—"Third Man" (SRO). Being launched tonight with special benefit preem for Lighthouse Assn., with regular run starting tomorrow. Last week, "All Kings Men" (Col) (12th wk-8 days), down to \$11,000 after \$11,500 for 11th week.

'12 O'Clock' Wow \$34,000 in Philly

Philadelphia, Jan. 31. With "12 O'Clock High," "Sands of Iwo Jima" and "Battleground" in firstruns, biz is depending on war pix for top returns, "12 O'Clock" is ace newcomer.

"Dear Wife" looms great at the Goldman. "Ambush" shapes fine at Stanton.

Estimates for This Week

Aldine (WB) (1,303; 50-99)—
"Borderline" (U). So-so \$9,000.
Last week, "Malaya" (M-G) (4th
wk), neat \$10,000.

wk), neat \$10,000.

Boyd (WB) (2,360; 50-99)

Battleground" (M-G) (3d wk),
Sock \$25,000. Last week, \$30,000,
Earle (WB) (2,700; 50-99)

Brute Force" (U) and "Killers"
(U) (reissues). Fair \$12,000. Last
week, "South Sea Sinner" (U),
\$14,600.

week. "South Sea Sinner (U), \$14,000. Fox (20th) (2,250; 50-99) — "12 O'Clock High" (20th). Block-buster at \$34,000. Last week, "wirlpool" 20th), sluggish \$20,

"Whirlpool" 20th), sluggish \$20,-000. Goldman (Goldman) (1,200; 50-99) — "Dear Wife" (Par). Great \$19,000. Last week, "Thelma Jor-don" (Par) (2d wk), \$12,000. Karlion (Goldman) (1,000; 50-99) —"Red Shoes" (2d wk). Plenty solid at \$15,000. Last week, neat \$19,000. Masthaum (WR) (4,360; 50-00)

\$19,000 Mastbaum (WB) (4,360; 50-99)—
"Hasty Heart" (WB) (2d wk), Dim
\$14,500. Last week, \$20,000.
Randolph (Goldman) (2,500; 5099)—"East Side, West Side" (M-G).
Big \$24,000 or near. Last week,
"On the Town" (M-G) (5th wk),
\$12,000.

THIS IS



NED

'In its first 21 THE OUTLAW 60% more th picture releas

ast 3 years'

DEPINET SPEAKING:

engagements has grossed an any RKO ed during the

Med 6 Depinet

Key to the City

FILM REVIEWS

Hollywood, Jan. 27.

Metro release of Z. Wayne Griffin production. Stars Clark Gable, Loretta Young: features Marilyn Maxwell, Frank Morgan, Jumes Gleason, Lewis Stone, Raymond Walburn. Directed by George Sidney. Screenplay, Robert Riley Crutcher; based on story by Albert Belch; camera, Harold Rosson; musical score, Bronislau Kaper; editor, James E. Newcom. Tradeshown Jan. 29, '50. Running Steve Fisk. Clark Gable Claricas Standish. Lorette Voice Jan. 25, '50. Running

Clark Gable

Loretta Young

Marilyn Maxwell

Frank Morgan

Raymond Burr

James Gleazon
lish Lewis Stone

Pamela Britton

Zamah Cumningham

Clinton Runningham

Marily Marily

Emory-Parnell

Clara Blandick ogan Silas Standish Billy Butler Inconscious

"Key to the City" is a noisy, wise-cracking comedy that looks headed for handsome b.o. Marquee flash of Clark Gable and Loretta Young, the undeniable laugh value of the farcical nonsense they go through, and the Metro distribution point the way towards most favorable grosses.

Gable's role is his most likeable since his return from the war. He has a chance to flex his muscles, charm the femmes and indulge in sufficient action to keep the heman character rolling. Miss Young is equally at home in comedy or drama, and she gifts the character of a prim mayor of a small New England town with the needed talent to self it.

Dialog is flip and psuedo-sophisticated

ent to self it.

Dialog is flip and psuedo-sophisticated, the proper backing for telling the plot of a quickie romance that is bred at a mayors convention in San Francisco. Gable is a big-armed, ex-longshoreman who is the honest mayor of a Northern California city. Story brings Miss Young, the equally honest mayor from New England, into antagonistic contact.

Together they strike sparks de-

Together they strike sparks despite character opposites, become involved in unwelcome adventures that keep them in and out of jail, find love on fog-shrouded Telegraph Hill, are separated by a contrived ouarrel, resolve their differences in a free-for-all fight in Gabel's city hall offices, and end in a clinch.

Galer's city half onless, and end in a clinch. George Sidney's direction of the Robert Riley Crutcher script, based on Albert Beich's story, cap-tures the noisy convention atmos-

the Robert Riley Crutcher script, based on Albert Beich's story, captures the noisy convention atmosphere and keys the entire movement in that vein. Raucousness pays dividends as it was 'the best method of selling the yarn and keeping the laughs punchy.

The late Frank Morgan is seen as Gable's fire chief with firebug tendencies. a not-too-happy role for his final film assignment. Marilyn Maxwell comes through as a bubble dancer who nearly upsets Gable's "political applecart until Miss Young uses judo to convince the terper of the error of her ways. James Gleason is the harassed booking sergeant who has his trouble with celebrating mayors. Lewis Stone, Miss Young's understanding uncle: Raymond Walburn, loudmouthed Texas mayor; Raymond Burr, political heavy; Pamela Britton, apily tagged Miss Unconscious; Clinton Sundberg and the others deliver capably.

The Z. Wayne Griffin production makes expert use of the San Francisco background, and other physical values shine through in making the film an "A" entry. Bronislau Kaper's musical score and Harold Rosson's lensing are in keeping with film's laugh aims.

Brog.

Brog.

Nancy Goes to Rio
(MUSICAL-COLOR)
Hollywood-Jan.-21.
Metro release of Joe Pasternak production. Stars Jane Powell. Ann Sothern; features Barry Sullivan. Carmen Miranda, Louis Calhern, Scotty Beckett. Directed by Robert Z. Leonard. Screenplay, Sidney Sheldon; based on story by Jane Hall, Frederick Kohner, Rajph Block; camera Technicolory, Ray June; editor, Adrienne Fazan; musical direction, Georgie Stoll; Pazan musical direction, Georgie Stoll; Ray Gilbert. Tradechen Jan. 18, 50.
Ray Gilbert. Tradechen Jan. 18, 50.
Vancy Barklay Trances Elliott
Ann Sothern
aul Berten
Barry Sullivan
Ann Sothern

Jane Powell
Ann Sothern
Barry Sullivan
Carmen Miranda
Louis Calhern
Scotty Beckett
ortunio Bonanova:
Glenn Anders
Nella Walker
Hans Conried ul Berten rina Rodrigues egory Elliott otty Sheidan ardo Domingos

"Nancy Goes to Rio" is all that a light, glittering musical should be. The Technicolor display of costumes, settings and players shines brightly, the performances and songs are good, and the entertainment values easy-going enough to please those seeking an escape from heavy melodramatics.

Besides the sight values, Joe Pasternak has framed his production with nine tunes and a group of production numbers. Jane Powell's clear young voice sells her portion of the songs pleasingly, production. The soft of the songs pleasingly, production war.

Scre soothing vocal moments, Ray Gil-

bert cleffed the new tunes, and Georgie Stoll's musical direction shows them off neatly.

Plot setup for the melange of song and dance deals with the theatrical family of Miss Sothern, the mother; Miss Powell, the daughter, and Louis Calhern, the grandfather. Mom closes in a long-run musical, goes to Rio to rest and study a new play. The daughter is chosen for the play, unknown to mother, and dashes to Rio to tell of her good fortune. She finds Miss Sothern set on doing the show and holds off her own good news long enough for some sidebar complications to come to a boil. Finale finds mom in the arms of the man her daughter had staged a teen-aged campaign for and the daughter making her debut in the new show.

Plot is breezily treated in Sidney Shelton's script, based on a story by Jane Hall, Frederick Kohner and Ralph Block. A thoroughly explored comedy complication that adds quite a bit of zip to the plotting is the mistaken belief that Nancy is to become an unwed mother. It doesn't sound like a laughing matter, but general audiences will get plenty of titters out of the device.

Gilding the fun and skillfully melding the variety of material is Robert Z. Leonard. He doesn't allow pace to falter or any heavy moments to creep in on the escapist setup. Backing the movement given it by Leonard is Ray June's use of the color cameras in displaying the fishy production dressing.

Misses Powell and Sothern, and Calhern, happily do a song and

wise of the color cameras in displaying the flashy production dressing.

Misses Powell and Sothern, and Calhern, happily do a song and dance to the oldie, "Shine On Harvest Moon." Miss Sothern, working with Danny Scholl, puts over "Time and Time Again." Fast-beat Latin tempo of Miss Miranda-registers on "Yipsee-I-O" and "Caroom" Pa Pa." Miss Powell sells "Magic Is the Moonlight," "Musata's Waltz" and "Love Is Like This." Additionally, there is a nifty specialty song-dance on "Nancy's Goin' to Rio," with Scotty Beckett and a youthful chorus

nifty specialty song-dance on "Nancy's Goin' to Rio," with Scotty Beckett and a youthful chorus backing the canary.

Two femme stars make their characters easy to take, and Calhern socks over his grandpa role for chuckles. Barry Sullivan does excellently by his straight role as the romantic interest. Beckett's footage is too short. Fortunio Bonanova, Glenn Anders, Frank Fontaine, latter in a pip of a bit as a shipboard masher from Texas, and the others are good. Miss Miranda contributes her usual Latin sparkler to the footage.

Nick Castle's dance staging and the lineup of technical credits help the physical values. Brog.

Mother Didn't Tell Me

Piother Didn't Tell Me
Hollywood, Jan. 28.

20th-Fox release of Fred Kohlmar production. Stars Dorothy McGuire, William Lundigan: features June Hayoc, Gary Mitchell, Jessie Royce Landis, Joyce MacKenzie, Leif Erickson, Directed by Claude Binyon. Screenplay British and Starten British and Starten British and Starten British B

Jane	Dorothy McGuire
Dr. William Wright	William Lundigan
Katie	June Havoc
Katie Dr. Mike Bell	Gary Merrill
Mrs. Wright Je	essie Royce Landis
Helen Porter	Joyce McKenzie
Dr. Bruce Gordon	Leif Erickson
Suki.	Reiko Sato
Johnny	Anthony Cobb
Sally	Tracy Cobb
Mildred Tracy	Georgia Backus
Minister	Everett Glass
Dr. Tod Morgan	. Michael Brandon
Faith Morgan	Mary Bear
Dr. Tracy	Larry Keating
MITS. HauleyJe	an babe London
Dr. Harold Jones	Wilton Graff
Mrs Jones	Ann. I vrrei
Maid	Jessie Adams
Nurse	Louise Lorimei
Furniture Mover	Frank Jenks
Mrs. Raymond	Caryl Lincolr
Mrs. Raymond Old Lady	Ida -Moore

"Mother Didn't Tell Me" is a title suggestive of many things, and hiding under it is a pert comedy dealing with the neglected wives of doctors. What goes on is a lot of fun. Lack of names doesn't augur stout grosses in initial bookings but word-of-mouth will see it through other engagements at a good b.o. pace."

Crackling dialog and situations carry out the mood set by script and direction. Because they are based on completely natural husband-wife talk and action, there is a fine feeling of life in the tom-foolery that transpires. It's this familiarity with the byplay that takes place between the marital team of Dorothy McGuire and William Lundigan that will have the family audience chuckling and talking.

Miss McGuire and Lundigan are

talking.
Miss McGuire and Lundigan miss McGuire and Lundigan are expert at marital-teaming. They go together smoothly in romping through the demands made by Claude Binyon's script and direction. Binyon's pace is fast and the amount of the mark o

Miniature Reviews

"Key to the City" (M-G). Clark Gable and Loretta Young in screwball comedy of a mayors' convention. Nifty

"Nancy Goes to Rio" (Musical) (Color) (M-G). Light, entertaining color musical. Pleasing for most bookings.

"Mother Didn't Tell Me" (20th). Pleasing comedy about doctors' wives, slickly presented for chuckles.

"Dakota Lil" (Color) (Songs) (20th). Action names of George Montgomery, Rod Cameron to help in general situations.

"Outside the Wall" (U), Richard Basehart, Marilyn Maxwell in exciting robbery meller.

Maxwell in exciting robbery meller. "Your Witness" (WB). Brit-tish-made courtroom mystery, with Robert Montgomery as director-star.

"Joe Palooka Meets Hum-phrey" (Mono). Okay pro-grammer based on Ham Fish-er's cartoon strip characters.

"The Tatto ed Stranger" (RKO). Okay documentary-type crime pic for dualers.
"The Palomino" (Color) Hoss opry of palomino-g in California; good (Col) aising "Cry Murder" (FC) Minor whodunit slated for dualers,

Faces." Miss McGuire is a gal who falls for her doctor, Lundigan, sets her bait and snares him. What she expected marriage to be turns out altogether differently. She figures a baby will keep him home more often, and the trap she cooks up to make the big event possible is uproarishly funny because it is based on down-to-earth femme scheming. That earthy quality backgrounds most of the situations in which the couple become involved, and the only off-key touch is the mother-in-law and otherwoman angles, but only because they are skimpily developed. There's a suitable happy ending that will send the customers out chuckling.

Gary Merrill, in a throwaway

chuckling.

Gary Merrill, in a throwaway role, demonstrates that his personality has a screen future. June Havoc, Jessie Royce Landis, the mother-in-law; Joyce MacKenzie, the other woman; Leif Erickson, a hilariously funny psychiatrist; Reiko Sato, the part-time maid, and the others who become mixed up in the marital life of Lundigan and Miss McGuire contribute their share to the plentiful chuckles.

On the technical side of the

On the technical side of the production can be counted the ace photography by Joseph La Shelle, the music by Cyril Mockridge, tight editing by Harmon Jones.

Dakota Lil

(SONGS-COLOR)

- Hollywood, Jan. 20.

20th-Fox release of Edward L. Alperson (Alson) production. Stars George Montgomery, Rod Cameron. Marie Windsor; features John Emery, Wallace Ford, Jack Lambert, Larry Johns. Directed by Lesley Selander. Screenplay, Maurice Gerakhty; based on story by Frank Gruber; camera (Cinecolor). Jack Greenhalgh; Francis Soro. Timiter Tiomkin; editor, Francis Construction, John Emery Harve Logan Rod Cameron Lil. Marle- Windsor-Vincent John Emery Carter Wallace Ford Dummy Jack Lambert Sheriff Larry Johns Blonde Marlion Martin Butch Walter Sande Sentity Kenneth MacDonald Cashier Bill Perrott Chief James Flavin Seriff's Wife Lillians Bronson Burteles Jewent Jewestes Jewent Marlow Morting Rustees Jewent Jewester Larry Johns Blonder Blurteles Jewent Jewester Servert Jewester Servert Jewester Jewes Chief Sheriff's Wife. Bartender. Rurales Expert

8 minutes running time doesn't gag. Another plus factor is good roduction supplied by Fred Kohlar.
Screenplay is from Mary Bard's recovery chore is Montgomery,

knife and guntoting Indian scout. Marie Windsor is pulled into the plot as a first-class femme forger on the lam from the law below the border. Montgomery seeks her out as bait to trap Cameron. Miss Windsor takes a canary job in Cameron's saloon, figuring on garnering the loot for herself, but after considerable footage portraying a drooped-lash siren, she decides to aid the law and win Montgomery. Finale has them working together to get the evidence on Cameron, resulting in the latter's death after the proper amount of chase and gunplay action.

Miss Windsor gets over her saloon-singer role with the emphasis demanded by script. Score includes three tunes, and one, titled "Ecstasy," is reprised during the 87 minutes-running time. Fulfilling casting requirements in the plot skullduggery are John Emery, Wallace Ford, Jack Lambert, Larry Johns and others.

Color-lensing by Jack Greenhalgh and the musical score, composed and directed by Dimitri Tiomkin, are on the credit side.

Putside the Wall

Outside the Wall

Outside the Wall
Universal release of Aaron Rosenberg
production. Stars Richard Basehart. Marijon Maxwell. Signe Hasso. Dorothy Hart.
Directed by Crane Wilbur. Screenplay.
Crane Wilbur, from story by Henry Edward Helseth: camera, Irving Glassberg;
editor. Edward Curtls. Tradeshown in
N. Y., Jan. 27, '30. Running time, 80 mills.
Larry Nelson. Richard Basehart
Charlotte. Main Signe Hasso
Charlotte. Main Signe Hasso
Charlotte. Joseph Pevney
Stoker John Hoyt
Garth Henry Morgan
Chance Henry Morgan
Chaney Lloyd 'Gouth

Right out of the headlines, "Outside the Wall" revolves about a \$1,000,000 robbery. W hile the Brink \$1,500,000 holdup was in Boston, this one is staged in Philly. Otherwise, Universal's picture is tailor-made to cash in on the widespread publicity given the Hub theft. Aside from that, this film is a first-rate meller with top direction by Crane Wilbur. Richard Basehart and Marilyn Maxwell are the marquee names, and pic hints strong boxoffice, especially where exhibs cash in on the obvious ballyhoo.

Henry E. Helseth's story starts

Henry E. Helseth's story starts out to show the reaction of a young ex-con to the outside world after being in the Pennsy pen (near Philly) for 15 years. Because the ex-convict (Richard Basehart) was only 14 when sent up for life, considerable attention is given to the way he reacts to various types of femmes. Once this is taken care of, story speeds up into a typical meller that director Wilburt does so well. Latter also scripted, contributing a number of suspenseful passages.

Location shots in and about

passages.

Location shots in and about Philadelphia and at the Cherry Hill pen start the yarn off realistically. Several of the actual on-the-spot scenes are not particularly well done but this does not mar the story. Payoff, as anticipated, is that the ex-con goes straight although turning down a cool million to do it. The climax is socko.

Basehart phire in with one of his

to do it. The climax is socko.

Basehart chips in with one of his better performances. Miss Maxwell, as the blonde nurse with a yen for worldly goods, provides a nice foil, with Dorothy Hart as the nurse who persuades him to go straight. Latter has the romantic lead and is especially convincing. Signe Hasso is satisfying as a gangster's wife.

gangster's wife.

Henry Morgan and John Hoyt head an excellent supporting cast, Irving Glassberg contributes a neat photography job, and Edward Curtiss has done a deft editing job.

Wear.

Your Witness

Warner release of Coronado-David E. Rose (Joan Harrison) production. Stars Rose (Joan Harrison) production. Stars Patricia West of Coronado-David E. Rose (Joan Harrison) production. Stars (Joan Harrison) produced by Montgomery Screening House (Lito Carruthers: camera, Gerald Gibbs, At Warner, London, Jan. 25, '50. Running time, 104 MMNS.

help a young Englishman who had saved his life during the war and is now on trial for murder. The fate of the accused depends entirely on the evidence of a missing witness, a woman who was in a compromising situation with the victim at the time the murder was committed.

The hustling American is not al-

victim at the time the murder was committed.

The hustling American is not allowed, of course, to plead in a British court. But in his own way he wants to help his friend and becomes more and more exasperated at the apparent casualness of the Britisher. Tenaciously following up every clue, he is finally able to put the elusive witness in the box and secure the acquittal of his friend.

There are several sequences contrasting the Anglo-American mode of life, most notable of which are the courtroom scenes in which the formality of the British law is so puzzling to the American. There is the impression, for example, that the British legal system is more concerned with procedure than justice. The New York attorney learns eventually, if the hard way, that justice is done without the emotional rhetoric accepted in America. There are also the peculiarities of the colloquial language, and Montgomery finds himself in difficulties when explaining to the judge that "on the spot" doesn't mean being on a particular spot.

From a suspense point of view, the picture could be improved by tighter editing. It moves at a leisurely pace and takes too long to come to the point. Countryside locales have the ring of authenticity and there are some fine interiors of an English manor house.

The role of the American lawyer is a natural for Montgomery and he steps into the part with happy conviction. Almost from the opening shot he tvoiles the character.

The role of the American lawyer is a natural for Montgomery and he steps into the part with happy conviction. Almost from the opening shot he typifies the character, and his dominant personality is evident throughout. Patricia Wayne, on the other hand, lacks warmth and color, and is consequently more of a negative personality. There are however, some perfect character parts, notably those of Felix Aylmer as the judge and Leslie Banks, currently playing on Broadway, as the Lord of the Manor. These and other subsidiary roles are flaws lessly played and reflect credit on Montgomery's directorial skill.

This film is a bold beginning to a new production undertaking which is relying on the joint talents of British and American studios for success. It does not succeed 100%, but is of a sufficiently good standard to warrant success. It also sets a worthwhile pattern for future productions by this company.

Joe Palooka Meets

Joe Palooka Meets

Humphrey
Hollywood, Jan. 24.

Indlywood, Jan. 24. nenry Blankfort; ner; editor, Othi Jan. 23, 50. Run Knobby Lord Cecil Poole. Joe Palooka Humphrey Belden Carlton Mitchell Anne B

Latest in Monogram's "Palooka Latest in Monogram's "Palooka" series measures up as a fairly diverting comedy that should have easy going in most of its programmer playdates. Introduction of Ham Fisher's Humphrey Pennyworth adds a new, light touch. Comedy setup is a natural but, while garnering a good many laughs, it is not as hilarious as it should be. Still, there's enough fun to keep it from lagging during the 65 minutes of running time.

It's veteran Leon Errol as

to keep it from lagging during the 65 minutes of running time.

It's veteran Leon Errol as Palooka's manager, Knobby Walsh, who sparks most of the laughs and holds the story together. Palooka and bride are on a honeymoon when Knobby matches his fighter in a charity scrap. The opponent is Humphrey, and the knockdown slugfest that climaxes the footage is funny. Before that point is reached the Henry Blankfort script has Errol doubling between his Knobby characterization and that of an English fight manager in an attempt to foil the charity match promoters from winning the scrap.

Joe Kirkwood still fills the bill

Joe Kirkwood still fills the bill as the physical double for the per-and-ink Palooka. However, he has been in the character long enough to give some thought to trying to be an actor. The film series is past the point of depending on brawn

Robert Coogan clicks as the dumb-but-brawny Humphrey. Joi Besser has his moments as a (Continued on page 20)

Arg. Rife With Foreign Pix Coin Rumors; Major Studios Set Skeds Death of Monty Banks, husband of Gracie Fields, has caused holdup in pending film of life of English vaudeville star, which was expected to start sometime this year.

Rumors; Major Studios Set Skeds

Buenoś Aires, Jan. 24.

Arrival of U. S. film director
Henry King in Buenos Aires this
week Intensified the many rumors
intal have been going around for a
long time that foreign capital is
interested in making pix in Airgentina. King countered questions as
to whether he intended making pix
in the River Plate, by stating that
he would make his pictures wherever he found good story material.
In actual fact, Italian capital
alone is vaguely interested in going
into local production, with local
Italian distributors dickering to
possing of their frozen coin. Acto
pull off a deal as a means of dispossing of their frozen coin. Acto
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back.
Reorganization of Lumiton Studios now seems to have been completed, and the board is headed by Nestor Maciel Crespo. This lawyer was once prexy of the Argentine Broadcasters Assn., and later he took over a similar job in the reorganized Emeleo Studios, but soon relinquished this task.

The major studios have been announcing their production sched-

soon relinquished this task.

The major studios have been announcing their production schedules for the year, headed by AAA, which has only five pictures planned to date. Interamericana will make four pix with Luis Sandrini starred, another four with Mexican actress Maria Felix, her first to be "Maria Bonita," with Luis Saslavsky directing, and two with Nini Marshall. Another half dozen pictures will be made in Argentina; apart from one to be coproduced with Emelco, titled "Lago Argentino" ("Argentine Lake").

Hugo del Carril is currently rolling a picture, "Surcos de Sangre" ("Trail of Blood") in Santiago de Chile, of which he is co-producer, director and star. Esther Fernandez, from Mexico, takes the femme lead. Del Carril has notified the press that he will distribute this picture on his own, severing any connection with AAA.

San Miguel is ready to release three pictures commeted at the

connection with AAA.

San_Miguel is ready to release three pictures completed at the end of the year. These are "El Ladron Canta Boleros," "No me Digas Adios" and "El Ultimo Payaso." Studio is mulling mak-Digas Adios" and "El Ultimo Payaso." Studio is mulling mak-ing a screen version of the hit legit play, "Eos Arboles Mueren de Pie."

SCOTLAND SEES TV BY AUTUMN OF 1951

Glasgow, Jan. 24.

TV will come to Scotland by autumn, 1951. A complete video service is planned from a temporary transmitter at Harthill, Lanarkshire, halfway between Edinburgh and Glasgow. Video by 1951 represents a complete change of policy by the BBC, General Post Office and the British government. Last official plan promised Scotland services by 1954.

The new scheme will reduce outlay. Idea is that two utility transmitters, could be built for north England and south Scotland for the price of one non-utility Sutton Coldfield model. A second TV transmitter, near Aberdeen and serving, north Scotland, is expected to operate by 1952.

ex-owner, Theodore Gildred, American picman, continues as a member of Credito's board.) He'll also finance Mexican pic production, with preference to films that truly present the Mexican scene, so as to increase Mexico's prestige abroad. He'll also found a Mexican pic distribution company for their better exhibition in Mexico, and arrange for regular pic exhibition in communities that lack such entertainment.

Other Credito officers are Francisco Javier Gaxiola, Jr., ex-secretary of National Economy, veepee; Miguel Bujazan, exec veepee; Francisco Javier Gaxiola Ochoa, sec., and Manuel Lopez, manager.

TWO NEW LONDON PLAYS **GET WARM RECEPTIONS**

London, Jan. 31.

London, Jan. 31.

Two new plays made their West End debuts last week. "A Lady Mislaid." which bowed at the St. Martin's last Wednesday (25), received a warm reception. It's a mild comedy about a police search for a missing woman. Play, originally staged at the Embassy 14 months ago, is now being presented by H. J. Barlow on behalf of Magnet Entertainments. Top roles are expertly played by Avice Landone. Hugh Latimer and Ronald Ward, with Joan Sanderson garnering most of the laughs as a maid.

"Ring Around the Moon." Chris-

ing most of the laughs as a maid.

"Ring Around the Moon," Christopher Fry's translation of Jean Anouilh's "L'Invitation Au Chateau." opened at the Globe Thursday (26) to an euthusiastic reception. Production and acting were both of a high calibre, with Paul Scofield scoring in a dual role of twin brothers. Margaret Rutherford, as a caustic old aristocrat, and Claire Bloom in the ingenue spot, are outstanding. The frothy story and witty dialog don't impress as much as Fry's recent offerings, but play will get by on the strength of them.

Fields' Pic Delayed

London, Jan. 24.

Miss Fields' big repertoire of original numbers, which were to have been a feature in the pic, have recently been acquired by Reg Connelly. (Campbell, Connelly).

State Aid Means Double Dane Pix

Copenhagen, Jan. 23. This year will see a record pro-

duction of Danish pix. Five companies will make a total of 22 films, which means that all studios are active and all name actors are working on full time.

Last year only 11 pix were made. The reason for the upped production is the state aid to the Danish film producers, who for the last few years have suffered losses on most of their products. The new cinema law gives the producers 2c extra on each ticket sold in a cinema that shows a Danish-made pic, new or old.

Asa has started the year off with a hit in "The Red Horses," based on Morten Korch's bestseller novel about peasant life and trotting horses.

Del Giudice Plans Italo Art Films; Doing Book On Brit. Industry Expose

Genoa, Jan. 24. Filippo del Giudice has post-poned his planned stateside visit and has set up an office in Rapallo, on the Italian Riviera, where he'll concentrate on raising the necessary coin for his future productions. Del Giudice said he hoped to produce English-language films in Italy, using "boxoffice stories rather than boxoffice stars." Pix, which will be sold to each country on an individual basis, will be aimed principally at the art audience which the producer says he is rapidly gaining converts from a general public tired of "stereotyped entertainment."

During his Italian stay, del Giuand has set up an office in Rapal-

"stereotyped entertainment."

During his Italian stay, del Giudice has also been working on a book to be called "An Average Man to the Average People," in which he claims he'll give documented proof of the real reasons behind the British film industry setbacks and show how they could have been avoided, He'll also air some personal grievances. The Italian-born producer, or "administrator" as he prefers to be called, feels quite bitterly concerning the treatment he claims he received from certain elements of the British film industry. He's particularly infrom certain elements of the British film industry. He's particularly incensed about a recent debate (in England) in which producer credit for "In Which We Serve," a film for which he was responsible before joining forces with J. Arthur Rank, was given to the latter.

Current London Shows

Current London Shows

(Figures show weeks of rum)
London, Jan. 31.

Annie Get Gun," Col's'm (139)
Beau Strategem," Lyric (40).

Black Chiffon," West'ster (40).

Black Chiffon," West'ster (40).

Black Chiffon," Wajestic (42).

"Castle Air," Adelphi (8).

"Brigadoon," Majestic (42).

"Castle Air," Adelphi (8).

"Folies Bergere," Hipp. (17).

"Harvey," Prince of Wales (57).

"Helress," Haymarket (53).

"Ice Vogues," Stoil (29).

"King's Rhapsody," Palace (20).

"Kaig's Rhapsody," Palace (20).

"Murder at Vic," Playhouse (3).

"Murder at Vic," Playhouse (3).

"On Monday Next," Comedy (35).

"On Monday Next," Comedy (35).

"On Wild Oat," Garrick (61).

"Philly Story," Dutch's (9).

"Streetear," Aldwych (11).

"Tess & Bill," Vic, Pal. (14).

"Traveller's Joy," Criterion (86).

"Tra

British Film Stocks on Steady Upbeat Despite General Pix Biz Downtrend

Metro Back in Aussie
Nabe Loop After Shutout
Sydney, Jan. 24.

An upward trend on the Stock Exchange market value of cinema shares during the past skx months is puzzling investing circles in the City of London. Undeterred by the loses experienced in the latter part of 1949 by the Odeon and British Lion groups, the shares continue to improve steadily without, of the control of the shares as the part of 1949 by the Odeon and British Lion groups, the shares continue to improve steadily without, of the control of the latter part of 1949 by the Odeon and British Lion groups, the shares continue to improve steadily without any apparent reason. Financial economists in the national press attitude this mainly to activity by "bulls" and then followed the long shutout. Understood that Bernie Freeman, Metro head here, was finally able to iron out rental difficulties. Loop got along okay during the hiatus with Paramount and British Empire Films product, plus revivals.

Portugal In

Legit Subsidy

Legit Subsidy

The Portugal In

Legit Subsidy

Lisbon, Jan. 24.

The Portuguese government is going to spend about \$200,000 ayear in subsidies to legit companies to be formed either for Lisbon or for tours. This amount is over and above what the government already spends for the Teatrn Nacional, the opera company at the San Carlos theatre and the Conservatoire.

The decree that institutes the subsidy has also a clause that compels all the provincial theatres which have reverted to cinemas to give 90 legit shows every year between October and June. Lisbon of the depression has now risen for post of \$1.41. These some period. Politeama, San Luis and Eden theatres, which have reverted to cinemas more than 20 years ago, don't come upder this provision, so the best American pix will continue to be exhibited there all the year round as before.

U.S. PIX DOUBLING JAP

subsidy has also a clause that completed at the provincial thearters which have reverted to cinemas to give 90 legit shows every year between October and June. Lisbon theatres in the same condition must give 240 shows in the same period. Politeama, San Luis and Eden theatres, which reverted to cinemas more than 20 years ago, don't come under this provision, so the best American pix will continue to be exhibited there all the year round as before.

U.S. PIX DOUBLING JAP GROSSES OF LAST YEAR

Tokyo, Jan. 23.

American motion pictures in Japan will gross during the moth of January approximately double the amount they earned in January a year ago, preliminary reports to the Central Mötion Picture Exchange indicate.

Firstrun Tokyo houses of all categories grossed about the same the first three weeks of January, 1950, as they did in 1949, although attendance figures were off 40%. However, the 19 housing playing American films showed a 50% increase in gross, while attendance was only 15% down from 1949. Sixty firstrun theatres showing astive or European product suffered a 52% dip in attendance over 1949 and total grosses were off 25%.

Biggest grossers among American pix which set the record were "Paleface" (Par) and "Little Women" (Metro).

Revivals Ruling

Paris Legit Roost Paris Legit Roost Paris, Jan. 31.

Due to lack of hits in recent French play-writing, prominent theatre managers are currently taking the provincing prominent theatre managers are currently taking the provincing prominent theatre managers are currently taking the provincing prominent theatre managers are currently taking the part of the Rank empire. Biggest gain is by the 109% cumulative preference shares, which have its repercussions on the industry as well as stocks on the part of the Rank empire. Biggest gain is by the 109% cumulative preference shares which is also a part of



"FRANCIS is one of the most delightful comedies I've ever seen. Only two actors could've played the part... Francis and Jack Benny ...and I'm glad the one with the talent got the part."

FRED ALLEN

Radio and screen star



"Don't miss FRANCIS! It has more laughs than a dozen ordinary comedies."

EVE ARDEN

CBS and screen star



"FRANCIS is a riotous picture. I was in happy hysterics all the way through."

> LUCILLE BALL CBS and screen star



"For the first time in my life I agree with Fred Allen . . . FRANCIS is a hysterically funny pic-

> JACK BENNY CBS star



"We have never gotten more laughs out of a movie either collectively or separately and we have laughed a lot in our time."

> EDGAR BERGEN & CHARLIE McCARTHY

CBS stars



"Laughter is our business so take it from us . . . FRANCIS is a comedy that's really funny."

BURNS and ALLEN



"FRANCIS will probably set a laugh record. I haven't laughed so much in years."

JOAN DAVIS

CBS and screen star



"FRANCIS is the funniest character l've seen on the screen."

JIMMY DURANTE

NBC stor



"FRANCIS, the talking mule, reminds me a lot of blind dates I've had, except he's a little better looking and a lot more entertaining."

ETHEL MERMAN

Broadway star



FRANCIS is one picture recommend most highly. Mules will love it. (And people, too.)"

GROUCHO MARX

CBS and screen star



COMEDY EXPERTS UNANIMOUS he?" Musical Comedy star

IN LAUGHING THE PRAISES OF Francis "FRANCIS is so funny he is giving the comedians something to worry about—lucky for me he can't dance — or can



"FRANCIS, the talking donkey, is full of laughs. This is one donkey even the Republicans will enjoy seeing."



Musical Comedy star

"When it comes to entertainment, FRANCIS, the talking mule, is a sure thing. And to think all this time I've been betting on horses."

JOE E. LEWIS

Star of night clubs

"FRANCIS is the most hilarious comedy I have seen in ages. I hope everyone in the world laughs as much as

BEATRICE LILLIE

Musical Comedy star

"I think FRANCIS is the funniest thing on four legs since Abbott & Costello."

HENRY MORGAN







DONALD O'CONNOR PATRICIA MEDINA ZASU PITTS · RAY COLLINS · JOHN MCINTIRE

and "FRANCIS", The Old Army Mule who TALKS



Korda, Selznick **Await Arbitration** By Joe Schenck

Sir Alexander Korda, his attorney, Louis (Schwartz &) Frohlich, and a flock of witnesses will trek to the Coast early in March to pick up the cudgels again in the British producer's battle with David O. Selznick Bitter fight waged by Korda to bar Selznick from distributing "Third Man" and "Gone to Earth" in the western hemisphere turned into an armed truce last week when three court actions were shelved pending arbitration were shelved pending arbitration before Joseph Schenck, 20th-Fox studio exec.

Korda planed to England yester-day (Tues.), but will return late in February for the arbitration hear-ings. Schenck is now in Florida on vacation and will not be back on the Coast until the latter part of February. Hearings will follow shoutly thereafter.

February. Hearings will follow shortly thereafter.

Schenck was chosen because he heads a list of arbitrators named in the original distribution pacts on the pix. Both paries agreed to him in court after Sclznick's attorney. James Hayes, of Donovan, Leisure, Newton, Lumbard & Irvine, countered with a motion for arbitration under the contract. New York Federal judge Irving R. Kaufman granted the plea, and will sign an order sometime this week.

Meanwhile, all coin collected by

man order sometime this week.

Meanwhile, all coin collected by
Selznick on distribution of the two
pix in the U.S. is to be deposited
in escrow in the Bankers Trust Co.
Korda's suit against the City Investing Co., operator of the Victoria theatre, Broadway showcase,
to stop this week's U.S. preem of
"Third Man," has been withdrawn.
Victoria will go ahead with the
playdate,
As for Korda's primary action
against Selznick in the same Federal court, it will wait out the arbitration proceedings. That suit asks

eral court, it will wait out the arbitration proceedings. That suit asks recission of the distrib pacts between Korda and Selznick in addition to the injunction. British producer, in return, has offered to pay "reasonable" salaries to Joseph Cotten, Alida Valli and Jennifer Jones, three Selznick stars, for their thesping services in the two-films.

Suit charges Selznick with refus-Ing to carry out his deal with Korda by allegedly withholding consent to release certain proceeds of "The Paradine Case" and "Portrait The Paradine Case" and "Portrait of Jenny" earned in Britain. Both of these are Selznick productions on which Korda claims British earnings in repayment for granting DOS western hemisphere rights on "Third Man" and "Gone to Earth." Korda also charges Selznick with delivering the negative of "Portrait" some five weeks late in England.

Release Boost

Continued from page 6

\$55,000,000, while the 1951 output will total about \$60,000,000. This

\$55,000,000, while the 1951 output will total about \$60,000,000. This would bring the average cost per picture to between \$1,500,000 and \$1,800,000. Company's product during 1949 averaged a reported \$1,700,000, indicating 20th plans to liold its own as far as increasing production costs is concerned. To take care of the increased home production. Skouras revealed the company would spend \$6,000,000 in enlarging its studio facilities.

Since axing all "B" production from its own roster several years ago, 20th has handled one or two pictures a year from both Nat Holt and Edward L. Alperson, indies. Most of these were turned out in color and cost an average of \$800,000 each. While 20th might accept a lower-budgeted film from an indie if it felt the boxoffice potentialities merited the move, it is believed the company will continue to expect pictures costing at least that much from the outside producers. producers

oducers.

Upped releasing plans are in line
ith the recent statement of policy
20th sales veepee Andy W,
nith, Jr. He averred that imby 20th Smith, Jr pending divestiture by the majors of their theatre interests, which has already been accomplished by Paramount, will increase competition, both among distribs for top playdates and among exhibitors for top pictures: For that reason, Smith said, a boost in the number of annual releases is mandatory. pending divestiture by the majors

20th Weighs British Studio Offers From. Korda and Rank

With a buyers' market prevailing in the British studio situation, 20th-Fox, is weighing offers from both Sir Alexander Korda and J. Arthur Rank, Korda, in New York during the past week, has been endeavoring to sell 20th's prexy, Spyros Skouras, on continuing his lease on the Shepperton studio. Rank reps, meanwhile, are trying to convince 20th of the advantages of moving over to Denham.

Korda's Shepperton lot has been used by 20th for the past year for its production work in England. "The Black Rose." "Victoria Grandolet" and "Night in the City" were shot there in part. The lease expires shortly.

were snot there in part. The lease expires shortly.

Since production by British filmmakers is at an ebb that requires minimum of space, there are plenty of studio facilities available, and both Rank and Korda are anxious to have 20th lift part of their overhead if possible to have 20th HIII head, if possible.

TV TRAILERS TO GET **1ST TEST BY 20TH**

First actual test by any major film company on the value of tele-vision trailers is to be taken in New York this month by 20th-Fox on "Three Came Home," In answer to a question from a delegate at the company's second annual showmanship meet at the homeoffice last week, veepee Charles Einfeld re week, weepee Charles Einfeld revealed his ad-publicity department is now conducting a survey to determine where and how to spot the TV trailers. If a subsequent test shows they have bettered the box-office for the film, then 20th will consider utilizing them on a regular basis.

consider utilizing them on a regular basis.

Meet was attended by 75 ad-pub representatives of indie and affiliated circuits from all parts of the country. With Einfeld presiding, they huddled on exploitation and ad campaigns for some of 20th's coming product and also gave considerable attention to current industry-wide problems, such as the fight for repeal of the Federal amusement tax. Guest speakers at the meet included Allied States general counsel Abram J. Myers, who detailed the part the delegates could play in the tax fight, N. Y. Times film critic Bosley Crowther, who pointed up the audience available for "entertainment on an intelligent and adult plane". Collier's magazine editor Louis Ruppel and magazine editor Louis Ruppel and RKO prez Ned E. Depinet, who also spoke on the tax problem.

Einfeld said analysis of TV trail-

spoke on the tax problem.

Einfeld said analysis of TV trailers to date has not shown exactly "when people turn on their sets and turn them off." He indicated such information should be forthcoming from the networks, which are missing out on a good bet by their apparent laxity in soliciting business from the film companies. As for repeal of the 20th ban on appearances of contract players on TV, which is shared by all the major companies, Einfeld declared that is an industrywide problem, on which no opinion has yet been formulated. Situation, he said, revives the entire question of TV's threat to the boxoffice, and 20th will continue its ban until that matter is settled.

Einfeld revealed that "Three Came Home" would tee off with a special preem opening at the Broadway Astor Feb 20 night be-

Came Home would tee off with a special preem opening at the Broadway Astor Feb. 20, night before the start of its regular run at the house. Opening will get full radio and TV coverage similar to that arranged by 20th for its recent Broadway preems on "Prince of Foxes" and "12 O'Clock High."

O'seas Devaluation

Continued from page 6

produced during 1949, and that pix produced in two preceding years were of a high negative cost. As an added factor, Nate J. Blumberg, company prez, noted that some an added factor, Nate J. Blumberg, company prez, noted that some \$3,000,000 are field up abroad in frozen coin.

In Britain, because of U's special deal with its partner, J. Arthur

cial deal with its partner, J. Arthur Rank, U has consumed all unremitable funds, Blumberg said. He was referring to a deal which permits recoupment of earnings on U's pix in Britain against rentals obtained on Rank's pix handled by the company in the western hemisphere.

British Ouota

- Continued from page 3 =

home - produced pictures those of Hollywood in quality?' Korda was asked.

"Since when is quality the prin cipal factor in determining bookings?" the British producer snapped back. He refused to enlarge on the statement beyond re marking that circuit operators frequently had "other angles."

wently had "other angles."

Korda, who flew back to England yesterday. (Tuesday) after a week in New York huddling on the temporary settlement of his dispute with David O. Selznick over "Third Man" and "Gone to Earth," said he was looking for no more American production partners. Both his deals with Selznick and Samuel deals with Selznick and Samuel Goldwyn have ended up in law courts. He and Goldwyn have cross-suits in London over "The Elusive Pimpernel," which Gold-wyn has refused to accept, claimwyn has refused to accept, claim-ing its quality is not up to stand-ard. Korda said he had not spoken to Goldwyn, although the latter has also been in New York during the past week.

British producer asserted he didn't care to have any more Amer ican partners for a number of rea-sons. First is that he has no need sons. First is that he has no need for their financial aid. He said he is planning a program of 15 pictures for 1950 (of which five or six will be his personal productions) and that they are all financed through banks and other standard sources.

Also, he added, he man Also, he added, he man producers' interference in production objectionable and he sees no point in giving away his "most valuable market." Partnership deals have entailed Korda's giving western hemisphere rights to the American producers in return for financing via frozen funds

to the American turn for financing via frozen mun-in Britain.

"The British production prob-lem as far as the American market is concerned," Korda stated, "has meatly simplified by the deis concerned." Korda stated, "has been greatly simplified by the development in the United States of a dual market—the class house, such as the Sutton in New York, where "Fallen Idol" has proved so successful, and the standard the

atre.

"We find that we can play these small, class houses very profitably, taking a considerable amount of rentals out of them. That is the kind of market we should aim for. We can only get in trouble trying for the big, standard houses and thus competing with major American-product.—If-we come up with a "Third Man," which can successfully play large houses and the big circuits. that's fortuitous and

fully play large houses and the big circuits, that's fortuitous and should be viewed as a bonus."

Korda said he has made no new arrangements yet for distribution of his product in the U.S. He added, however, that he'd have several pictures ready within the next few months and that he'd have to set a deal shortly. He said he had made no decision yet as to the type of distrib. (He had a deal with 20th-Fox a few years ago which did not work out satisfactorily.) Ten pix are now finished

which did not work out satisfac-torily.) Ten pix are now finished photography and are in various stages of completion, Korda said. "Whatever has caused the trou-bles of the British industry," the producer declared, "is the same as producer declared, "is the those responsible for the those responsible for the current problems of American film-makers. That is lack of good pictures. Compare present product with the 10 best of 1922, when the top films included 'Orphans of the Storm,' 'Grandma's Boy,' 'Blood and Sand,' 'Prisoner of Zenda,' 'When Knighthood Was in Flower,' 'Nanook of the North,' 'Smilin' Through,' 'Tol'able David,' 'Robin Hood' and 'Oliver Twist.'

the North, 'Smilin' Through,'
Tol'able David, 'Robin Hood' and 'Oliver Twist.'
"The motion picture industry has lost sight of the fact that it must depend on novelty and surprise. It has tried to separate itself from the same standards that apply to all other forms of show business. That is the appeal of the new and different. How can we prosper when producers are must depend on novelty and surprise. It has tried to separate itself from the same standards that apply to all other forms of show business. That is the appeal of the new and different. How can we prosper when producers are constantly copying each other?

One studio makes a successful picture on the Negro problem and then you have five of them in a roycle, where's the surprise element?

"The industry here, as in England, has been unwilling to take enough chances, it is not willing to detect the stretch far enough to try for the success," Korda concluded.

There are more runnerup pix than usual for the month. These are, in order of strength, "Bagdad." (U), self from the same standards that are the basis of success in any form of show business. That is the appeal of strength, "Bagdad." (U), self from the same standards that apply to all other forms of show business. That is the appeal of strength, "Bagdad." (U), self from the same standards that are the basis of success in any form of show business. That is the appeal of strength, "Bagdad." (U) as Federal court decree before negotiatings. Fact that 20th is not waiting out a Federal court decree before negotiating adds weight to the belief that a splitup in the brothers as well as the company is in the cards. "Shoes" sprang into prominence the end-of-month downbeat. "Shoes" sprang into prominence to the end-of-month downbeat. "Shoes" sprang into prominence the end-of-month downbeat. "Shoes" sprang into prominence the end-of-month downbeat. "Shoes" sprang into prominence to the end-of-month downbeat. "Shoes" s

Inside Stuff—Pictures

While recent tests show newsreels are considerably more popular than last year's hullabaloo over theatres' dropping them has indicated, that's not the reason for return of the Embassy on Broadway to the newsreel policy. Although the house turned in a much better weekly gross with the feature pictures it started playing in November, the net was higher with newsreels. That's what influenced Norman Elson, who recently acquired the Embassy chain from W. French Githens and associates, to swing back to the reels.

Embassy played two British pix under the feature policy and lost money on both. They were "Quartet," which had previously proved highly successful at the east side Sutton, and "The Hidden Room," a first-run. Grosses on neither were high enough to meet the stiff Broadway rental under the current lease, particularly inasmuch as Elson had

way rental under the current lease, particularly inasmuch as Elson had to pay an override on the lease to get Githens to give it up. Rentals are so much higher on the features than on newsreels that the house has much more chance to show a profit playing the latter.

Film and radio outfits in Washington have financed a survey of the effect of video on family habits there, largely dealing with how much TV is hurting the flicker boxoffice. Among those paying for the study, which is due out in a few days, are the Loew, Warner and Columbia pix offices, plus the Motion Picture Theatre Owners of Metropolitan D. C., NBC, WTTG-TV, and the Washington Evening Star which owns WMAL-TV.

WMAL-TV.
Survey is being directed by Charles Alldredge, public relations consultant, who claims the survey will show television having "more profound effect on family habits than any mechanical device since the introduction of the mass produced automobile."

Those old Paramount features seen on video that carry the Partrademark are no longer owned by the company. Par execs this week denied ever having sold product to which it still controls TV rights to any video station, including its owned-and-operated KTLA in Holly-wood. Rights on many of the Par oldies, however, were turned over to indie distribs, who can dispose of them in any way they desire. A cording to Par spokesmen, sale of the rights does not carry with it permission to use the Par trademark, and so the company is attempting to crack down on illegal use of the label wherever it is found.

New problem in the Oscar Derby is: "When is a star not a star?" Celeste Holm, co-star in "Come to the Stable," and Ralph Richardson, co-star in "The Heiress," are both entered by their studios as supporting players. Idea is that their chances of grabbing Oscars are better in that classification. Derby rules provide that a supporting player may gallop in both classes, support and star, but that a star is eligible only in the top class. Another kink in this year's event is that Montgomery Clift is listed as a star in "The Heiress," although he was billed below Richardson in the screen credits.

One of the longest shooting schedules in years on the 20th-Fox lot is that of the Betty Grable-Dan Dailey musical, "My Blue Heaven," in work since Dec. 5 and slated to finish April 12, a total of 109 working days, About 70 of those days will be consumed by rehearsals for seven song and dance numbers. Currently the troupe is rehearsing the second number, with Billy Daniels as dance director.

First foreign-language film ever chosen by the N. Y. Subways Advertising Co. as the "Picture of the Month" is the Mayer & Burstyn Italian import, "Bicycle Thief," selected for February and for which car cards are now being placed. Company has been selecting a "pic of the month" since 1941, but never before picked a lingual film, although the British arties, "Hamlet" and "Red Shoes," rated the accolade.

'Iwo Jima' Leads Jan. B.O.

"Inspector General" (WB), was the second laugh pic to do well, placing fifth. "Prince of Foxes" (20th, leaning largely on the spectacular for appeal, did very well for two weeks, when it was fifth nationally, but dipped abruptly after that to take sixth place in the January sweeperlakes. Despite big coin

take sixth place in the January sweepstakes. Despite big coin total rolled up in 20th-Fox affiliated houses, it was not smash in some spots and often drooped in holdover rounds. "Battleground" (M-G), not out much in the keys until near the month's end, pushed up to seventh position, and likely will be heard from in a bigger way in February. "Great Lover" (Par), boxoffice champion in December, still was showing enough class over the year-end holidays to grab eighth money.

money.
"The Heiress" (Par), with steady "The Heiress" (Par), with steady if not always large takings, copped ninth spot while "Adam's Rib" (M-G) was 10th. "All King's Men" (Col) captured 11th place, and "Holiday Affair" (RKO) managed to finish 12th.

Because so many pictures did remarkably well early in January, there are more runnerup pix than usual for the month. These are, in order of strength, "Bagdad" (U), "Mrs. Mike" (UA), "Red Shees"

cities played, it was far ahead of "Fallen Idol" (SRO), around in what "Outlaw" had done the first more locations, did remarkably time around. well in nearly all small-seaters. The latest Danny Kaye comedy. where booked. "Whirlpool" 20th), "Inspector General" (WB), was the which some critics found interesting did okay in numerous locations. which some critics found interesting, did okay in numerous locations but is not big thus far.
"Hasty Heart" (WB), lauded by reviewers in many cities, proved
sluggish on initial dates last month.
"Jolson Sings Again" (Col), getting additional firstrun bookings in
keys covered by Varrays still

ting additional firstrun bookings in keys covered by VARIETY, still is adding to the big takings garnered on initial dates several months ago. "Dancing in Dark" (20th), a new pic, proved disappointing to a large extent in January. "Montana" (WB), also new, seemingly has not been tested fully so far."

seemingly has not been tested fully so far."
"Eiffel Tower" (RKO) started out big in Montreal. "Malaya" (M-G), only showing in a few spots to date, hints nice possibilities. "Pirates of Capri" (FC), also new, garnered several stout sessions.

See Skourases

Continued from page 3 talked a general consent decree with the Government as has former Secretary of Army John S. Royall, attorney repping- 20th in

THE REPORT AT RADIO CITY MUSIC HALL FIRST

KIRK LAUREN DOUGLAS BACALI DORIS

19 19 OI



SCREEN PLAY BY CARL FOREMAN AND EDMUND H. NORTH . FROM THE NOVEL BY DOROTHY BAKER . MUSICAL DIRECTION BY RAY HEINDORF



Joe Palooka Meets

Humphrey hotel manager. Pamela doesn't have much chance me Howe. Jerome Cowan, McGuire, Donald MacBride, Bois, Clem Bevans and the addled

as Anne Howe. Jerome Cowan, Don McGuire, Donald MacBride, Curt Bois, Clem Bevans and the others measure up.

Je an Yarbrough's direction moves the footage a ng at a nice pace, and Hal E. Chester's production supervision makes okay use of the budget. Lensing and technical credits are standard.

Brog.

The Tattooed Stranger

RKO release of Jay Bonafield producn. Features John Miles, Patricia White,
liter Kinsella, Frank Tweddell. Directby Edward J. Montagne. Screenplay,
il Reisman, Jr.; camera. William
iner; editor, David Cooper; score, Alan
ulman. Tradeshown N. Y., Jan. 31,
Running time. 44 MINS.
Lective Tobin. John Miles

Mins. John Miles
Patricia White
Waiter Kinsella
Frank Tweddell
Rod McLennan
Henry Laskoe
Arthur Jarrett itenant Corrig tain Lundquis tain Gavin Canko nny Marseille

"The Tattooed Stranger" is a well-executed documentary-type crime meller that'll make solid program support in dualer situations. Pic has modest but neat production dress enhanced by a fast-moving screenplay and adequate performances. Jay Bonafield, who turns out the "This Is America" series for RKO, has given this feature a similar factual down-to-earth tone. Pic is first of a series of low-budgeters which RKO plans to make in the east.

budgeters which RKO plans to make in the east.

Yarn traces the activities of the New York police in tracking down the murderer of an unidentified woman in Central Park. Following the detectives making the routine checks on minor clues, camera picks up metropolitan landmarks that are skillfully utilized for an authentic impact. While tightly written, script attempts no innovations in the usual style of documentary pix. Minor romantic angle is introduced en route, but does not interfere with straightforward account of a tightening dragnet around the criminal. Title derives from a tattoo mark on the victim, which provides the main peg for the police investigation.

John Miles, a newcomer in the

the police investigation.

John Miles, a newcomer in the role of a detective, registers as a pleasant youngster who's adequate for this type of part. Walter Kinsella and Frank Tweddell are good as a couple of seasoned cops. Patricia White also impresses nicely in the relatively small part of Miles' romantic interest. Other members of the cast also do okay as a gallery of typical waterfront types.

The Palomino (COLOR)

Hollywood, Jan. 24.

Columbia release of Robert Cohn production. Features Jerome Courtland, Beverly Tyler, Joseph Calleia, Roy Roberts, Gordon Jones, Robert Osterlon. Directed by Ray Nazarro. Screenplay, Tom Kilpatrick; camera (Technicolor), Vincent Farrar; editor, Aaron Stell. Previewed Jan. 12, '50. Running time, 72 MINS.

whose curiosity gets him in trouble. His prize papa also makes a proud film appearance. Human cast members are required to go through some rather silly characterizations, but footage plays well despite this. In addition to the principals, other cast members figuring in the plot include Gordon Jones, Robert Osterloh, henchmen, of Roberts; Tom Trout, Harry Garcia, Trevor Bardette and Juan Duval. With the exception of one awkward cut to establish Roberts' deep-dyed villainy, the editing is good. Brog.

Cry Murder

Film Classics release of Edward Leven production. Stars Carole Mathews, Jack Lord; features Hope Miller. Directed by Jack Glenn. Screenplay, James Carhardt, based on play by A. B. Shiffrin; camera, Don Malkames; editor. Carl Lerner. Tradeshown N. Y., Jan. 31, '50. Running time, '63 Mil8s.

	. 63 MINS.		100
Norn	na Alden	Carole	Mathew
Tom	my Warren tor Alden	J.	ack Lord
Sena	tor Alden	Howa	rd Smith
Rosa	Santorre	Но	pe Miller
Sant	orve	T	om Ped
Mich	ael Alden	Euge	ne Smith
Joe	the Bartender	Ha	rry Clark
Phill	ips	Tom	Ahearne
Blair		William	libbersor
Patr	olman	Bil	1 Dwyer
Serg	eant	Lionel	Mac-Lyr
		17.	

"Cry Murder" is a minor whodunit slated for the bottom end of dualers. Lensed in New York on a tight budget, pic is handicapped by an implausible plot and stilted dialog. Film makes occasional use of interesting location shots but overall quality is dimmed by the talky script, static direction and poor photography.

Yarn revolves around a black-mail threat which finally results in a mysterious murder. Carole Math-Yarn revolves around a blackmail threat which finally results in a mysterious murder. Carole Mathews, as a former Hollywood starwho weds an aspiring politician, is caught in the blackmail web by Jack Lord, a seedy Greenwich Village artist who stumbles across some letters written by the actress to another man. The whole affair could have been cleared up by a simple explanation but complications are spun until Lord is knocked off. Various suspicious characters are spotlighted but the culprit is finally nabbed in a bang-bang climax on the steps of the main post office in Manhattan.

Carole Mathews, in the pic's top role, handles her lines with a lack of color. Jack Lord is okay as the artist, while Howard Smith, as Miss. Mathews' venomous father-in-law, gives a flat portrayal. Hope Miller, a film newcomer, registers solidly in a small but passionately-played

gives a flat portrayal. Hope Miller, a film newcomer, registers solidly in a small but passionately-played role as the artist's Italian gal friend. Another effective bit is turned in by Harry Clark, as a bartender with sharp angles of his own.

Catskill Honeymoon (YIDDISH-AMERICAN) (MUSICAL)

Martin Cohen production and release of Yiddish-American musical revue by Hy Jacobson, Directed by Joe Berne, Words and music composed, arranged and conducted by Jacobson; extra arrangements, Dick Bloch and Philip Laskowsky; additional numbers, Alexander Olshanetsky; dialog, Joel Jacobson; "Scattered Toys" lyrics and music by Nick and Charles Kenny; camera, Charles Downs.

Kenny; camera, Charles Downs.
Cast: Michal Michalesko, Jan Bart, Bas
Sheva, Bobby Colt, Henrietta Jacobson,
Julius Adler, Mary LaRoche, David and
Dorothy Paige, Irving Grossman, Diana
Goldberg, Feder Sisters, Glta Stein, Abe
Lax. Al Murray, Max and Rose Bozhky,
Cookie Bowers and Mike Hammer. At
Ambassador, N. Y., Jan. 27, '50. Running
time, 93 MiNS.

(In Yiddish and English) -

California's golden palominos and Technicolor provide a beautiful production dressing for "This Palomino." It's a real hoss opry in that it deals with the raising of the equines, and there's a standard oater skullduggery plot mixed in to provide potivation. Younger ticket-buyers will like it, and there is also plenty to interest the genuine horse fan.

Robert Cohn turned the film out on a modest budget, but makes good use of Vincent Farrar's bright color lensing of the outdoor scenes. Ray Nazaro's direction is actionid in handling the stock plotting in the Tom Kilpatrick story.

Jerome Courtland, young son of me a mach a packer, meets Beverly Tyler, owner of a once prosperous palomino breeding farm. It's a bickering romance that springs up between them but the love interest develops into a finale clinch when courtland is responsible for resculing the ranch's prize palomino station, stolen by Roy Roberts and secreted in the mountains. Roberts and his henchmen are lining their purses through sale of the stallion, stolen by Roy Roberts and stacker until Courland an entil story of a price of a golden offspring, a neat racket until Courland an entil story of the coutions. Included in the more than 10 acts offered is a nostalgic sharpened by the beauty and an antics of a young palomino colt, value by Henrietta Jacobson, take the more than 10 acts offered is a nostalgic amended paragraphs in the near future.

Juve interest is particularly show for alent via continuous array of talent via centure and borsch. Called, the definition of the equines, and there's a tendent via collision of ground and the prosess as being patterned after to require value show. Film in presses as being patterned after to require the routine run of current TV variety shows. However, this factor will have little bearing on its box office chances, since the Yiddishamerican talent presented is self-town and the proper booking and exploits. Wash, and Motor Vue Drive-in, El Centro. Calif., the proper booking and exploits and the proper booking and Except for an opening five min-

Julius Adler and Max Bozhky. Among the vocalists who help pad out the bill are Jan Bart, who offers both Yiddish and English lyrics; Bas Sheva, billed as a female cantor; Bobby Colt, who does an okay English vocal with Nick and Charles Kenny's "Scattered Toys"; David and Dorothy Paige, who hit the high notes with some classicals; Mary La Roche, who adds a blues touch with an English rendition of "My Mistake," and the Feder Sisters, who offer some Yiddish tunes with a boogle beat.

Leving Grossman and Diana

beat,
Leving Grossman and Diana Goldberg come on with a weak comedy routine in Yiddish, but pick up after a while. Cookie Bowers proves to be a top attraction with his characterizations. His takeoff on an elderly Jewish woman going in for a swim is a surefire laugh-getter.

Tunes are all melodious, while the lyrics, both English and Yid-dish, are, for the most part, catchy.

Michelangelo

Continued from page 5 =

minutes. The Nazis picked it up and exploited it as their own. It was discovered by the U.S. Army in France and a print finally was sent to New York, where it was seen by Flaherty, documentary-maker best known for his "Nanook sent to New York, wher seen by Flaherty, docu maker best known for his of the North."

Flaherty, Snyder, documentary producer and editor, and Alswang, Broadway scenic designer, organ-ized a company to buy the rights. ized a company to buy the rights. They set up a limited partnership to finance the purchase and, rediting in the same manner that most Broadway plays are bankrolled. The trio are the general partners, with 15 other non-show biz people as limited partners.

Snyder, director Richard Lyford and writer Norman Borisoff, working under supervision of Flesharfur.

and writer Norman Borisoff, working under supervision of Flaherty, completely recut and reassembled the film and added a new music track and a narration by Fredric March. Semblance of action is given by off-screen voices and sound effects, as well as by unusual cutting. Pic shows various of Michelangelo's sculptures, his paintings on the Sistine Chapel ceiling, the Last Judgment and such of his architectural work as the dome of St. Peter's.

The three principal owners of the pic arranged the Little Carnegie booking themselves. It was turned down by the operator of every other important art house in New York, all of whom wanted to play it on a dual bill.

Pending Suits

Continued from page 5

majors have come out on top in a string of court victories going to trial.

6 Salt Lake City Suits
Salt Lake City, Jan. 27.
Six percentage-chiselling actions have been filed here in the Federal district court involving eight theatres operated by Samuel L. Gillette and Associated Amus. Co. Actions are brought by RKO, United Artists, Universal, Columbia, Warner Bros. and Metro. Both actual and punitive damages are demanded.

actual and punitive damages are demanded.

Complaints charge under-reporting of grosses- from the-Ritz, Strand and Tod Park theatres, Tooele, Utah; Weber Motor Vu theatre, Riverdale, Utah; Motor Vu Drive-in, Twin Falls, Idaho; Motor Vue Drive-in, El Centro, Calif.; Motor Vue theatre, Bellingham, Wash., and Motor Vue Drive-in, Las Vegas, Nev.

Van Cott, Bagley, Cornwall & McCarthy of this city rep the plaintifs, with Sargoy & Stein, industry's New York attorneys, acting as consultants.

Picture Grosses

OMAHA

(Continued from page 10)
Last week, "Seabiscuit" (WB) and
"Ryan, Detective" (Col), \$7,000.
Orpheum (Tristates) (3,000; 16-65)—"South Sea Sinner" (U) Fairis \$10,000. Last week, "Inspector
General" (WB) and "One Last
Fling" (WB), smash \$15,000.
Paramount (Tristates) (2,800; 16,-65)—"Hasty Heart" (WB), Mild
\$8,500. Last week, "Forsyte Woman" (M-G), slender \$8,500.
State (Goldberg) (865; 16-65)—
"Battleground" (M-G) (2d wk).
Fine \$7,000, and set for third week.
Last week, terrific \$10,000.

'BATTLEGROUND' BOFF \$24,000, K.C. LEADER

Kansas City, Jan. 31.

Money is big in at least two houses currently, "Battleground" at Midland getting the big share, with rousing session and holdover. Missouri is having a big week with the Dick Contino Show onstage with "Traveling Saleswoman," "Thelma Jordon" at Paramount looks only moderate. Shelley Winters plus Liberace and others on with "Traveling Show onstage Saleswoman."
"Thelma Jordon" at Paramount looks only moderate. Shelley Winters plus Liberace and others on personal appearances at Tower and Uptown helped "South Sea Sinner."

Estimates for This Week

Estimates for This Week
Esquire and Apollo (Fox Midwest) (820, 1,050; 45-65)—"Christopher Columbus" (U) brings Apollo nabe from subsequent-runs to firstrun combo temporarily; good \$7,500. Last week, "Dracula's Daughter" (Indie) and "Night Monster" (Indie) (reissues) surprising \$3,500 for Esquire alone.

\$3,500 for Esquire alone.

Kimo (Dickinson) (550; 75-90)—

"Fallen Idol" (SRO) (5th wk). Nice
\$1,800. Last week, \$2,000.

Midland (Loew's) (3,500; 45-65)—

"Battleground" (M-G). Great \$24,000, and holdover. Last week, "Intruder in Dust" (M-G) and "Big
Wheel" (UA), \$9,000 in 6 days.

Missouri (RKO) (2,650; 55-74)—
"Traveling Saleswoman" (Col) with Dick Contino Show onstage. Smash \$21,000. Last week, "Dangerous Profession" (RKO) and "One Last Fling" (WB), slim \$6,000 in 4 days.

Paramount (Par) (1,900; 45-65)— "Thelma Jordon" (Par). Got publicity from one-day visit of Wendell Corey, but only moderate \$10-000 looms. Last week, "The Heiress" (Par) (2d wk), okay \$9,000.

ess" (Par) (2d wk), okay \$9,000.

Tower - Uptown - Fairway (Fox Midwest) (2,100, 2,043, 700; 45-65)

"South Sea Sinner" (U). Helped to big opening by p.a.'s of Shelley Winters with Liberace and others on Thursday at Tower and Uptown. Looks mild for balance of week with good \$14,000 likely. Last week, "Woman in Hiding" (U), \$12,000.

Battleground' Pacing Pitt, Smasheroo \$28,000

Pittsburgh, Jan. 31.

Pittsburgh, Jan. 31.

Penn is way out in front this week with "Battleground," which is giving this house best straight-picture biz in a long time on heels of record-breaking stanza with Frankie L.ine. "Heiress" looks strong at Stanley. Aside from the strength "Red Shoes" continues to show at Barry, nothing else is making much impression.

Estimates for This Week

Estimates for This Week
Barry (Skirbail) (1,100; 45-80)—
"Red Shoes" (EL) (2d wk). Very little let-up for pop-priced run of film which was roadshowed here a year ago. Looks like \$9,000 or over, on top of \$11,000 last week.

over, on top of \$11,000 last ween.

Fulton (Shea) (1,700; 45-80) —
"My Foolish Heart" (RKO). Opened slowly and may not go over mild \$9,000. Last week, "South Sea Sinner" (U), \$7,500.

mild \$9,000. Last week, "South Sea Sinner" (U), \$7,500.

Harris (Harris) (2,200; 45-80) — "Whirlpool" (20th). Out of money at slim \$9,000. Last week, "Jolson ISings Again" (Col) (2d wk), nice \$14,000, moved to Senator.

Penn (Loew's) (3,300; 45-80) — "Battleground" (M-G). Lines almost all day and, with rave notices to help, shooting for smash \$28,000. Last week, "Trapped" (EL) plus Frankie Laine onstage, powerful \$44,000.

Ritz (Loew's) (800; 50-\$1.20) — "Hamlet" (U). Picture had an unsuccessful road date here year ago and not doing any better by comparison on reduced-price run. Will have to hurry to get even \$4,000 and may stay only one week. Last (week, subsequent-run.

Stanley (WB) (3,800; 45-80) — "Heiress" (Par). Glowing notices for Olivia DeHavilland picture and shapes to grab okay \$18,000. Las week, "Montana" (WB), \$15,000.

Mpls. 23 Below Albeit 'General' Gusty \$15,500: 'Samson' Solid 14G, 2d

. Minneapolis, Jan. 31, In the face of continuing ad-

verse weather conditions conducive to anything but showgoing, local boxoffice still demonstrates virility and an ability to avoid bad headaches, thanks to strong lineup of pix. There were two successive days when temperatures plunged to 23 below zero, more near-blizzards and icy street, but apparently nothing can stop the topnotchers. Holdovers predominate, lone major newcomers being "The Inspector General" and "The Big Wheel." A hefty array is constituted by roadshow of "Samson and Delilah," "All King's Men" and "Battleground" in their second stanzas.

Estimates for This Week
Century (Par) (1,600; 74-\$1.20) ity and an ability to avoid

Century (Par) (1,600; 74-\$1.20)—
"Samson Delilah" (Par) (2d wk),
This roadshow date has had the elements to battle but, all considered, it has given a fine account of itself. Big \$14,000 sighted after terrific \$22,000 initial stanza.

Pix (Corwin) (300; 50-70)—Prince of Foxes" (20th) (mo.), third stand downtown for this satisfactory \$1,500. Last week, Fallen Idol" (SRO) (4th wk), okt.

Radio City (Par) (4,000; 50-70)—
"Battleground" (M-G) (2d wk). Has caught on strongly Good \$11,000 after excellent \$20,000 first canto.

RKO-Orpheum (RKO) (2,800; 50-70)—"Inspector General" (WB), Acclaimed here as best of recent Kaye pictures, great \$15,500. Last week, "All King's Men" (Col), fine week, ". \$13,000.

RKO-Pan (RKO) (2,600; 50-70)—
"All King's Men" (Col) (m.o.). Nice
\$8,500. Last week, "Trapped" (EL),
\$6,000.

State (Par) (2,300; 50-70)—"Big Wheel" (UA). Fairish \$10,000. Last week, "Beyond Forest" (WB), \$9,-

0. World (Mann) (400; 50-90) — mitation of Life" (Indie) (reis-World (Mann) (100; 30-30)
"Imitation of Life" (Indie) (reissue). Okay \$2,500. Last week,
"Prince of Foxes" (20th) (3d wk),
satisfactory \$2,200.

Kreisler Heads

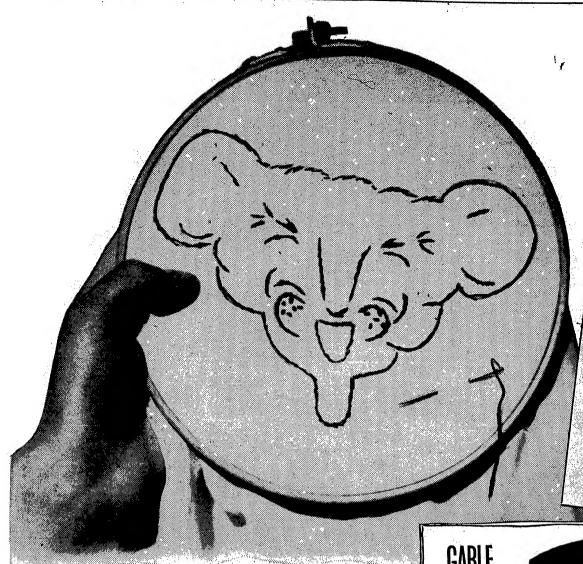
Continued from page 4 =

hold in this country, should pave the way for elimination of such

McCarthy revealed that the first of the delegates from the six foreign countries invited to send representatives to the U.S. to work on the committee would arrive in about two-and-a-half weeks, probabout two-and-a-half weeks, probably from Italy. Other countries now involved are France, Mexico, Argentina, Sweden and Spain. He said the MPAA plans eventually to add reps from India, Germany and other foreign-language countries. England and English-language nations are to be excluded at this time, since the common language in itself lessons the horviers guage in itself lessens the harriers against English films in the

Besides getting general info on potential markets for their product in this country, the foreign reps will have a chance to study American production techniques in Hollywood and meet Government dignitaries in Washington, McCarthy said. He revealed, too, that the committee plans to gather basic statistical information from each country on its pictures planned, produced and in release. In addition, the unit will issue a pamphlet in English and the foreign languages on specifically what it proposes to do and not to do. McCarthy emphasized the MPAA cannot guarantee increased revenue for foreign films, declaring that would depend on the quality of the pix and how they are merchandised in the U. S. Besides getting general info on

Kreisler only recently completed a 17-country survey of the European film industry. He was formerly assistant to the arbitration director of the American Arbitration Ass. director of the American Arbura-tion Assn; assistant to the veepee of Trans-Lux theatres; research di-rector of the Academy of Motion Picture Arts and Sclences; Govern-ment rep of the Hollywood Motion Picture Code Board and branch manager for Universal in Wash-ington.



REMEMBER THIS PROPHECY!

We predict that its ROARING World Premiere engage-ment at Loew's State which has just begun will start a box-office career to top the biggest comedies of film history!

LEO's IN STITCHES OVER CLARK GABLE'S NEW PICTURE!

Every Preview was so uproarious that we unhesitatingly say it is Gable's biggest audience sensation since "It Happened One Night." (And Loretta was never betta!) America is hungry for a riotous comedy, preferably a romantic one. This has everything!



Par '75% Certain' of DuMont Stock Sale; Price Fixed at \$12,000,000

Paramount has fixed \$12,000,000 \$12,000,000. Alternative offer by sits asking price in currently on ecompany of its stock in Allen B. DuMont Television Laboratories. If it was willing to take tock in another television communications. Commission is reany instead of cash, Par could obtain even more than the \$12. VARIETY was informed this week. Paramount has fixed \$12,000,000. as its asking price in currently hot negotiations for the sale by the company of its stock in Allen B. DuMont Television Laboratories. If it was willing to take stock in another television company instead of cash, Par could obtain even more than the \$12,000,000 price tag. Par is dickering to sell 560,000 shares of class "B" stock in DuMont, representing the entire issue in that bracket.

Top-brass at Paramount view as a "75% certainty" that a deal will be closed within the next few weeks. Understood both Paul Raibourn, Paramount veepee, and Edwin L. Weisl, member of the board and counsel to the company, are handling the negotiations with three different companies. Reportedly, these are General Electric, Crosley Broadcasting Corp. and Emerson Radio & Phonograph Corp.

Corp.
Understood that the company
has received several offers of approximately \$10,000,000 in cash,
Par, however, is holding out for

VARIETY was informed this week. Sale of one or more television stations would require a prelim greenlight from the FCC, it was said, but the same restrictions do not apply to the private sale of a partial stock interest.

partial stock interest.

Should Par close deal, sale would represent a tremendous profit for the production-distribution company. Stock was originally acquired for \$560,000 a number of years back.

Rudd Exits Newsreel Co.

A. G. Rudd, executive with News-reel Theatres, Inc., resigned this

However, he continues with Soundmasters, Inc., a subsid com-pany of Newsreel Theatres.

Heineman East for EL; Russell-Brisson Pic?

Hollywood, Jan. 31.

William J. Heineman, Eagle Lion's distribution veepee, planes east today (Tues.) after a string of product confabs with William C. MacMillen, EL's exec veepee, and N. Peter Rathvon, company's production consultant. MacMillan is

N. Peter Hathvon, company's production consultant. MacMillan is also expected to return to the bo. this week.

Rosalind Russell and Frederick Brisson may make a pic for EL as a result of talks held here. Pic would be under the banner of Independent Artists, indie film-making unit which the husband-andwife team own.

Heineman will rush a world preem of EL's "Rupert," pic starring Jimmy Durante, in Chicago coincident with comic's opening at the Chez Paree around Feb. 1.

He plans the preem at a Balaban & Katz house, yet undesignated, around Feb. 22.

Release Lloyd Starrer
Hollywood, Jan. 31.
"Mad Wednesday," Harold Lloyd
starrer, made by Preston Sturges
under title of "Sin of Harold Diddlebock," will be released by RKO
June 27.

Par's \$28,000,000 In Bank

that its outstanding common is currently selling for on the New York exchange, a highly unusual phenomenon in financial practices.

Under the terms of the reorganization plan, UPT has now assumed all bank obligations of the studio company. As a result, latter unit has received \$17,500,000 in cash. UPT, for its part, is now obligated to three banks for both the \$17,500,000 and another \$3,500,000 and vanced for the acquisition of the atres in deals with theatre partners. It leaves the studio company free of all debts except a \$500,000 convertible-to-stock note to Barney Balaban, company prez.

For its part, UPT has set up "A" and "B", credits with the First National Bank of Chicago, Manufacturers Trust Co, and Bankers Trust Oo. \$210,000.

Balaban, company prez.

For its part, UPT has set up "A" and "B", credits with the First National Bank of Chicago, Manufacturers Trust Co. and Bankers Trust Co. "A" credit, created to permit UPT to assume the studio company's obligations, is completely exhausted with the chain owing \$17,500,000. On the "B" credit of \$12,500,000 arranged for the borrowing of money to back theatre acquisitions from pards, only \$3,500,000 was drawn by the old Para-

"B." Payments scale from \$105, 000-\$210,000.

'Samson' Dates

Continued from page 3

\$3,000,000 to make. Budget on "Iwo" was \$1,300,000.

"Samson," including this week's \$44,000 gross at the Rivoi, will have piled up a total of \$615,000 in New York: That includes \$369,000 garnered in three weeks and six days at the Paramount and \$246,000 at the Riv. Latter will continue the run indefinitely.

Par exees figure the Riv run, since it started day-and-date with the Paramount's, is the equivalent to being in its 14th week of an ordinary Riv booking. That's figuring each Par week as equal to two Riv stanzas in the number of patrons absorbed. On that basis the company is comparing the current \$46,000 to the \$12,000 that "Unconquered" got in its 11th and last week in 1947. "Unconquered," previous DeMille biggie, took in \$47,000 its second stanza at the Riv.

"Samson" is holding up well in its out-of-town engagements, 13 of which have now opened. They will have turned in this week \$393,000 for a total of 17 weeks of playing time.

Dates include St. Francis, San

ror a total of 17 weeks of playing time.

Dates include St. Francis, San Francisco, \$33,000 first week and \$27,000 the second; Century, Minneapolis, \$22,000 first and \$14,000 second; Paramount, Atlanta, \$26,000 first and \$15,500 second; Madison, Defroit, \$38,000 first and \$33,000 second; Palace, Cincinnati, \$32,000; Palm, Phoenix, \$14,500; Florida, Miami, \$20,000; Sheridan, Miami Beach, \$16,000; Paramount, Palm Beach, \$10,000; Capitol, Salt Lake City, \$19,000; Catalina, Tucson, \$10,500; Denham, Denver, \$28,000, and Stillman, Cleveland, \$35,000.

While "Iwo Jima" was recognized by Rep as a potentially big

While "Iwo Jima" was recognized by Rep as a potentially big grosser, even its own sales chief, James R. Grainger, hardly expected it to push ahead of the company's previous top moneywinner, "Wake of the Red Witch." That did about \$2,500,000 in domestic rentals and "Jima" is currently running ahead of it on comparisons. Both films, incidentally, star John Wayne. Their success is believed responsible for RKO owner Howard Hughes last week snaring producer Edmund C. Grainger away from Rep.

The pic is getting holdover dates in cities of all sizes and has broken its share of long-standing house records. Its longest run undoubtedly will be at the Mayfair, N. Y., where it alreafly has totalled more than \$200,000 in b.o. income in its fifth week.
"Iwo" has also surprised Rep in

fifth week. "Iwo" has also surprised Rep in Canada, where it was feared that the glorification of the U. S. Marines might not go down so well. Pic is paying off about as strongly there as in the U. S.



WANTED — FILMS

For National TV Distribution Features, Westerns, Shorts Experienced Aggressive Outlit Write Box V-131; Variety IS4 W. 44th St., New York 19, N. Y



Paramount HAS ALL THE

Answers!

Q:

What picture has set alltime highs for any first run in Broadway history? Cecil B. De Mille's Masterpiece

Samson and Delilah"

Color by Technicolor

Q:

What picture is appearing on every important list of the year's "10 Best"?

WILIAM WYLER'S
"The Heiress"

Q:

What picture is heading toward more holdovers than any Bob Hope hit ever?

"The Great Lover"

():

What picture starring Barbara Stanwyck has suspense more tense than "Sorry, Wrong Number"? "Thelma Jordon"

Q:

What picture brings back all the stars of "Dear Ruth" in another great comedy? Dear Wife"

Q:

What picture always gives your patrons the most for their money?

That's easy, because ...

"If It's A Paramount Picture, It's The Best Show In Town!"

BROTHERHOOD WEEK-February 19-26 Brotherhood-for Peace and Freedom, Behave at Live at Support

Clips from Film Row

LOS ANGELES

LOS ANGELES

Fox West Coast shuttered Carthay Circle after three-week showing of "Sands of Iwo Jime" to give house a face-lift.

R. H. McCullough, construction chief for National Theatres, is heading for Near East to survey sites and plans for film houses to be built by 20th-Fox in Calro, Tel-Aviv and Alexandria.

Bill Roberts is new manager of the Los Angeles, Fox West Coast deluxer, succeeding the late Robert F. Duke. Harry Marx took over Roberts's old post at Beverly Hills Wilshire.

Max Bercott shifted from Vanguard to Warners as West Coast field exploiter, replacing Marty Weiser, who became chief flack for Lippert Productions.

Charles A. Cabballero, Pacific Drive-In Theatres prexy, named Frank M. Diaz, as supervisor of circuit's 15 houses, with Dick Prichard as new manager of Century in Inglewood and Gerald Fowler as manager of the Gage in Bell Gardens.

Paul Davis resigned as local booker for United Artists theatre to become special sales rep for Robert Lippert Productions in K. C. territory.

Charles P. Skouras will preside over annual meeting of National Theatres executives at homeoffice here Feb. 14-17 to map operations for next 12 months.

CHICAGO

Allen Usher, former midwest district manager for Paramount, acquired newly-completed Woods in Woodfuff, Wis., from Rudy Fredrich.

IMPART REAL SPARKLE

to your presentations with

this more brilliant spot

Albany-Albany Theatre Supply, Nat'l The-

Atlantie City Broadwalk Film Enterprises

Baltimore...J. F. Dusman Co.; Nat'l Theatre Sup. Co.

Boston-J. Cifre Inc., Nat'l Theatre Sup. Co.

Buffale-Dion Products, Nat'l Theatre Sup. Co.

Shicago—Abbott Theatre Equip. Co., Gardner Jausen, Inc., Hollywood Stage Lighting Co., Midwest Stage Lighting Co., Midwest The-atre Service & Equip. Co., Nat'l Theatre Sup. Co.

Atlanta-Nat'l Theatre Sup. Co.

Charlotte-Nat'l Theatre Sup. Co.

Cincinnati-Nat'l Theatre Sup. Co.

Cleveland-Nat'l Theatre Sup. Co. Dallas Hardin Theatra Supply Co., Modern Theatre Equip, Co., Nat'l Theatre Sup. Co. Denver—Graham Brothers, Nat'l Theatre Sup. Co.

Des Moines Nat'l Theatre Sup. Co.

Forty Fort-V. M. Tate Theatre Supplies

Greensboro-Standard Thefitre Supply Co.

Indianapolis-Nat'l Theatre Sup. Co.

Houston-Southwestern Theatre Equip. Co.

Kansas City-Shreve Theatre Supply, Nat'l Theatre Sup. Co.

Los Angeles - J. M. Boyd, C. J. Holzmueller, Nat'l Theatre Sup. Co., Projection Equip. & Main. Co. Louisville-Falls City Theatre Equip. Co.

Detroit-Nat'l Theatre Sup. Co.

THE STRONG TROUPER

HIGH INTENSITY SPOTLIGHT A pertable A.C. Carbon are that produces a steady, sharp, uni-formly illuminated snew-white spot. Silvered glass reflector and tv followent variable focal length leng system. Draws only 10 same re-

ted anow-white spot. Suiverea guess remove.

Jol focal length lene system. Draws only 10 amperes from 110-volt A.C. co.

Joseph Land Control, Carbon Draws only 10 amperes from 110-volt A.C. co.

Joseph Land Control, Carbon Draws and Control Carbon Control making control, Carbon Land direction, and direction and direction and control Carbon Control C

SEE ANY OF THE FOLLOWING DEALERS OR USE COUPON FOR OBTAI

Trailer Co. here, at least 75 theatres concentrated in Illinois, Ohio and Indiana are going in for give-aways.

SAN FRANCISCO

William Crosbly, manager formerly with Golden State and Blumenfeld circuits, appointed house manager for 1,400-seat Ellis, Dan McLean and Lee Dibble, coowners of Embassy, Market Street house, assumed operation of house from William David last Dec. 25.

Dan McLean and Lee Dibble, co-owners of Embassy, Market Street house, assumed the operation of 1,400-seat Ellis theatre from Wil-liam David. William Crosby, for-merly with Golden State and Blu-menfeld circuits, made house man-

BOSTON

E. X. Callahan, 20th-Fox district manager, named chairman of pic division of March of Dimes cam-paign in Suffolk County.

E. M. Loew and Larry Laskey granted permit for 864-car ozoner to be constructed in Portsmouth, N. H., on Route 1.

N. H., on Route 1.

Plans of Mayor Hynes to revoke permits granted by former Mayor Curley to Mickey Redstone for construction of two drive-ins within the city limits hit snag last week, when Hub law department ruled permits were legal and could not be rescinded "unless evidence shown that licensee had per mitted immoral practices. Meanwhile, construction on ozoner in Dorchester is under way.

Jim Shanahan, of Loew's, Inc.,

Jim Shanahan, of Loew's, Inc., publicity department here, appointed to executive advertising office in New York. Jim Sullivan, his assistant, will succeed him.

Fredrich.

The Grand, Sparta, Illinois, will be able to operate on Sundays from now on. Town repealed Sunday blue laws in voting last week.

Loring Mandel, former writer for station WBBM, to copywriting department of Filmack Trailers.

Marion Tarant transferred to Filmack's N. Y. office.

Midwestern operators are beginning to revive banknights and other money giveaways to bolster sagging boxoffice. According to trailer orders received by Filmack

Milwaukee-Nat'l Theatre Sup. Co., R. Smith

Minneapelle - Minneapolis Theatre Supply, Nat'l Theatre Sup, Co.

Oklahoma City-Nat'l Theatre Sup. Co., Okla-homa Theatre Sup. Co. Philadelphia—Blumberg Bros., Nat'l Theatre Sup. Co.

Pittsburgh-Atlas Theatre Supply, Nat'l Theatre Sup. Co.

Sait Lake City-Inter-Mountain Theatre Sup.

San Francisco C. J. Holzmueller, Nat'l The-tre Sup. Co., W. G. Preddey Theatre Sup. Senttle—B, F. Shearer Co., Nat'l Theatre Sun.

St. Louis-City Electric Co., Nat'l Theatre

Westerly-G. H. Payne Motion Picture Service

Canada—Doublion Sound Equip., Ltd., Moni-real, Quebec; General Theatre Sup. Co., Montreal, Quebec; Perkins Elec. Co., Ltd., Montreal, Quebec; Perkins Elec. Co., Ltd., Turonto, Ontario; General Theatre Sup. Co., Wilmipeg.

Sloux Falls-American Theatre Sun. Co.

Toledo-Theatre Equipment Co.

New Haven-Nat'l Theatre Sup. Co.

New Orleans-Nat'l Theatre Sup. Co.

Norfolk-Nat'l Theatre Sup. Co.

New-York City-Nat'l Theatre Sup. Co.

to company announcement. Wilby and Kincy, along with executives associated with them, will be employed by Par in operation of the business.

VARIETY

business. Newton will not have Sunday afternoon film shows as a result of balloting of Newton City Board of Aldermen. There was a tie vote on subject, tie being broken when Mayor Edward Haupt voted "no."

Tax Fight

Continued from page 4

basis of a \$7,000 kitty contributed by the member distrib companies and exhib organizations. The bulk of the coin needed to operate a drive of these dimensions is com-ing out of the individual exhib's pockets in payment for the cards, petitions, lobby posters and trailers. frailers.

potitions, lobby posters and trailers.

COMPO's tax committee exchequer was filled by a \$3,500 contribution from the Motion Picture Assn. of America, Theatre Owners of America and \$1,000 from Allied States, and \$500 apiece from Metropolitan Motion Picture Theatre Owners Assn., Independent Theatre Owners Assn., and Pacific Coast Conference of Independent Theatre Owners. While financing of COMPO is in dispute, coin for the tax committee was advanced by the various members with understanding that refunds would be made once COMPO's coin setup was established. A Julian Brylawski, TOA national legislation committee rep, is treasurer of the COMPO tax committee. Member distrib companies are also helping the tax repeal fight by footing the mailing bills in each exchange area.

Industry leaders directing the campaign are setting no definite date for the windup. It's expected the fight will be waged continuously until the 20% tax is repealed or substantially reduced. Oscar Doob, Loew's theatre exec and one of the directors of the MMPTA, said that even after the Federal tax is repealed, the industry must keep alert against moves by city and state governments to impose local bites on admission tabs.

keep alert against moves by city and state governments to impose local bites on admission tabs.

At a meeting of the MMPTA this week, exhib reps highlight public support of tax repeal. MMPTA execs also decided to send a constant stream of petitions and cards to Congressional reps in order to keep the issue hot on the legislative deck. Some exhibs disagreed with this strategy, urging instead that a mountainous accumulation of tax-repeal demands by filmgoers be dumped on Congressional desks in one impressive load.

load.

New York filmgoers are being stimulated to support the tax repeal drive on the basis of saving \$37,200,000 annually. The same tactic is being used in other locales in order to give the customer a personal interest in the drive. Loew's theatres are highlighting the point by capping each box-

Loew's theatres are highlighting the point by capping each boxoffice worker and ticket-taker with a "tax collector" sign.

Abram F. Myers, chairman of COMPO's taxation committee, formally teed off the N. Y. tax repeal fight last week in his address before 20th-Fox's second annual showmanship meeting. Although referring to intra-industry strife on trade practices, Myers said that industry groups which for years have been making snoots at one another have found in the tax menace a common ground on another have found in the tag menace a -common ground on which they can stand in defense of 'Our which they can stand in defense of their common interests . "Our task is tremendous, involving a two-front war. Our first job is to secure repeal of existing taxes on admissions. Then we—that is, our successors—will have to remain ever alert to see that such taxes are never again imposed."

'Sword' Ban Continued from page 3

British mandate, has gone over big with Israeli audiences.
Although the film was shot in California, the scenes are so identical with those of Israel, that one is inclined to believe that the film was actually shot in Israel itself. Some objections were voiced by both critics and patrons with regard to the attack by the Haganah underground on a British military camp on Christmas Eve. Whilst attacks were made by the Haganah they were never made on a Christthey were never made on a Christ-mas Eve, and it is believed that this fact, when shown to non-Jewish audiences all over the world, gives an untrue picture of the facts.

Revised 'Ecstasy' Poses Question on Ownership Tangle on N.Y. Showing

First U. S. showing of "My fe," a revised version of Hedy amarr's "Ecstasy," at the Rialto, Line, a revised vised vised the Rialto, N. Y., last week posed a predicament for house operator James Mage. For Martin Licht, who claims to have an interest in the

Mage. For Martin Licht, who claims to have an interest in the film based upon a prewar deal, threatened to sue the theatreman if the picture were screened, and at the same time Samuel Cummins, the feature's distributor, insisted the print be shown per schedule. Fearing legal entanglement, Mage opened the film cold on Wednesday (25) without benefit of an advertising campaign in the dailies. Later, after respective attorneys for Mage and Cummins studied the situation, the legalites expressed the belief that Licht had no valid claim. The exhib was further reassured when Gustav Machaty, producer of the picture, agreed to post bond guaranteeing protection against any eventualities.

agreed to post bond guaranteeing protection against any eventualities.

Licht, according to Cummins, was partnered with Max Weingarten in Michael M. Wyngate, Inc., which held the U. S. distribution rights to the original "Ecstasy" from 1938 to 1943. When Wyngate dissolved, Licht transferred the firm's assets into Astra Films. Unperturbed about Licht's complaint, Cummins noted that worldwide rights to "Ecstasy" were handed Machaty in 1946 under a ruling by a Czech court—and "we welcome any claims."

Current edition of "Ecstasy" contains several thousand feet of fresh footage which Machaty filmed on the Coast as a substitute for a few sequences which to censors protested in the original version. Redited and with an improved soundtrack, the revised print was retitled as "My Life" and also has qualified for a Motion Picture Assn. of America seal. MPAA approval paves the way for circuit bookings, and Cummins states that he's now negotiating with a major distributor to handle national release.

New Hits Spark = Continued from page

tone, several registering healthy jumps. A case in point was "Miss Liberty," which climbed to \$34,000,

Jumps. A case in point was miss-Liberty," which climbed to \$34,000, a gain of about \$10,000 over two weeks ago. Similarly, "Where's Charley?" went back to capacity and "Mister Roberts" zoomed to over \$33,000. Only a couple of entries failed to share the upbeat. With the new arrivals stimulat-ing interest on Broadway, there ap-pears to be a better feeling in managerial circles than in some months. Not only have the hits tended to hypo business and legit interest, but it's felt that some of the new productions due in the next few weeks may further the lively conditions. lively conditions

Among the anticipated new open-ings are tomorrow night's (Thur.) Theatre Guild musical, "Arms and the Girl," and in the following few the Girl," and in the following few weeks such offerings as the Vinton Freedley song-and-dance s ho w, "It's Great to Be Alive"; the Guild's comedy, "Come Back, Little Sheba"; the Rodgers & Hammerstein production of "Heart of the Matter"; the March-Eldridge starrer, "Now I Lay Me Down to Sleep"; Joshua Logan's "Wisteria Trees," starring Helen Hayes, and more remote candidates like "Guys and Dolls" and the new Cole Porter show.

Drive-In Near Corpus Christi
Corpus Christi.
Gonzales Theatre Co. start construction here in 1950 on 475-car
capacity ozoner to be completed
in spring. Seats will be provided
for 300 walk-in patrons.

Heavy Writeoffs

Continued from page 6

previous year. Gross sales for the period was at \$38,018,000 against \$38,660,000 in the similar three months of the preceding year.

Earnings for 1949 were equivalent to \$1.31 per share on outstanding common or below the \$1.50 yearly paid out in dividends. In '48, company earned \$1.03 per share. Total current and working assets as of Aug. 31 amounted to \$116,299,820 compared with \$120,-212,009 one year before. Current liabilities totaled up to \$22,985,982 compared with \$23,039,397.

Decline in gross revenues for year was suffered by the company. Against the 1948 total of \$185,816,-446, Metro corralled \$179,341,046 in '49. Amortization of films slid to \$69,563,426 from a previous high of \$73,313,804 while the entire costs of operation were down substantially to \$154,824,255 against 1849's figure of \$162,070,408.

Film inventories showed practically no change over the year in a \$69,799,393 windup against a previous figure of \$69,943,870. At the same time, story and book rights were slashed sharply, ending with an evaluation of \$4,864,395 against the 1948 total of \$6,636,166.

Mgrs.' Self-Autonomy

Mgrs.' Self-Autonomy Stressed by Shea Chain

Stressed by Shea Chain
One of the few chains in which
the managers are completely independent of district supervision is
the 47-theatre Shea circuit, according to homeoffice exec Andrew
Grainger. Pollcy is a continuation
of the custom established by the
late Mike Shea, founder of the
loop, and retained by company
prez E. C. Grainger because it
achieves better results "when the
men are on their own." Managers
arrived in New York today (Wed.)
to attend the circuit's annual meeting at the Hotel Astor.

Shea chain has been weighing
the possibility of installing largescreen television in some of its
houses, and in order to give its
managers a keener insight into the
medium's potentialities a demonstration is scheduled to be given
tomorrow (Thurs.) at the Johnny
Victor theatre, Radio City. Financial and technical aspects will he

Victor theatre, Radio City. Financial and technical aspects will be particularly studied.

New York Theatres

RADIO CITY MUSIC HALL "MY FOOLISH HEART"

Starring
DANA ANDREWS SUSAN HAYWARD
Directed by MARK ROBSON
Distributed by RKO RADIO PICTURES
Spectacular Stage Presentation

Dear Wife CELESTE HOLM DAVE BARRY
RAUL & RVA REVES
BUDDY ROGERS DILLY DEWOLFE-MONA FREEMAN DARAMOUNT

GREGORY PECK "12 O'CLOCK HIGH"

A 20th Century-Fox Picture
On STAGE—
DEAN MURPHY ROLLY ROLLS
BETTY BRUCE

ROXY 7th Ave. 4 =

Samson -Delilah Color by TECHNICOLOR NEBY LAMARR - VICTOR MATURE - GEORGE SANOTOR

te destruction of the
Temple on the
CYCLORAMIC SCREEN!

CYCLORAMIC SCREEN!

MUrray Hill 9-0443

CASH

For Outstanding FEATURES, RESIDUALS, REISSUES and Outright **Purchase of NEGATIVES**

NORMAN EISENSTEIN & ASSOCIATES

2 Park Avenue, Suite 1821

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Please send free literature, prices and name of the nearest dealer in Strong Spotlights.

STREET

CITY & STATE

FOR THE LOVE OF MIKE ("MRS. MIKE") WHAT BUSINESS!



In Vancouver, despite worst snowfall in history, the picture established two house records and in three other Canadian engagements, doubled average grosses!

DICK POWELL EVELYN KEYES

EXECUTIVE PRODUCER SAMUEL BISCHOFF - PRODUCER EDWARD GROSS
ECTED BY LOUIS KING - Screenplay by Alfred Lewis Levit and DeWitt Bodeen
Based on the novel by Benedict and Nancy Freedman
NTED BY NASSOUR STUDIO IN ASSOCIATION WITH HUNTINGTON HARTFORD

RADIO-TV DIRECTORS' STRIKE STILL UP IN AIR AS TALKS RESUME TODAY

A strike by the Radio-Television Directors Guild against the four networks was temporarily averted yesterday (Tues.) by a matter of hours through the efforts of the N. Y. State Board of Mediation. The walkout, which had seemed imminent for midnight last night, was postponed when, at the end of a full day of confabbing, the RTDG brought in a new proposal which the webs are considering. Further talks will be held today (Wed.). Substantial progress was made yesterday and the prospect for today's parleys are good. However, a definite settlement is not certain. Meanwhile, both sides have been making plans in the event an agreement cannot be reached. For the past month networks planned for the strike eventuality. Agencies were alerted they would have to supply directors on their own packages. Webs assigned supervisory personnel, many of whom came up through the ranks, to handle chain stanzas, even in TV.

Webs maintained they could get on virutally all airers by using supervisors. Nevertheless, fillers were readied in advance, including musical stanzas, disk jockey shows with executives, and transcribed airers. "If the going gets tough," one net spokesman said, "we could pipe in broadcasts from affiliates and even play records of previous-ly-aired shows." This, however, would require permission from talent involved and time for clearance.

NBC planned bringing in platter spingers from outside N. Y. and

NBC planned bringing in platter ance.

NBC planned bringing in platter spinners from outside N. Y. and sending scripts to the Coast, Toronto, Cleveland and other cities not affected. In TV standby films would be used, webs said, and WOR-TV planned to expand sports remotes. Kinescope transcriptions require special clearances and payments, but in some cases these details had already been cleared. Big question is the attitude of other unionized workers, particularly in the American Federation of Radio Artists. Because Tatthartley Act bans sympathy strikes, other unions had taken no position by midnight yesterday. However, RTDG said, individual members of other unions may choose not to

RTDG said, individual members of other unions may choose not to cross picket lines if strike comes, NBC notified all personnel under contract that failure to show for work would constitute breach of contract. Freelance thespers, however, are not bound by pacts and individuals may stay away.

RTDG contract with the webs

(Continued on page 36)

RICHARD DRUKKER NEW WPAT, PATERSON, PREZ

WPAT, Paterson, N. J., last week effected an executive realignweek effected an executive realignment, with Richard Drukker going in as president of the North Jersey Broadcasting Co., operators of the station. He succeeds his brother, Dow H. Drukker, Jr., publisher of the Herald News of Passies who extinues as a director.

usner of the Herald News of Passaic, who continues as a director. Other directors include Rep. Dow H. Drukker, president of the Passaic Daily News; Harry B. Adsit, manager of the Herald News, and James V. Cosman, founder of the station.

the station.

Herman Bess becomes veepee in charge of program policy, sales, sales promotion and publicity, with Cosman taking over charge of engineering, public relations, planning and recording.

Rothafel to N.H. Station

Laconia, N. H., Jan. 31.
Arthur Rothafel has been appointed veepee and general manager of WLNH here, effective Jan. 28. He succeeds Warren H. Brew-

28. He succeeds warren H. Brew-ster.
Rothafel, recently program sales coordinator for CBS-TV, is the son of the late "Roxy" and at one time was a film script writer.

Don McNeill In **ABC-to-NBC Trek**

Chicago, Jan. 31.

Don McNeill, star of ABC
"Breakfast Club" for the past 13
years, is headed NBC ward when
his pact with ABC runs out Dec. 30,
1950. He huddled with Niles Trammell, NBC chief over the weekend
and McNeill's office confirmed that
negotiations were under way for a and McNeill's office confirmed that negotiations were under way for a move. Comedian, at present, is under two-year pact, which is supposed to give him over \$5,000 weekly for hourly Monday-through-Friday stints. In addition he rakes off for personal fair appearances and booklets. ABC owns the title, "Breakfast Club," however.

Whether or not NBC is con-

"Breakfast Club," however.
Whether or not NBC is contemplating putting McNeill into
morning show, and against his former package, is not certain, but it
looks likely that NBC would like to bolster its a.m. section against the inroads of CBS' Arthur God-

frey.
Chi ABC radiowise is limited to Chi ABC radiowise is limited to four commercial feedings to the "National Barn Dance" on Saturday web beside, "BC." "Sky King" and "Jack Armstrong" share five half-hours weekly in the afternoon. nights and "Club Time" across the board in the afternoons, M-F.

Des Moines Solons Can't Stop Music-as-You-Ride

Des Moines, Jan. 31.

Following numerous complaints from bus riders who don't appreciate music with their transportation, the city council found it necessary to get an opinion on the broadcasts that were started last spring under a contract between local station KCBC and the Des Moines Rallway transit system. The city legal department's opinion is that "unless it (the ra-

opinion is that "unless it (the radio program) is hazardous to traffic... the city council would have no jurisdiction." The corporation counsel held that for the musicas-you-ride to be hazardous it would have to be "of such nature as to distract the driver, as television would do." He added he did not believe radio caused any such distraction.

District of Columbia Public Utilities commission ruled Dec. 19 last that testimony at a hearing showed "radio reception in streetcars and busses is not an obstacle to safety of operation"



MUSICAL DIRECTOR Stop the Music-ABC

Smallwood In As Lever Head?

as to who will get the nod as Charles Luckman's successor as Lever Bros. prexy, the name most prominently projected during the past week has been that of Robert Smallwood, president of the Lever subsidiary, Lipton Tea (sponsors of Arthur Godfrey's "Talent Scouts" on CBS).

Smallwood enjoys the good graces of the Lever hierarchy in England. He's described as the antithesis of Luckman—an unassuming person who delegates responsibility to surrounding colleagues ility to surrounding colleagues nd subordinates, and prefers to eep out of the limelight. He's palsy with Godfrey.

Personnel Shakeup Continuing at WBBM

Chicago, Jan. 31.

Chicago, Jan. 31.

Personnel shakeup at WBBM, which started with the exit of general manager Frank Falknor to a CBS veepee job in New York, and who was replaced by John Akerman, the station's N. Y. sales rep, has assumed snowballing proportions around the web affiliate.

Ken Craig steps in Feb. 1 from McCann-Erickson, where he was in charge of radio and television, to become executive assistant to H. Leslie Atlass. Craig has been hired to assist in the development of new TV studios expected to be in operation by summer.

new TV studios expected to be in operation by summer.

Meantime, job as press chief goes unfilled since exit of Don Kelly. Anot or departed WBBM staffer was Stan Levey, time salesman, who has taken a position with Ziv.

Colgate Lathers Up CBS Afternoon Coffers With \$1,000,000 Spread

Second Round for Ford

For more than a year CBS had been romancing Colgate to get into afternoon radio via a half-during which it backed 14 shows on Mutual and eight on CBS. Auto manufacturer is now buying single broadcasts of six MBS stanzas between Feb. 6 and 17. It's also taken two shows on CBS and one on ABC. Agency is With Colgate finally yielding and one on ABC. Agency is With Colgate finally yielding and "Poter Salem."

"Can You Top This?" "Mutual shewsred," "Crime Fighter" and "Poter Salem."

"A possible third round of Ford buys is rumored for March.

"A possible third round of Ford buys is rumored for March.

"Second Round for Ford Ford its 1950 line, deep romancing Colgate to get into afternoon radio via a half-dinour cross-the-board show. Colgate intended to 5 sept with now occupied the 4 to 5 sept with the 5 stanzas between Feb 6 and 17. It's also taken two shows on

****************************** From the Production Centres

1 IN NEW YORK CITY . . .

Mitch Grayson, "Big Sister" director, to work on 13 Community Chest waxers again this year; also to stage Bar Assn.'s annual farce in April... "WNEW chief announcer, John Jaeger, sailing in May for month's vacation in Germany and Switzerland... Gloria Stephens of WMGM to wed A. J. Cohen, Jr., June 25... The Red Bensons (he's on WOR-TV) heired last week; son's named Steven Mark... Virus bug hedded CBS' Hub Robinson last week, also bit WMCA's Michael Young, who's besteged in Park West Hosp... Add ABC veepees, inadvertently, omitted from last week's four-web scorecard; ivor Kenway, also John H. MacDonald at NBC... Michael Higgins, currently in NBC-TV; h. MacDonald at NBC... Michael Higgins, currently in NBC-TV. The Holm of the N. Y. Star under pseudonym "Frank-Columbine," new Town Hall publicity chief.

"One Man's Family," into MBS' "I Love a Mystery"... Fred Lynch, Jr., ABC personnel director, leaving for similar post with Cleveland bank, Drew Van Dam is being moved up into Lynch's spot... Tim Taylor, who columned for the N. Y. Star under pseudonym "Frank-Columbine," new Town Hall publicity chief.

Mike Rich, ex-WLIB, added to WHLI announcery... Johnny Olsen and his "Ladies Be Seated" returned Sunday (29) from Boise, Idaho, where the company spent a week as part of a fund-raising campaign... Sidney P. Allen, MBS account exec, named ass't to sales veepee Ade Hult. Duncan R. Buckham, eastern sales manager, and Carroli Marks, central s.m., report direct to Hult as heretofore... Salute to "Lone Ranger" read into Congressional Record by Rep. Monroney... John Henry Faulk's contribution to Paterson, N. J., showmanship: His WPAT "which comes first, the chicken or the egg." contest in connection with "Eat Chicken Week"... Radio scripter Sidney Reznick has an original musical comedy synopsis which producer Leon J. Bronesky is interested in for B'way... Bandleader Percy Faith has pacted Marty Goodman as personal manager. in Hioto Brele's telecast Tuesday. (6)... Gordon Aucklethglass directing Rob Cresby's ABC Show.

Edward

IN HOLLYWOOD .

Radio Newsmen Bob Garred, Clete Roberts and Al Gordon complained to sheriff's office that they're being pushed around by peace officers and are demanding, on behalf of their News Club, the same privileges accorded to newsmen on downtown dailies. Meredith Willson's program for Falstaff beer will be transcribed for spot booking through the east and midwest. Eileen Woods drops off Garry Moore's daylight strip for 10 days of promotion for Walt Disney's "Cinderella." Subs will be Marion Morgan, Julia Mitchum, Virginia Maxey, Anita Ellis, Jane Hutton and Jeri Sullivan. Bob Hawk will tape several shows so he can go honeymooning with his bride-to-be, Mary Rechner, executive secretary to Dore Schary at Metro. Gayle Gitterman of the Bing Crosby Enterprises packaging a commentary show with Virginia Bruce. Bernie Schubert around for two weeks to put together another show or two. Sid Strotz planed out to N. Y. for two weeks with the NBC brass section. Frank Ferrin and Hobe Donovan are making Lassie the best mimic in dogdom. He's been playing every kind of a pooch except a collie. L. A. Mirror's radio-TV ed, Lou Larkin, will write his column for two weeks from New York. George Rosenberg, who has the longest string of top writers in radio, went to the infirmary for a schnoz op (not a bob job). Bob Hussey, show developer for Young & Rubicam, will base at the N. Y. office for a month. He'll also scout talent for radio and television.

IN CHICAGO .

Vincent Van Gogh, nephew of the famous painter, whose works will go on exhibition at the Art Institute Feb. 2, was guested on the "Dr. Preston Bradley" program last Fri. (27) on WGN... Ruth Moore, who writes "To Be Continued" aired on WBBM, is off to Jamaica for a four-week vacation... Sylvia Kelsey, who with husband Moulton air their "Coffee With the Kelseys" program over WGN, Mon. through Fri., at 9:15-9:30 a.m., returned to the show after a brief stay in the hospital. Jack Brickhouse, WBBM sportscaster, has journeyed south for a four-week vacation in Phoenix... "Half a Heart," with words by Al Morgan and Tubby Rives, which rose to Variety's. "Top Record Talent and Tunes" listings, was composed by Bill Walker, WIND pianist... Warren Middleton, former sales promotion manager of KMOX, St. Louis, returned to his old position as assistant to John Drake, sales promotion-director for WLS... George Herro, MBS Central Division promotion-publicity director flying to N. Y., for a week's conference with New York officials.

HOW THIN CAN YOU STRETCH IT?

Weil's 'We'll Stick' Letter to Miller Reflects Industry Temper Vs. NAB

Content of a letter addressed to NAB prexy Justin Miller last week by Ralph Well, general manager of WOV, N. Y., is of trade-wise significance, since it reflects the present industry temper and thinking on problems besetting the organization and the industry.

Letter, explaining what has in-fluenced WOV's decision to stay put as a member of the parent in-dustry organization, follows:

"Recently the question has come to us, from a number of sources, on whether or not WOV intends to remain in the NAB. We feel our decision in the matter is of interest to you and that the recurring query merits more than a yes or no answer—even though at the present time we say yes.

no answer—even though at the present time we say yes.

"We are remaining a member station primarily because, from our point of view, the NAB in the past year or so has shown a certain record of accomplishment and the promise of more. The appointment of the Unaffiliated Stations Committee was certainly a step calculated to make the NAB more useful to the independent station, and the functioning of this committee under Ted Cott's extremely capable direction left, reason for hope that a new era of realism had come. Furthermore the NAB has shown itself capable of effective action in certain specific cases of particular importance to us, such as the matter of customs' regulations on the importation of news tapes from abroad and that of the high price of magnetic recording tape. The fact is that so far as we are concerned the NAB has at last begun to show real potentialities. are concerned the NAB has at last begun to show real potentialities. "All this is on the positive side and has influenced our decision to

(Continued on page 34)

N.Y. Now Just Like **Hollywood & Vine**

NBC and CBS Coast personalities are flocking into New York at an accelerated pace, with this week and next finding an unprecedented number shifting base of operation on a pro-tem basis. Oddly enough, there's hardly a TV peep coming out of any of them, with the main burden of business to reestablish client-agency relations and determine "what gives" for next season. for next season.

NBC personalities on the Gotham scene include Eddie Cantor, whose huddling with Biow agency exes has culminated in a pickup of "Take It Or Leave It" for next season; Ed Gardner, in from Puerto Rico, where the transcribed his "Duffy's Tavern," Bob Hope, who doubled into Chesterfield's who doubled into Chesterfield's NBC show last week from Durham, N. C.; Phil Harris, whose '50-'51 plans are still in a state of flux, and Judy Canova.

CBS L.A.-to-N. Y. contingent includes Edgar Bergen, Jack Benny, Dinah Shore, Margaret Whiting and Jack Smith. Bing Crosby gets in next month.

Radio Execs Lining Up **Strong Comedy Roster** For Its Feb. Grubfests

Having established that radio executives prefer to be entertained at lunchtime shindles rather than get an earful of pundits' crystalgazing on the future of radio vs. TV, the Radio Executives Club of New York is lining up an ambitious comedy roster for the February grubfests.

John Karol, PEC warm, has American and the statement of the statemen

ruary grubfests.

John Karol, REC prexy, has Arthur Godfrey set for the Feb. 23 luncheon.

Meanwhile, Karol is duddling with his CBS conferes to woo Jack Benny to next week's for 25% of the firm's business. (Feb. 9) session. Benny will be doing Heart Assn. duty in New York this month.

Iron-Man Maestro

To those querying the wisdom of sending 83-year-old Arturo Toscanini on an arduous six-week, coast-to-coast concert tour, an NBC aide last week retorted:

"From past experience it's a certainty that everybody will come back completely exhausted—that is, everybody but Toscanini."

Toscy Symph Tour Is One of Costliest **Promotion Stunts**

The transcontinental tour set up for Arturo Toscanini and the NBC Symphony Orchestra, during which the maestro will conduct 21 concerts on a six-week junket taking 125 persons to the Coast and back, will be one of the most costly institutional promotion jobs undertaken by RCA, which is financing the project.

taken by RCA, which is financing the project.

Over and above the 21-concert deficit to be met by RCA, the subsidiary NBC operation has a costly problem on its hands. The tour starts April 14, immediately after Toscanini winds up his 16-week cycle of NBC Saturday night concerts. Thus the network is posed with the problem of finding an hour or two 30-minute shows to fill the 6:30 to 7:30 Saturday time during the six-week span of the junket. In addition, NBC's contract with the American Federation of Musicians calls for replacing man for man each of the NBC Symphony players (all of whom are on staff at the network and fill in on other programs) during their absence. Substitute players will be recruited for the entire orchestra complement from the ranks of local 802. Tour has been set up for RCA-

ment from the ranks of local 802.

Tour has been set up for RCA-Victor by the National Concert and Artists Corp., with the outfit reportedly getting a percentage of the gross. In practically all stands, the concerts will be performed at hiked scales and in large auditoriums, in some instances, such as St. Louis and Cleveland, in 11,000 capacity houses. Toscanini has broken down his resistance against performing in amplified auditoriums (ever since the acoustical success of his N. Y. Madison Square Garden concert), but in each in (Continued on page 34)

(Continued on page 34)

LAMB WITHDRAWS AS U.S. SENATE CANDIDATE

Columbus, Jan. 31.
Edward Lamb, operator of radio and television stations in Ohio and Pennsylvania and publisher of the Erie (Pa.) Dispatch, Friday (27) withdrew as a possible candidate for U. S. senator from Ohio.

for U. S. senator from Ohio.

Lamb. who is also a labor attorney, said in Toledo that he would not be a candidate but would support the Democratic nominee in the race against Sen. Robert A. Taft.

Lamb claimed "pressure of professional business and personal affairs" would not permit him to be a candidate "at this time." He operates WTVN, Columbue, WICU, Erie, and WTOD and WTRT (FM), Toledo.

Zenith Exits Auto Radios

TECHNIQUE FLAW

The emergence of Arthur Godfrey as CBS's perennial trump card in taking up the lag and helping wipe out cancellation deficits (as evidenced by the fact that Chesterfield has bought another half-hour for a Saturday night transcribed playback of Godfrey highlights) points up a peculiar program pattern radio has followed over the past few years.

If, as has frequently been charged radio has been lax in developing new formulas and personalities, a large measure of responsibility lies in the "self-derivative technique" whereby programs become self-divided and spread themselves over the kilocycles.

Out of the Jack Benny show, for example, have come two of its component parts—Phil Harris and Dennis Day—each entrenched in the programming sweepstakes with their own stanzas.

Paralleling the Benhy derivatives is the case of Ralph Edwards, who has spread himself and a basic formula to embrace both "Truth or Consequences" and "This is Your Life." Ditto Art Linkletter, now riding the nighttime airlanes with "House Party."

From the projection of a personality formula, Godfrey, perhaps

From the projection of a personality formula, Godfrey, perhaps the major phenomena of his era, has become big business, taking over a sizable segment of the whole CBS daytime-nightime structure.

The concept of building one show out of another, which represents a good portion of radio programming today, has developed into a case of "how-thin-can-you-spread yourself?"

Thus radio is likened to a small

spread yourself?"

Thus radio is likened to a small garden bent on self-pollenization, with its inevitable withering, instead of encouraging a healthy growth by cross-breeding. The alarming overtones stem from the realization that it limits radio from fully developing, since the creative program braintrusters are not formed to think. program brain forced to think.

Harris Getting Off Amos-Andy Hook?

Status of Phil Harris and Alice Faye as NBC's strong Sunday evening comedy ammunition, now that Rexall's early bowout is seen certainty, continues up in the that Rexall's early bowout is seen a certainty, continues up in the air. NBC, of course, wants to keep them, but if CBS can come along with a client and a good time segment. a switchover would probably be in order.

Mindy Carson, Gordon MacRae, Margaret Whiting and Perry Como, star of the show. Broadcast which is usually taped, will be live for the occasion.

the occasion.

Block started his "Make Believe Ballroom" on WNEW, Feb. 3, 1935. He's handled the commercials on the Chesterfield airer and TV stanza for several years.

SELF-DERIVATIVE Friday the Lonesomest Night Of Week for CBS as Comm'ls Exit

ABC of Advertising

ABC of Advertising

The trade was wondering last week how much of an audience pickup ABC got from the hour-long Chesterfield show broadcast last Thursday (26) over NBC facilities from Durham, N. C.

In trailerizing the 60-minute broadcast via the dailies Chesterfield put its major accent on the A (Arthur Godfrey), B (Bob Hope) and C (Perry Como) trademark, with the NBC network pickup reduced to lower-case billing.

Since last Thursday was not a "Hooper night," the ABC "free ride" probably will never be tallied.

Wash Pinza Out Of Our Hair? Nuts, Say Femme Stars

atre Guild of the Air" production on NBC, starring Ezio Pinza (in his first dramatic role), Madeleine Carroll and Linda Darnell, in a presentation of the onetime legit hit, "Goodbye Again," is one of the most ambitious and costly (cast-wise) yet attempted. Pinza's asking price for radio one-shots is \$4,000, which he's been getting on the "Telephone Hour."

is \$4,000, which he's been getting on the "Telephone Hour."

The problem of equalizing the billing of both femme stars and projecting them into the air version on an equal footing, particularly in the number of scenes they share with Pinza, has necessitated a lot of script revisions. Personality sensitivities have been hanging over studio rehearsals, with the Guild anxious to keep everybody happy. Saga of a traveling operasinger and his encounters with his present and ex-flame, will permit Pinza to sing, and to put greater stress on the Darnell role.

Despite the strictly legit aura of the Guild air series, accent in the next few weeks' performances is being put on top pic personalities, with Dorothy McGuire and Charles Boyer set for "Autumn Crocus," Charles Laughton and Robert Walker into "Druid Circle" and Walter Huston, and Kirk Douglas into "Heaven Can Wait." Last Sunday, Celeste Holm, Franchot Tone and Lee Bowman were costarred in "Dulcy."

hat in certainty, air. NBC, of course, them; but if CBS can come with a client and a good time segment. a switchover would probably be in order.

Lever Bros., at least up to the time that Charles Luckman vacated the presidency, was anxious to grab off the Harris-Faye combo and install the show in the post-Jack Benny 7:30 Sunday time (with Amos 'n' Andy shifted to another time slot), but whether the Lever bid still holds is some the Lever bid still holds is some the Jelke food properties acquired by-Lever Bros. Jelke account was of finding out.

The prevailing sequencing of Harris on NBC and Amos 'n' Andy on CBS as competing comedy shows, to the detriment of both Hoopers, hasn't made much sense to the trade.

"SUPPER CLUB'S' SALUTE to the trade.

"SUPPER CLUB'S' SALUTE To RIOCK ON 15TH ANNI and a centralization of all its agency biz.

"The prevailing sequencing of Harris on NBC and Amos 'n' Andy on CBS as competing comedy shows, to the detriment of both Hoopers, hasn't made much sense to the trade.

"SUPPER CLUB'S' SALUTE To RIOCK ON 15TH ANNI and the programming in view of the range of radio, although at one time it was considering network programming. In view of the range of radio, although at one time it was considering network programming. In view of the range of radio, although at one time it was considering network programming. In view of the range of radio, although at one time it was considering network programming. In view of the range of radio, although at one time it was considering network programming. In view of the range of radio, although at one time it was considering network programming. In view of the range of radio, although at one time it was considering network programming. In view of the range of radio, although at one time it was considering network programming. In view of the range of radio, although at one time it was considering network programming. In view of the range of radio, although at one time it was considering network programming. In view of the range of radio, although at one

Don Hollenbeck, who launched "CBS Views the Press" over WCBS, N. Y., three years ago, is bowing out of the press-critique stanza because of other commitments. He started stint Sunday (29) as emcee on "We Take Your Word" for the web, which is also mulling a televersion.

Doug Edwards takes over "Press' Feb. 11.

CBS finds itself in the peculia position of practically starting from scratch in trying to make commercial sense out of its Friday night program schedule, now that Roi Tan (American Tobacco) is cancelling the Joan Davis show and General Foods is moving its brace of Friday airers into new time segments. time segments.

itime segments.

It means that from 8 o'clock on Columbia will be playing the sustaining circuit. That's about as close CBS has come to a full evening of free time in some years.

Despite a high rating. Roi Tan is cancelling out of Joan Davis because it isn't the type of show to attract a cigar-smoking male audience.

Until General Foods makes up "Goldbergs" on radio, the Friday at 8 show is being shifted to Saturday night at 8:30, back to back with GF's high-rated (14.7) "Gangbusters," thus permitting Gangbusters," thus permitting for a continuance of a contiguous rate.

The sponsor's other Friday airer, "My Favorite Husband," which stars Lucille Ball, will be shifted to Sunday afternoon at 6 in the time period being vacated by Prudential. Thus CBS will have a sequuencing of Miss Ball and Eve Arden ("Our Miss Brooks"), leading into Jack Benny.

ing into Jack Benny.

In contrast to CBS' behind-theeight-ball Friday night status, NBC
has strengthened its lineup on
that night, with the new Ronald
Colman "Halls of Ivy," sponsored
by Schlitz Beer, now seen solidly
entrenched, along with Gulf's "We
the People," RCA's "Screen Directors' Playhouse," Camel's Jimmy Durante show and Pabst's my Durante show and Pabst's "Life of Riley."

Shayon Mulls ECA-**Paris Assignment**

Robert Lewis Shayon, who CBS recently as one of its topflight documentarians and has since been associated with the Fred Smith public relations outfit, may go to Paris soon to supervise pro-ductions on the manifold radio ac-tivities of the Ecohomic Cooperative Administration.

tive Administration.

Ed Gruskin, head of the ECA radio operation, which has a multiplicity of shows beamed into, and transcribed for, all countries encompassed in the Marshall Plan, is currently in this country from Paris headquarters and has been negotiating with Shayon to move into the setup.

ECA currently has a U.S.-slanted series, "This Is Europe," heard Sunday nights on Mutual.

Ch'field Miffed on Crosby N.C. Junket Nix; Singer Due at Chi Convention

Chesterfield was reported plenty miffed over refusal of Bing Crosby to join with the eiggie company's two other star air salesmen, Arthur Godfrey and Perry Como, in junketing to North Carolina for last Thursday night's hour-long NBC hoopla marking the opening of Chesterfield's new factory at Durham, Instead, Chesterfield succeeded in getting Bob Hope into ceeded in getting Bob Hope into the act. It marked one of the rare ances of Godfrey, CBS exclusive property, on a major NBC show-

Crosby, however, has agreed to put in an appearance for Chester-field at the upcoming tobacco convention in Chicago and will then continue east for a March-April stayover during which he'll tape-record his Wednesday night CBS show in New York. ARTHUR GODFREY'S DIGEST

(Transcribed) ith Bill Lawrence, Janette Davis, Chordettes, Mariners, Archie Bleyer's orch; Tony Marvin, an-

30 Mins., Sat., 9:30 p.m. CHESTERFIELD — CBS, from New York (Cunningham & Walsh)

(Cunningham & Walsh)
Arthur Godfrey, CBS' fabulous
\$7,000,000 salesman, has now
raised the billings ante by another
cool \$500,000 through the simple
expedient of selling his No. 1 boss,
Chesterfield, an additional halfhour of network time. This time,
however, the only "production"
accourtements involved are a workshipe furntable, engineer, and turntable, engineer and scissors job.

scissors job.

For Chesterfield has taken over the 9:30-10 o'clock Saturday night period for a playback of the high-lights of Godfrey's morning cross-the-board stanza on CBS; a cross-pattern of the Monday-through-Friday Godfrey gab and the assorted vocal contribs of Bill Lawrence, Janette Davis, the Chordettes and the Mariners.

Godfrey's transcribed weekend

ettes and the Mariners.
Godfrey's transcribed weekend ride on behalf of Chesterfield, it's said, stems from a deluge of missives from the missus. They would have CBS believe that there's far too much rich Godfrey lore being thrown away to the housewives who chiefly comprise his morning audience, and that dad and the rest of the family deserve a night-time crack at it.

Too, it-must_be_extremely_com-

time crack at it.

Too, it must be extremely comforting to CBS to know that, as half-hour time periods open up, their man Godfrey is standing by to step into the breach.

Godfrey fans will unquestionably go for the Saturday night transcribed job, including those who were in for the original morning ride. For there's probably no air personality who enjoys more loyal camp followers. And last Saturday night's initial playback represented a judicious job of editing.

Saturday night's initial represented a judicious job of editing.

But in the overall scheme of nighttime programming, the unhurried, too-leisurely pace that seems to have such a quieting effect on the housewife at work, has a jarring, offbeat note. It's as completely out of tempo in the nighttime atmosphere as the "intimate laughter" from a Godfrey studio when compared with the full throated yok-yok of, say, a Benny or a Bergen audience.

HERE'S MORGAN With Henry Morgan 15 Mins.; Mon. thru Fri., 6:30 p.m. Sustaining WNBC, N. Y.

15 Mins.; Mon. thru Fri., 6:30 p.m. Sustaining WNBC, N. Y.

In addition to his regular Sunday night network show, Henry Morgan is taking on a cross-the-board chatter stint for WNBC locally. This is the type of show which initially catapulted Morgan into the spotlight and it's still the kind of assignment he can handle best. Unrestricted by any production folde-rol and untrammelled by commercial considerations, Morgan is once again cutting his way through commonplaces of radio with the sharp knife of his irony. Morgan isn't likely to set his Hooper on fire with this airer but his oldtime partisans can be expected to flock to the standard once again.

The new series is being conducted along the same lines as the original "Here's Morgan" program on WOR more than 10 years ago. Morgan best describes it as a "Mr. and Mrs. show run by a batchelor." It's full of the typical Morganesque dry comments and oblique thrusts at stuffy pretentiousness. As usual, Morgan hashed up a house plug for RCA-Victor 45 rpm disks with his sure talent for exposing the comedy in the super-serious commercial. Interspersed among sundry comments on current affairs, trade items and his own blog, Morgan Jockeys a couple of disks for musical relief. The records have become less zany than the ones featured on the original Morgan show, but the comic himself has retained his old flavor, seasoned by age and experience.

WIP's 'Civic Advisor'

Philadelphia, Jan. 31. enlarge its schedule of educational and informative programs, relating to civic problems, WIP has named Edgar B. Gale as "civic ad-

visor."

Dr. Cale is an associate profesnor in the dept, of political science
at the Univ. of Pennsylvania and is
at present on leave from the university to serve as executive secretary of the Philadelphia Charter
Commission. tary of the Philadelphia Charter Commission.

Dr. Cale's initial airer finds him

acting as moderator and co-ordina-tor of a new radio series of "no-punches-pulled" programs called "City Hall Spotlight."

WE TAKE YOUR WORD
With Abe Burrows, Lyman Bryson
Faye Emerson, guest; Don Hollembeck, emcee; Bill Shipley, an-

Producer: Werner Michel 30 Mins.; Sun., 10:30 p.m. Sustaining CBS, from New York

Columbia has generally struck pay dirt in getting listenable for-mats for educational programs (of which its "You Are There" is a prime example) and once again it has come up with an adult show that is erudite, but with an in-

it has come up with an adult show that is erudite, but with an informal air far removed from the stuffiness of a classroom. In fact, it had as many laughs as some comedy stanzas. Credit goes to a well balanced panel that included comic Abe Burrows, scholarly Lyman Bryson and, as guest, the exuberant Faye Emerson, and the relaxed quizmastering of newsman Don Hollenbeck.

Airer consists of Hollenbeck's pitching a word to the panel, which has to give its meaning, origin, history and usage. The semantic antics started with "gardenia" (Miss Emerson was wearing one) and went on to "glamour" (another bow to the distaff member of the board). Gardenias, it turned out, are named for a Dr. Garden and glamour is a corruption of an obsolete word for wise man, not "Gee, L'amour!" as Miss Emerson guessed. The gab had plenty of variety, words like "democracy" and "republic" provoking political and historical talk, hurricane" and "typhoon" bringing up some travel notes, the theatrical phrase "green room" introducing some backstage anecdota and the pronunciation of "tomayto" or "tomahto" cueing in some probing of regional speech.

Format, wisely, doesn't score the panel right or wrong, but a "Wales of Astlevitin" editorium.

"tomayto" or "tomahto" cueing insome probing of regional speech.
Format, wisely, doesn't score the panel right or wrong, but a "Voice of Authority" on filter gives the straight dope after the experts are through. However, when a panelite makes a grievous error he's thrown a "penalty question," Burrows had to differentiate between paronomasia (pun) and paranomia (mental disorder). Listeners whose words are used receive dictionaries, atlases and similar reference books. One feature which could be dispensed with, however, was the rating of the most interesting word according to audience applause registered on a "krotoscope." It adds little to the show but the appearance of copying the jackpot gimmick of other quizzers. Closing was neat, with Hollenbeck saying goodbye and the Voice of Authority interpolating, "short for 'God be with you.'"

Brit.

HIGH ADVENTURE
With John Larkin, Inge Adams,
Mort Lawrence, Jim Boles;
musical director, Lew Davies
Writer-Producer-Director: Robert

Munroe
30 Mins.; Sun., 4:30 p.m.
SHULTON'S OLD SPICE
NBC, from New York
(Wesley Associates)

SHULTON'S OLD SPICE

NBC, from New York

(Wesley Associates)

"High Adventure," the exMutual airer which preemed Sunday (29) on NBC, makes a strong
bid for the male audience. Its
format calls for dramas concerning the experiences of personsprojected "from routine lives into
unusual circumstances." Dealing
with a shoestring aviation enterprise in the wilds of South America, the initial installment fitted
nicely into the show's announced
concept.

Written, produced and directed
by Robert Munroe, the first chapter was a suspenseful story whose
mood was further heightened by
an eerie musical score. Show was
principally built around the adventures of a transport pilot who
brings a C-47 into the South
American jungle. Munroe has
the pilot fall for a gal employee
of the frontier airport.

But the major climax is generated by a mercy flight through
a poorly charted pass to save the
life of the airfield's owner. John
Larkin was good as the aviator,
Inge Adams intoned her part with
romantic languor while other roles
were adequately handled by Mort
Lawrence and Jim Boles. Sound
effects also rate a nod. Plugs for
Old Spice shaving lotion blended
well with this type story.

Gib.

SUCCESS STORY (March of Dimes) With Bud Abbott, narrator; Howard Hiatt, others
Producer-writer: Dorcas Ruthen-

berg 30 Mins., Fri. (27), 9:30 p.m.

berg
30 Mins., Fri. (27), 9:30 p.m.
Sustaining
WHAS, Louisville
Always in there pitching, where
human need is concerned, WHAS
spotted this show in line with the
March of Dimes campaign, at a
good Friday night time, where its
impact would be effective. Show
traced the case histories of three
polio victims, one a 12-year-old
colored girl, and the other two
adults. Through gently conducted
tape-recorded interviews, the infantile paraylsis victims told their
stories, from the beginning when
the disease first struck, down to
the present. Intimate personal
touches from the human side were
most effective, and the statements
of the sufferers, while quite matter-of-fact and cheerful, couldn't
help but have a strong appeal to
the listeners' sympathy. Wied.

Inside Stuff—Radio

Something new in the way of Kansas City broadcasts has KCMO hooked up with the Kansas City (Mo.) City Council for a weekly broadcast direct from the council chambers. E. K. Hartenbower, KCMO general manager, proposed the broadcasts as a public service in a letter to Mayor William E. Kemp some time ago.

Following a favorable ear from the city fathers, Sid Tremble, program director, made several test recordings, working out several technical details. These were played for the council and purpose of the program laid out by Tremble in a personal appearance before the city legislative group. The program was approved by a vote of the council last week.

Isst week.

KCMO moves right into the council chamber and picks up a half-hour of proceedings beginning at 9 p.m. every Monday, regular council meeting day. Ken Heady, KCMO director of production, handles the broadcasts.

Rosemary O'Reilly, young Pittsburgh singer, who was featured last spring in Pittsburgh Playhouse revue, "Welcome Aboard," won big song contest staged by "Welcome Aboard," weekly half-hour musical sponsored on KDKA by Duquesne Brewing Co., and a 13-week contract on the show. Stunt drew more than 100,000 mail votes in the three-month stretch. Two contestants opposed each other every Saturday, with that winner being pitted against another the following week. Miss O'Reilly won two of the weekly ones before copping the final

in addition to KDKA, "Welcome Aboard" is also carried by WTAM in Cleveland and WWVA in Wheeling, W. Va.

WOV, N. Y. Italian-English outlet, has launched a promotional campaign to hypo the Italian food industry's sales. In addition to intensified plugging in the Italian-American market, it is attempting to educate non-Italian listeners to use Italian products. First stage is the use of announcements, featuring "Chef Armando," on the indie's non-Italian

morning and evening shows.

Armando invites dialers to send in for Italian-style recipes, to try Italian table wines and sample Italian spaghetti, macaroni and olive oils. Recipes recommend leading brands and support local independent Italian groces. Italian grocers.

Series of career clinics in which students who want to enter radio and television will discuss job problems with professionals will be held by the City College of N. Y.'s Business School as a cuffo service from today (Wed.) through Feb. 7.

Advisers include Jack W. Grogan, WNEW production chief; Jeff Selden, former script head of WNEW; Jeff Sparks, radio officer of the U. N.; Jo Ranson, WMGM publicity chief, and Bud Gamble, TV producer.

Unusual situation of a union offering the management of a company which it is striking against free air time to discuss the issues developed in Detroit this week.

WDET, station which is operated by the United Automobile Workers (CIO), has sent identical letters to presidents of the UAW and Chrysler, which was struck by the union Thursday (26), inviting them to use the outlet to air their views.

MARK TRAIL.
With Matt Crowley, sthers; music,
John Garth
Writer: Max Ehrlich
Producer-Director: Drex Hines
30 Mins.; Mon. Wed.-Fri., 5 p.m.
KELLOGG CO.
MBS, from New York
(Kenyon & Eckhardt)

(Kenyon & Eckhardt)

Kids of today missed the oldtime silent screen cliffhanger serials, but "Mark Trail" does a good job of filling the void. For this new thrice-weekly strip which preemed Monday (30) on Mutual uncorked a hero who "combines the character of J. Edgar Hoover and Robin Hood." On the initial show he trimmed a villainous woodsman in a chopping contest, saved himself from sure death when a tree disintegrated under him and even survived a plunge into a river when a logging train jumped a track.

Adapted for radio by Max Ehrlich

track.

Adapted for radio by Max Ehrlich and other writers, "Trail" is based upon the nationally syndicated newspaper comic strip authored by Ed Dodd. Latter has attempted to teach his readers the necessity of conserving our forests and protecting wild life. Same objective will be aimed at in the air version. Opening episode also had Secretary of the Interior Oscar Chapman expressing his pleasure in the good that "Trail" will likely accomplish among young people in the fields of sportsmanship and conservation.

Although conservation and the

conservation.

Although conservation and the need for protecting the flora and fauna doubtlessly will be reached in due time, the initialer for the most part was content to thresh about in a wetter of blood and thunder. Cast, however, competently coped with the action and Matt Crowley impressed in the title role. Copious blurbs stressed the "strength and energy" that title role. Coplous blurbs stressed the "strength and energy" that abound in Kellogg's Pep. Amusingly, the fanfare that accompanied the hero's intro resembled that of "Superman's" (once sponsored by Kellogg) buildup. At any rate, "Mark Trail" is leavened of those time-honored ingredients that make for a guaranteed moppet dialer audience. The kids will be oblivious of its shortcomings.

AMERICA SALUTES FRANKLIN D. ROOSEVELT'S BIRTHDAY With Eleanor Roosevelt, Basil O'Connor, Red Skelton, Evelyn Knight, Connie Haines, Dick Haymes, Helen Hayes, Tony Pe-luso orch; Ralph Edwards, emcee Producer: John Swallow Director: Robert Hirlar 30 Mins.; Mon. (30), 10 p.m. Sustaining

Sustaining ABC, from N. Y., Hollywood

30 Mins.; Mon. (30), 10 p.m.
Sustaining
ABC, from N. Y., Hollywood
Tying in with the birthday of
Franklin D. Roosevelt Monday (30),
ABC offered a special half-hour
show plugging the current March
of Dimes campaign. Except for one
instance program's pitches for the
Infantile Paralysis fund were sober
and adult, leaving no question as
to the importance of the fund-raising campaign inaugurated by the
late President. Only time the airer
failed to come through with an effective plug was when an appeal
was thrown into a comedy skit with.
Red Skelton. Though sketch provided a number of yocks, the pitch
was out of place.

Besides the Skelton bit, program's entertainment consisted of
song contributions by Connie
Haines, Dick Haymes and Evelyn
Knight, who rendered in the same
order "How Come You Do Me Like
You Do," "The Old Master Painter"
and "I Remember the Cornfields."
Others who appeared on broadcast,
but strictly in an appeal capacity,
were Eleanor Roosevelt, Basil
O'Connor, the National Foundation
for Infantile Paralysis prexy, and
Helen Hayes. Latter made no mention of the recent death of her
daughter, Mary MacArthur, from
polio, but nevertheless her speech
on behalf of the March of Dimes
had warmth and sincerity. A special note of effectiveness was added
with a recording of one of the late
President's freside chats dealing
with the March of Dimes project.
Ralph Edwards emceed capably.

Transcription Review

FOR THE LIVING "("The Why of Cancer")
With Edward G. Robinson, Gene
Lockhart, others; music, Victor
Bay; Lyn Murray, conductor
Producer-writer: Hu Chain
15 Mins.

THIS IS EUROPE
With Allen Oak, announcer; Paul
Baron orch
Producer; Ed Gruskin
Director: Oak
Writer; Paul Monash
30 Mins.; Sun., 10 p.m.
Sustaining
MBS, from New York
"This Is Europe" represents a
unique effort in international
broadcasting. Conceived by European Cooperation Administration
radio officer Ed Gruskin, the
stanza is transcribed in Europe to
tell the nations receiving ECA aid

broadcasting. Conceived by European Cooperation Administration radio officer Ed Gruskin, the stanza is transcribed in Europe to tell the nations receiving ECA aid the story of the Marshall plan. Musical background is taped separately, with the commentary then dubbed in 16 different languages. Mutual is airing the English version to tell American listeners what their funds are doing to help the Continent back on its economic feet.

Show caught Sunday (29) was on Austria and included zither solos by Anton Karas, leading exponent of the Austrian national instrument. Karas played, in addition to some folksongs, the theme from Korda's film, "The Third Man"—first network airing of the tune. Also featured were two of Vienna's most celebrated singers, soprano Elfie Meyerhoffer and bass-baritone Paul Schoeffler. Musically, of course, the stanza showed the wealth of material it had to draw upon—the lilting waltzes, brilliant operatic arias, colorful folksongs, Mozart and Schubert classics and contemporary compositions. Samples of these were played dramatically by Paul Baron's orch, with excellent solos by the Austrian singers and instrumentalists. Copywise, the broadcast pointed up the history of Austria, its tourist attractions, its economic vuinerability following World War II, its gemuetlichkeit strained by the bitter winter of 1948 and then the help of ECA which raised its industrial output. Its impact, as entertainment on European ears—with rapid-fire pacing and slick production — will undoubtedly prove great. And even to American ears, for which top-flight production is a commonplace, "This is Europe" listens well. Bril.

Radio Followups

Liggett & Myers wound up its celebration of the opening of a new factory in Durham, N. C., with a bangup array of talent on the "Chesterfield Supper Club" Thursday night (26) over NBC. Stretched to twice the usual half-hour running time, the show was carried at a fast and spontaneous clip by a guestar roster of Bob Hope, Archur Godfrey, Mindy Carson and hillbilly singer Eddy Arnold together with the stanza's regulars headed by Perry Como, the Fontane Sisters and Mitchell Ayres' slick orch.

Aired from Durham before an audience of nearly 10,000 local citizens, the show's lineup cut across network barriers in the same way as does the bankroller's coin. Godfrey, who plugs the Chesterfield brand on CBS, tangled verbally with Hope, who pushes a non-competitive Lever Bros. product on NBC. It was a sock joust of gags in which the two comics' radically different styles played neat counterpoint to each other. Godfrey was casual, relaxed and funny while Hope machine-gunned his snappers with his keyed-up delivery.

Flock of standout vocals was dished up by Miss Carson, who fully projected her unusual rhythms; Como, with a brace of romantic ballads; the Fontane Sisters and Arnold. Latter touched off a clever round of solos by each of the show's guests who related their blogs in song. The vocalizing of Hope, Godfrey, et al., wound the session on an infectious note of hilarity and goodwill that should pay off for the sponsor far more than the straight plugs.

"Theatre Guild of the Air" revived the George S. Kaufman-

"Theatre Guild of the Air" revived the George S. Kaufman-Marc Connolly legit hit of 1921. "Dulcy." for Sunday's (29) NBC presentation. Gaily acted by a group of expert farceurs, headed by Celeste Holm, Franchot Tone and Lee Bowman, the play, in a refurbished radio adaptation, was a light, pleasant comedy about a ("The Why of Cancer")
With Edward G. Robinson, Gene Lockhart, others; music. Victor Ba; Lyn Murray, conductor Producer-writer: Hu Chain 15 Mins.

AMERICAN CANCER SOCIETY

"For the Living" is a series of 13 dramas on the danger of cancer, being distributed cuffo by the American Cancer Society. All the platters are narrated by Edward G. Robinson and feature pic and radio names, such as Michael O'Shea, Anne Revere, Edward Argord Continued on page 34)

"General Robinson, Gene Light, pleasant comedy about a gliddy, well-intentioned wife who almost wrecks her husband's career while trying to further it. Play tiself was a little too giddy sometimes, to make one wonder whether the policy of reviving these old-time stage farces and comedies is to wise. Times have changed and radio names, such as Michael O'Shea, Anne Revere, Edward Argord Argord Continued on page 34)

'HOUSE DIVIDED' PLAGUES CLIENTS

New FCC Anti-Trust Blueprint To **Determine Status of Station Owners**

Washington, Jan. 31, Likelihood that the FCC will postpone its hearings on eligibility of anti-trust violators to hold radio licenses developed yesterday (30) when two motion picture producers and the NAB asked more time to prepare for argument. 20th-Fox and Loew's each petitioned for 60-day extensions and NAB asked for 30 days. Others rejects for postponement are sts for postponement are ected.

expected.

Hearings, scheduled for Feb.
13, give little time for parties
to get in briefs.

Washington, Jan. 31.
The FCC has finally decided to formulate a policy on the qualifications of anti-trust violators to hold broadcast station licenses. Agency will hold oral arguments Feb. 13 as to its authority to consider, in licensing stations, whether applicants have violated laws other than the Communications Act and, if so, whether it should consider such violations.

outcome of the proceedings will determine the status of radio and television stations owned by Paramount, Warner Bros., Metro, General Electric Westinghouse, Schine theatres, Griffith theatres, and possibly Du Mont. Whether applications filed by these companies will be considered is also involved.

be considered is also involved.

Commission has placed licenses held by these and other firms on temporary status on the grounds they have been found by a Federal court to have violated laws relating to monopoly, restraint of trade, unfair competition, and other business practices. Agency now finds "that it is desirable that a uniform policy be established on this point and that the most effective method or arriving at such a policy is to hold an oral argument at which all interested persons may particiinterested persons may partici-

Commission will attempt to demine through the proceedings, addition to the question of its (Continued on page 34)

135G in Kitty For **All-Industry Pic**

perking on several fronts, with plans nearing completion for the preem of the All-Radio Presenta-tion film on March 1, launching of a new Retail Information Folder

a new Retail Information Folder service for television and work on a second strip-film.

New York preem of "Lightning That Talks" in the Waldorf-Astoria is shaping up as an affair to sell broadcasting to top agency and sponsor personnel on several fronts, with the film playing only a part in the whole cocktail party-dinner-presentation lineup. Meanwhile, 25 additional subscriber-stations have been signed up for

omner-presentation ineup. Meanwhile. 25 additional subscriber-stations have been signed up for showings across the country, bringing the total funds in the project's kitty to more than \$135,000. Additional dough permits purchase of extra prints and the committee is also seeking coin to cover cost of screening "Lightning" to conventions, dealer meetings, etc.

BAB's new retail info folders, which started a monthly releasing sked in November, are now also being published in a TV edition. First one, on furniture, went out last week. The February folder, on banks, will be "simulcast." with both AM and TV versions released at the same time. March subjects will be autos (new, used and serv-

ng folders, previously released in M form, will also be sent to TV nember stations shortly. Purpose member stations shortly. Purpose of the folders is to give facts on particular industries' organization, distribution, seasonal trends, etc., useful to stations in making pitches to local businesses.

Now It's 'Tea at Colony

WOR, N. Y., which has break-fast with Dorothy and Dick Koll-mar and luncheon and dinner at Sardi's, has auditioned a "Tea at the Colony" show from the East Side eatery. Cross-the-board stanza is a PRB, Inc., package of Mary Pickford, Buddy Rogers and Mal Boyd.

Celeb interviews would be conducted by two emcee teams, Maggi McNellis ("Leave It to the Girls") McNellis ("Leave It to the Girls") and Julian Gerard (nephew of exambassador James W. Gerard) alternating with socialite Beverly Paterno and WPIX announcer John Tillman. Two half-hour shows have been cut with Boyd and Mike Jablons co-producing and Nat Rudick and Arthur Hanna directing. Gene Cavallero, Colony proprietor, will also take part in the series.

WHB's Big League **Sports Format In** Play for K.C. Coin

is going all out for local sports coverage, according to an announcement made yesterday (30) by Don Davis, president, and John Schilling, general manager. As the first step, station has hired Larry Ray, longtime KCKN sportscaster, as director of sports. The station has had no sports department or sports director as such previously. sports director as such previously

Prominent in the picture is the fact that WHB has signed with the Kansas City Blues of the American Assn. for coverage of all American Assn. for coverage of an games, both home and away. It marks the first time the Blues games will be available on WHB. They have been on KCKN, Arthur. Capper owned pop music station, for several seasons, and previously were on KCMO.

Ray is almost inseparably Hay is almost inseparably identified with broadcast of the Blues games, and it was almost axiomatic that when the contract went to WHB Ray would be involved in the deal. The hiring of Ray, contract with the Blues and sponsors for the broadcasts runs high sors for the broadcasts runs high into five figures, but some details remain to be worked out before names of the sponsors will be di-vudged, according to Schilling.

Ray has actively covered bas-ketball, hockey, football and other sports while at KCKN and will continue an even fuller schedule continue an even fuller schedule at WHB. He'll also have a five-times-per-week quarter hour sports-cast at 7 p.m.

cast at 7 p.m.

A Mutual affiliate, WHB in the past has gone in heavily for network sports events, in the absence of a setup to handle local sports. The deal just announced will mean something of a refocusing of this policy, but the station expects to couple the network sports with the

(Continued on page 34)

'Traveling Disk Jockey' —This Is an Innovation?

Projected as a "new idea" in record-spinning shows, titled the "Traveling Disk Jockey." has been packaged by Henry Allan Productions, indie package outfit, and an audition disk cut last week is now being peddled to agencies and networks. Show will feature Horace Sutton, columnist and author of several travel books.

CONFUSE DIALERS

New bogeyman is haunting the airwaves—schizophrenic competi-tion between divisions of the same advertiser. In several cases the ders and pastes, between their regular and ammoniated dentifrices ular and ammoniated dentifrices, between their cold tablets and new anti-histamine drugs, between their soaps and detergents. It's causing plenty of furrowed brows at General Foods, Colgate, Lever Bros., Procter & Gamble, the drug houses, etc.

causing plenty of furrowed brows at General Foods, Colgate, Lever Bros. Procter & Gamble, the drug houses, etc.

Problem, of course, is not new. In the automotive field. General Motors' policy is for healthy competition between its component divisions, but it follows up with a campaign that plugs the parent company. General-Foods has competition among its instant, regular and caffein-free coffees and its Postum coffee substitute. It gets over the obstacle by stressing the specific uses and advantages of each. Tobacco companies solve their poser by using one pitch for regular brands and another for king-size cigarets, and differentiate between pipe mixtures on the basis of blend or price.

The split personality riddle is pointed up by P&G's dinner hour block on CBS. The 6: 45-7;30 p. m. period is, programwise, an effective listener puller, with share-of-audience ranging in the high 30's. But, some in the trade wonder, does the competition between P&G products cut the selling potential? On Friday (20), a typical eve, six P&G items were plugged. In addition to commercials for Ivory (Lowell Thomas), Dreft ("Beu-lah") and Oxydol (Jack Carter), there were hitchhikes for Crisco shortening, Shasta shampoo and Camay soap. Talks by VARIETY with femme listeners reveal that some are confused about which products to buy for what purpose. Ivory is plugged as a beauty soap, but Camay is billed as "the soap of beautiful women." Ivory is also suggested for dishes, but so is Dreft. Dreft is additionally (Continued on page 34)

D.C. Status For MBS Still in Air

Washington, Jan. 31.
Status of the Mutual affiliation
in Washington was still in doubt
last week as WWDC prepared to
take over the 1260 kc 5 kw facilitake over the 1200 kc 5 kW lath-ties of WOL, following approval by the FCC of the sale of WWDC's 250 watt 1450 kc facilities to the Farm Bureau Mutual Insurance Co. for \$125,000.

Sale of WWDC's facilities was necessitated by the recent sale of WOL for \$300,000 by the Cowles interests to Joseph Katz, Baltimore and New York ad agency man, who owns WWDC. The call letters of the two stations will be exchanged as a result of the transactions, Katz retaining the WWDC letters in moving over to WOL's old spot. Farm Bureau was given FCC permission to use the WOL call for the old WWDC dial location.

old WWDC dial location.

It's understood that purchase of WOL by WWDC carried an obligation to take over the Mutual affiliation until the present contract expires in May. WWDC, which is prospering on a 24-hour local programming operation, plans to carry the bulk of its format with it when it moves into the WOL spot in a

Format will have Sutton playing and two prospective affiliates, Farm recordings which he has found are Bureau and WEAM, a 5 kw in favorites in the various areas he nearby Arlington, Va. The web rehas visited during his worldwide portedly doesn't relish having as travels. Interspersed with the records will be stories of the areas and interviews with guest celebs 250-watter. But it has no other from each spot.

PLUG TECHNIQUES WMCA 'Realistic' Pattern Winds Up 1st Year in Blaze of Colgate Biz

AFRA Elects Reel

A. Frank Reels, national assist-ant executive secretary of the American Federation of Radio Art-

American Federation of Radio Artists, has been elected national executive secretary in a national board referendum. Reel, however, has not yet been installed in the post pending settlement of terms with an AFRA committee.

One of the problems involved is that George Heller, national executive secretary who has taken a leave of absence to head the 4A's Television Authority, also was secretary of the New York local. If Reel gets the national post, it's reported, he will not be an officer of the N. Y. local.

AM-TV Snafu **Snarls Cleve. Ball Setup**

Cleveland, Jan. 31 Cleveland's undigested tele on-radio baseball rights h sion-radio baseball rights have given agencies and stations in this area one of the grandest stomach-aches in many a broadcast

At the moment, only radio rights have been definitely assigned, WERE, newest indie, gets those. The question now revolves around who gets television rights. As between WEWS and WXEL, account executives and ad men are keeping the wires humming seeking to draw commitments as to where they can best place spot ads. All in all, the spot ads and before-andatter game tie-ins are estimated At the moment, only radio rights

(Continued on page 34)

WITT LEAVES CBS. **NEW AGENCY HEAD?**

Hollywood Jan. 31.
Harry Witt closed out 14 years with CBS, resigning rather than accept a transfer to New York. Understood he'll head up the Coast office of the new McClinton, Carlock & Smith agency but mean office of the new McClinton, Carlock & Smith agency, but meanwhile, he's associated with a Beverly Hills property management, insurance and realty firm, with the title of v.p.

Witt joined CBS as sales manager in Hollywood and was later

ager in Hollywood and was later made assistant general manager of the net's western division. He served as manager of KTTV, the Times-CBS tele station, for year and a half, but left when the downtown daily, which owns 51%, moved in its own panel of execs.

N. Y., in a big splurge for its dentifrice, soap and detergent products, pointing up the increased activity in the battle of the soaps. Nathan Straus-sowned indie will benefit by a time-and-talent take exceeding \$100,000 on a yearly

basis.

Deal which will start on Feb. 19, is one of the first in which a bankroller is backing a newspaper-scripted hourly service and the H-T will share in the proceeds. It supplies 17 newscasts daily. Broadcasts are being expanded from three to five minutes apiece, one minute going for the commercial.

Although WMCA and Colgate

Although WMCA and Colgate no-commented the report, it's believed Colgate will cut into its spot allocations for WNBC, WCBS and WNEW. Agencies involved are William Esty, Sherman-Marquette and Ted Bates.

Colgate business will wind up WMCA's year under the management of Norman Boggs and Ralph Atlass with a full head of steam. When Straus turned over the reins to the midwest operators in February, '49, indie was reportedly losing \$1,000 daily. However, new management cut costs by tightening personnel and instituted a "realistic" rate card which axed prices. At 'same time Boggs outlawed "package deals," which (although it cost him some accounts) opened, time for new business. Most significant coup was the landing of Seeman Bros. White Rose "Tune-o," a cross-the-board telephone game. Boggs also bagged Rose "Tune-o," a cross-the-board telephone game. Boggs also bagged

tween WEWS and WXEL, account executives and ad men are keeping the wires humming seeking to draw commitments as to where they can best place spot ads. All in all, the spot ads and before-andafter game tie-ins are estimated to run more than \$100,000.

For the moment, here's how the lush baseball-television picture shapes up:

Cleveland ball club is reported to have received a lush \$225,000 for broadcast-television rights. WERE gets the radio okay; television unknown.

Games are to be handled on a simulcast basis with Jack Graney and Jimmy Dudley alternating every two innings from AM to TV. Both are freelancers on the Gerst abrandling that if WEWS didn't take up the option, Leisy Brewing Co. which is known to have both AM and TV rights.

WEWS had TV option rights from last year from the old ball club regime with the understanding that if WEWS didn't take up the option, Leisy Brewing Co. would get first crack. If Leisy doesn't get the nod this year there may be legal fireworks.

As against these known facts, the rumor mills come up with a host of cloakroom gossip. It is known that if either Dudley or Graney, both-of whom worked on AM games last year, fail on TV, then Bob Neal will get first bid. It is also known that the ball club (Continued on page 34)

Letter from WFDR-FM, International Ladies Garment Workers Union outlet, which asked Crosley to open negotiations, has not yet been answered. It is expected, however, that WFDR will be told talks cannot be started at this time. Deal for Crosley to sell WINS to WHOM. Jersey City, fell through when the latter couldn't ink a buyer by Crosley's deadline.

Avco board chose no successor for Eldon Park, WINS general manager, who died last month. Station is being headed up by Kieran T. Murphy, business manager, and Wilmot H. Losee, sales manager.

Shelby's Chi Agcy. Post

Chicago, Jan. 31.

Appointment of James Shelby as director of radio and television here was announced last week (25) by McCann-Erickson agency. Effective Feb. 15, he, will take over the post vacated by Kenneth Craig, who is leaving to join CBS as assistant to WBBM topper, H. Leslie Atlass.

U.S. Dept. of Agriculture Finds **Cost of TV Experimenting Heavy**

Washington, Jan. 31.

U. S. Dept. of Agriculture, which has been using radio nearly 25 years as an informational medium to aid agriculture, is currently experimenting with television. Agriculture has been operating a purely experimental video project for two years and expects to get actively in the field in the relatively near future. However, the government men at work on TV have discovered what private programmers had earlier (discovered)—that it costs and costs big. and costs big.

"We have carried on a small re-search project on television and we search project on television and we have gotten some pretty good information on how to use television when the time comes that we can do it," says R. L. Webster, associate director of information for the dempartment.

"We find that the good record we made in radio is embarrassing us a little bit so far as television goes, little bit so far as television goes, because people expect us, now that television is coming, to be experts in that field. We get a good many inquiries for information on how to present agricultural information on television. Our radio work is about as heavy as it has ever been, with the result that we can't do too much on this television activity.

"I think that the work we have done is going to eventually pay very big dividends in the television field. We have experimented with different types of programs, finding out what kinds of material can be displayed most effectively. This

ing out what kinds of material can be displayed most effectively. This year we have put emphasis on what can be done with films because we find that a great many of the tele-vision stations that are just start-ing are interested in getting film material which they can run which is less expensive than live pro-grams."

State Dept. Show For Europe Reps

Washington, Jan. 31.
Representatives of 12 European countries will visit the U. S. late in March-to see an international demonstration of television sponsored by the State Dept. Purpose of the project is to encourage establishment of uniform international TV standards. Following the tests here, the group will visit Paris, Eindhoven and London for French, Dutch and British demonstrations. Dutch and British dem-

onstrations.

Radio Mfrs. Assn. is cooperating with the government in staging the affair, which will run from March 27 to April 7. Outstanding figures in the industry have been designated to serve as members of a host committee to assist the denartment.

Asst. Secretary of State Willard
L. Thorp said he hoped the demonstrations will prove the effectiveness of U.S. standards Adoption by European countries of standards not compatible with ours, he added, "would produce a most unfortunate would produce a most unfortunate." "would produce a most unfortunate influence in Latin America and might cause considerable delay in the establishment of satisfactory international standards for the western hemisphere."

N. Y. Chevvy Dealers **Exiting CBS 'Winner**

Decision of the N. Y. Chevrolet dealers this week to drop its Saturday night "Winner Take All" on CBS-TV after Feb. 18 was based on the fact that the sponsor had been paying a network package fee for the show since the first of the year. Bankroller could not afford to take the show on a network basis and, since it believed another sponsor might step in to take over networkwise, decided to bow out.

Two months ago CBS, together with Mark Goodson, who packages "Winner" with Bill Todman, approached the Chevvy association with a view to having the show go network or getting a release from

with a view to having the show go network or getting a release from the contract to sell it to another bankroller. Chevvy agreed to carry it on a four week pre-emptible basis after Jan. I and also to up its payment to the regular network package fee of \$4,250, as against the local fee of slightly under \$3,000.

Hialeah Races to Be Shown In N.Y. Nightly Over WABD

Mini, Jan. 31.

Miami, Jan. 31.

First six races at Hialeah will be screened over WABD, N. Y., at 11 p.m. nightly, starting Feb. 13, Film will be flown to Gotham via National Airlines' 5 p.m. plane, Monday through Saturday.

Each film on the series, which will run three weeks, will include a Bill Corum interview with a sports celeb. Joe Roberts is producing the films for K.C.R., Inc., with Racetrack Television Corp. shooting.

DuMont's Jan. **Billings Upsurge**

DuMont television, whose broad casting operation losses have con-sistently cut into the profits de-rived from manufacturing, is sightrived from manufacturing, is sighting a better profit statement this year. WABD, the web's N. Y. flagship station, this week lined up two new sponsors to follow the two pacted last week. Combination, according to assistant network chief Chris Witting, will boost the web's January billings four-and-ahalf times over those for January, 1949.

New bankrollers include Sitroux Tissues, which has signed for a new show starring jazz planist Hazel Scott. Program, to be aired once weekly starting Feb. 24, will hold down the Friday night 7:45 to 8 slot. Also pacted this week was Sunset Appliance Stores, which will pick up the tab for the Monday night wrestling bouts narrated by Dennis James. In addition, Witting revealed several sponsors are hot on the trail of "Captain Video," DuMont's toprated kid show now aired six nights weekly, and he hopes to have one signed by the end of the week.

Last week DuMont signed Uni-New bankrollers include Sitroux

signed by the end of the week.

Last week DuMont signed Unicorn press for the Friday night
edition of George Putnam's "Headline Clues" and the Dictaphone
Corp. for Monday night airings of
C h u c k Tranum's "Manhattan
Spotlight."

DON FROST TO PHILLY

Philadelphia, Jan. 31.

Don Frost has been named to the sales staff at WCAU-TV, by Donald W. Thornburgh, president of the WCAU stations.

Frost was previously in the commercial departments of NBC, and WABY, Albany, N. Y. He also has done advertising work.

Wendy's Third Net

Wendy 8 Ihird Net

Wendy Barrie switches from
ABC-TV to NBC-TV starting Feb.
21. She'll go on twice weekly.
Tuesdays and Thursdays, for 15
minutes at 7:30 p.m., alternating
with Roberta Quinlan's Mohawk
Carpet show, which uses the same
time period the other three midweek days. Believed a sponsor is
in the offing for Miss Barrie.
Changeover will mark the third
tele network for Miss Barrie. She
started on DuMont before her
switch to ABC.

Draper 'Incident' Seen Green-Light On TV Gangup

Paul Draper "incident" on Ed Sullivan's "Toast of the Town" show (CBS-TV) Jan. 22 wound up like the proverbial hot potato last week. Under mass pressure of the American Legion, Catholic War Veterans and other groups, plus daily banner headlines in the N. Y. Journal-American on Draper's alleged "pro-Communist tendencies," Sullivan, CBS and the Lincoln-Mercury dealers, sponsors of the show, all back-tracked in their original protective stance for Draper. Result was that Sullivan issued a "public apology," which also was headlined by the Journal, and CBS clipped the Draper act from the kinescope recording of the show, which will play in non-interconnected cities next Sunday (5).

Incident underscored the situation that has been building in TV

next Sunday (5).

Incident underscored the situation that has been building in TV for the last year. With sponsors refusing to antagonize any prospective customers for their products and with the networks fearful of antagonizing the sponsors, the so-called Red scare has reached a stage where performers even remotely connected with any leftist group get a complete cold shoulder. Indicative of the situation is the fact that one performer, who had been under consideration for a video show, was immediately black-balled when it was learned that he had been photographed several years previously in a group with Paul Robeson, avowed leftist.

CBS substituted for the Draper

years previously in a group with Paul Robeson, avowed leftlst.

CBS substituted for the Draper act a skit starring comedian Billy Vine, which had been aired in a previous "Toast" show. Since it ran the same six minutes as Draper's act, it was integrated okay into the kine, although it had to be cut frame by frame. Skit was inserted into the negative, from which were run off new prints. Vine, of course, was paid again for re-use of the act.

Draper was out of town and could not be reached for comment. sulted in a situation where, it's contended, video is repeating the sins of its radio antecedents.

Ed Wynn, Berle, 'Time for Beany' Cop Major Emmy Awards in L.A.

Wynn and Milton Berle copped top honors at the Academy of Television Arts and Sciences of Television Arts and Sciences second Emmy awards banquet Friday night in a presentation that ran true to the industry's expectations. Ed Wynn and Milton Berle took two Emmys each.

Best live show and best live personality awards both went to Wynn. Show goes out live over KTTV and is beamed by CBS-TV web in the east

produced by 20th-Fox in conjunction with Time and Life. ABC took the award for beaming series nationally. A special Emmy was pre-sented to KTTV for showing lo-

KECA-TV took top honors for best sports coverage with its telens-ing of the USC-UCLA football ing of the USC-UCLA football games.
Station achievement went to KTLA for the second year run-

KTLA for the second year running.

Most outstanding technical achievement award was accepted by Harold W. Jury, KTSL, for his synchronizing coordinator which allows superimposition of images from more than one location.

Derby, staged in the Embassy Room of the Ambassador hotel, was attended by close to 1,000 industryites, a mixed black-tie and business suit crowd. Event was televised by KFI-TV, starting at just after 10 and running to conclusion at 1 n.m. Bill Welsh and Dick Lane emceed the event, which consisted of awards and entertainment supplied by Wynn, Annette Warren, Joe Graydon, Clark Dennis, Jim Backus, Veloz and Jean Davi. Melodaires, Felix DeCola and Benno Rudinyi. is beamed by CBS-TV web in the east.

Best kinescope program and personality went to Milton Berle, whose show is seen here on kinnie and live over NBC web in the east.

"Time for Beany" produced by Bob Clampett and beamed over KTLA, took the Emmy as the best children's show on television—live, film or kinescope.

Best-film honor for teevee and viewed locally during the past year went to "Life of Riley." Riley is sponsored by Pabst and filmed at Filmtone Studios. Irving Brecher, creator of the show, produced. Best commercial film, three minutes or under, award went to the Lucky Strike marching cigaret blurb produced by N. W. Ayer.

Best public service Emmy went

DuMont to Lend-Lease Facilities To Industry for TV Conventions'

Albrecht, Lambert Are Added to WKRC-TV Staff

Cincinnati, Jan. 31.

WKRC-TV executive staff Monday (30) added Richard Von Albrecht, former production manager of Herbert S. Laufman Co., Chicago, as program director, and F. Curtis Lambert, former assistant to director of engineering for Du-Mont network, as head of television operation.

sion operation.

In making the appointments, Hulbert Tatt, Jr., exec veepee of the CBS affiliate, said, "The need for quality rather than quantity still is apparent in Cincinnati television, and WKRC-TV will continue its policy of giving watchers the best in video rather than exhausting them with length."

WCPO-TV Snags Cincy Ballcasts

Several surprises bobbed up in Several surprises bobbed up in negotiations for exclusive airings and telecasts of Cincy Reds' baseball which concluded last week with a five-year contract for Scripps-Howard stations. Deal was made by the Burger Brewing Co. and its Midland Advertising Agency, which hold radio and video rights under agreement with club management entered into last year. New pact gives team owners the right to cancel TV coverage after the 1950 season, should it be found to cut paid attendance.

Telecasts of home games were inaugurated in 1948 by Crosley's WLW-T, on a partial-schedule basis, and the Scripps-Howard WCPO had the AM exclusive. Last year Scripps-Howard's WCPO-TV got into operation and divided video time with WLW-T. This year, as in 1949, the club is permitting telecasts of all local games.

Neither of the parties concerned would talk figures involved. It negotiations for exclusive airings

Neither of the parties concerned would talk figures involved. It was learned, however, that the ball club is getting a higher fee from Burger than last year, when the brewery was reported to have shelled out \$150,000 or more to the Reds and AM and TV stations.

Reds and AM and TV stations.

Waite Hoyt, under direct contract to Burger, will continue to do the play-by-play chatter for both AM and TV. He has been baseball announcing here for eight seasons and is Cincy's highest-salaried miker. According to a rellable source, the ex-major league star pitcher will be paid in excess of \$50,000 for his 1950 services.

Hoyt's airings are piped to the

of \$50,000 for his 1950 services. Hoyt's airings are piped to the "Burger network" of AM stations in Ohio, Indiana, Kentucky and West Virginia, which the Midland agency says will add several outlets this year, increasing the number to 40. There also will be a TV expansion for relays of telecasts to WHIO-TV, Dayton, a CBS affiliate, and WTVN-TV, Columbus, which has the same Dū-Mont-ABC linkings as WCPO-TV.

Marshall Field Drops 3G Wkly. 'Mistletoe'; **Cued to Sales Slump**

Chicago, Jan. 31. After rating high in most local polls, "Uncle Misteltoe" sponsored by Marshall Field Department Store was dropped last week with last show due Feb. 10. Slump in

last show due Feb. 10. Slump in retall sales was the reason given for slicing the kiddie five-a-weeker, which registered first in local rating for juve group last week. Fields owns all rights to title, but James Saphier packaged the WENR-TV quarter-hour. For local deal it had one of the highest budgets, ranging over \$3,000 weekly. It's expected that 15-minute stint might be picked up by other package firm. Saphier is kinescoping another video parcel using Jennifer Holt, star of "Misteltoe" called "Pan Handle Pete."

ing the holding of conventions by industrial organizations in all interconnected cities simultaneously

Wednesday, February 1, 1950

ing the nothing of conventions by industrial organizations in all interconnected cities simultaneously, has been devised by the DuMont network and is now being pitched to the larger corporations throughout the country. According to DuMont network exes, the system will save considerable time and money that such organizations now must spend to bring their representatives into one central city for the usual yearly or bi-yearly meets with top management.

Idea was devised by DuMont network chief Mortimer E. Loewi and his assistant, Chris Witting. They see the plan as the first major attempt to utilize TV for some means other than entertainment. Number of scientists who contributed to video's development through the years, they claim, never envisioned it as just another form of show business. Loewi, in fact, has consistently maintained that competing networks were killing off TV by continually trying to top each other in the amount of money spent for straight entertainment shows. If that upward spiral continues, Loewi asserts, TV will gradually pull out of the reach of advertisers who must be counted on to support it.

Unadmitted by the DuMont execs but definitely in their think-

on to support it.

Unadmitted by the DuMont execs but definitely in their thinking in lining up the new plan is the entry they will get into the larger corporations for sponsorship of DuMont programs. It has generally been conceded that the other webs, through their years in dealing with such outfits in radio,

(Continued on page 36)

L.A., Frisco TV Link Set for '50

Hollywood, Jan. 31.

Los Angeles and Frisco will be linked by television during 1950, when Bell Telephone System adds 16 cities to video network, according to Ernst H. Schreiber, Pacific Telephone staff engineer.

Some 43 cities will be pulled to-gether when this linking is com-pleted. By the end of '50 the net-work will have 15,000 coaxial miles as against 8,400 channel miles at end of 1949.

Web will extend to Kansas City, joining Omaha, Des Moines, Davenport, Rock Island, Minneapolis to Chicago, where co-ax now dead-

Cable will stretch to Memphis from St. Louis and to Indianapolis and Louisville from Dayton. Greensboro, Charlotte, Jacksonville, Atlanta, Birmingham are expected to be linked from Richmond.

TV-BUILT WRESTLING **SET FOR CROSLEY WEB**

Cincinnati, Jan. 31.

Sponsored in a video studio instead of a public arena, professional wrestling on a sponsored basis will be telecast by the Crosley three-station network in a Saturday night series to start this week.

Graybar Electric Co., through its Cincy agency, Rieser-Guenther, Inc., is tagging the idea for Ray-theon TV sets.

theon TV sets.

Matches, following the standard pattern, will be in a regulation 20-foot ring in the WLW-D studio, Dayton. Sponsor pays all charges covering funds normally derived from ticket sales, and will have 200 free spectators for each show. Winners' and losers' purses are part of the deal. Neal Van Ellis. WLW-D sports director, will do the commentary.

WLW-D sports director, will to the commentary.

WLW-T in Cincy will make a direct pickup from the WLW-D air signal of the telecasts which will be relayed by microwave to WLW-C in Columbus.

Al Haft, Columbus, veteran municipal groups in propagation in

grunt-and-groan impresario in these parts, is matchmaker for the weekly series. For the initial card he has Don Eagle, Lord Blears and other popular grapplers who take part in Friday night shows in Cincy which were carried by WLW-T and transferred to WCUO-TV.

V IN A HIT-OR-MISS SLUMP

D.C. Set Figures Awaited as Color 'AM HANGOVERS' DuMont Still Squawking Despite Clue; Newspaper Ad's Wide Stir SEEN DETERRENT

Washington, Jan. 31.

Television circles here and elsewhere are awaiting with keen interest next week's report on January sales of video sets in the Washington area. This estimate, which will be issued by the Washington Television Circulation Committee, is expected to have industry-wide significance, for it will reveal for the first time whether the numerous CBS public color demonstrations locally have been affecting black and white sales.

Efforts to learn from individual

black and white sales.

Efforts to learn from individual dealers whether sales have been hit have failed, thus far, to throw much light on the question. An expected slump after record business in December, plus introduction of new models, have made it difficult for the trade to trace cause of a decline, It's likely also that prospective buyers, who may have decided to wait after viewing color, don't go telling dealers about it.

But there was one development

color, don't go telling dealers about it.

But there was one development here during the week which lent support to suspicions the color showings have really hurt receiver sales. It was the appearance of quarter-page ad in Thursday's (26) Evening Star headed "Color Television. When?" published "in the interest of the television industry." "Out of the maze of misleading publicity occasioned by the current experimental demonstrations of color television," the ad declares, "has risen a sharp and immediate need for an industry spokesman. Tests now under way and atticlaboratory tinkering by amateur scientists have left the public confused and puzzled. Led to believe that transmission of color telecasts is imminent, no more than weeks are mental events. is imminent, no more than weeks or months away—the people want

(Continued on page 36)

Toni Spreading With More Time

Toni Co., which has been tightening its coin belt on sponsorship of radio programming, has decided to earmark some TV coin. Permanent homewave outfit has purchased the Wednesday night 9 to 9:30 segment on CBS video for a half-hour show for a late March teeoff. Program has not yet been selected.

Current occupant of the 9-9-30

selected.
Current occupant of the 9-9:30 time is the "Abe Burrows Almanac," which will be moved back to 9:30-10 on the same night. Latter segment is now devoted to a sustaining pickup of the fights, which Pabst sponsors from 10 o'clock on.

FITZPATRICK SAILS ON **PHONEVISION SERIES**

PHONEVISION SERIES

Series of 12 two-reelers based upon the lives of famous composers will be made in Europe this summer for Zenith's Phonevision by James A. FitzPatrick, the travelog producer disclosed in New York last week prior to sailing for the Mediterranean on the Britannic. Shorts will be lensed in Technicolor, he said, and each will be budgeted at a minimum of \$25,000.

Financing for the series, Fitz-Patrick revealed, will be handled by his own frozen funds in England, France and Italy. Films will be patterned after his "Music Master" shorts which he turned out about 20 years ago. First pic is expected to be ready for screening by Sept. 1. Entire deal, the filmmaker pointed out, is subject to an FCC greenlight for Phonevision. Tests are due to be held for the Commission early this month.

While abroad, FitzPatrick will also make six new travelogs for Metro under a recently negotiated Mediterranean on the Britannic. Shorts will be lensed in Technicolor, he said, and each will be budgeted at a minimum of \$25,000. Financing for the series, Fitz-Patrick revealed, will be handled by his own frozen funds in England, France and Italy. Films will be patterned after his "Music Master" shorts which he turned out about 20 years ago. First pic is expected to be ready for screening by Sept. 1. Entire deal, the filmmaker pointed out, is subject to an FCC greenlight for Phonevision. Tests are due to be held for the Commission early this month.

While abroad, FitzPatrick will also make six new travelogs for Metro under a recently negotiated agreement. Pix are to be distributed under the tag, "The World's a Stage." First print will be released in September.

Truman's Repeat?

President Truman may make his first appearance on a television entertainment program Saturday night (4) via NBC-TV's "Who Said That?" Show is to be aired from Washington before an invited audience of Govern-

from Washington before an invited audience of Governmental dignitaries, including the President, and producer Fred Friendly hopes to persuade him to take part in the quizzer.

Friendly is basing his hopes on the fact that NBC commentator H. V. Kaltenborn will be one of the guest panelists on the show. Kaltenborn, as a gag, is scheduled to give his impression of the President delivering a speech. As a result, Mr. Truman might be conviced to get up before the cameras for a repeat of his Kaltenborn impersonation, which won him added fame at a D. C. dinner last year after his election.

Pabst's TV 'Riley'

Hollywood, Jan. 31.

Pabst and Irving Brecher will know exactly where they stand on the TV'ed version of "Life of Riley" by Friday (3). Client wants a six-week seasonal washup instead of the customary 13 but Brecher, who owns the package on lease to NBC, won't hold still for it. He gave Paul Warwick (& Legler) the extension beyond option date of Jan. 26.

Brewer hasn't been too beauty

the extension beyond option date of Jan. 26.

Brewer hasn't been too happy with "Riley's" video rating in New York, where the beer situation is highly competitive and it's a battle of promotion and advertising. Pabst wants to use the coin saved on the six-week washup to pay for the fights from St. Nicholas arena over CBS, which brought NBC into the short-season dispute.

In an effort to improve the quality of the "Riley" films, Brecher has gone beyond his original \$2.800 budget per picture and is shooting up to 6,000 feet and editing down to 2,700. Pabst is paying around \$6,500 for the TV "Riley" and \$9,500 for the live radio show. Latter is the current toprated Friday night show and may not be affected by the Pabst-Warwick teevee decision.

Herbert Leeds, who withdrew as director of the TV "Riley." may return to the show (if it's still around) after a five-week directing assignment on "Bunco Squad" at RKO. Les Goodwins, film director who would like to get his feet wet in television, may relieve Brecher on two or three of the 35m programs.

TV 'Beulah' in Fall

By GEORGE ROSEN

Television's apparent willingness to fall in line with any commercial program formula, as long as it helps swell the TV coffers, has resulted in a situation where, it's contended, video is repeating the sins of its radio antecedents.

But the harm goes even beyond at. In their lack of an overall that. In their lack of an overall plan, the networks are spotting anything and everything on a hit-and-miss basis, it's argued, with no foresight as to building audiences or achieving a diversity of programming in their nighttime schedules. Worst of all, it's claimed, little or no attention is being paid to the long-range returns redounding to the sponsor, with the pitting of similar type shows against one another inevitably euing poor ratings for both and inviting client cancellations.

While, on the one hand, there is

and inviting client cancellations.

While, on the one hand, there is some evidence of television achieving a semblance of maturity in its approach to serious programming fare and in discarding old-established barriers and tabus, the "AM hangovers," particularly in the over-accentuation of dramatic gab shows and in the NBC-CBS snafued scheduling of programs, don't bode well for strengthening the TV program structure.

A major Ripley of the season, for example, has been Lucky Strike's slotting of its ambitious new 60-minute Robert Montgomery dramatic showcase on Monday nights opposite CBS "The Goldbergs" and the first half of "Studio One."

Piling 'Em On

With the latter program already entrenched as one of the more solid dramatic entries in the TV sweepstakes, and with the "Goldbergs" reaping one of the more enviable Hooper payoffs, what, asks the trade, could be the reasoning behind Lucky Strike adding to the Monday night confusion and conflicting programming? That all three shows are bound to suffer in the process, is considered inevitable.

the process, is considered inevitable.

Similar situation crops up earlier in the same evening, with International Silver's "Silver Theatre" dramatic stanza on CBS slugging it out with NBC's "Chevrolet Theatre" dramatics in the same time segment.

By the same token, NBC's Sunday night sequencing of an hour and a half of straight dramatics by slotting Colgate Theatre in front of Philco Television Playhouse is regarded as taxing even the most ardent of dramatic show viewers. It's entirely likely that a Philco presentation, which, generally enjoys the aura of bigtime production values, could be the victim of a wave of tuneoffs should the preceding half-hour Colgate stanza, of less exacting standards, annoy the viewer.

All told there are about 25 TV dramatic shows currently circling the network channels weekly, including those in the suspense cate-(Continued on page 36)

It Pays in TV

It Pays in TV

Additional evidence has cropped up to show how television is trying to break away from traditional radio patterns, in this instance on the payroll front.

Hewing to the legit theatre custom of paying off the cast at the end of each week's performances on Saturday night, Kenyon & Eckhardt, agency on the Ford account, has established the TV innovation of passing out the pay envelopes at the studio immediately upon completion of "Ford Television Theatre" performances.

Badio hes been notoriously

Radio has been notoriously lax, with the American Federation of Radio Artists frequently the target of criticism, because of the 10-day lapse between performance time and pay day.

NBC's Revised Sat. TV Pattern

Sat. for the Small Guy

Sat. for the Small Guy

NBC-TV's plan for selling
its upcoming Sunday night
show to sponsors on a costsharing basis was described by
network sales officials this
week as a long-range plan to
keep TV open for the smaller
advertisers, who cannot afford
the high-budgeted programs.
Web execs claimed they have
turned down over four hours of
commercial time from sponsors who wanted to come in on
Saturday night in order to develop the cost-sharing idea,
which was first broached at the
web's White Sulphur Springs
convention in September by
sales chief George Frey and
tele veepee Sylvester L. (Pat)
Weaver.

NBC execs also revealed this

tele veepee Sylvester L. (Pat) Weaver.

NBC execs also revealed this week that it will pitch for topname talent to guest on the show. Tentatively listed for guest shots are Dean Martin and Jerry Lewis, Fannie Brice, Abbott and Costello and others. According to NBC, only top-spending advertisers hitherto could afford such names but, with up to 15 bankrollers sharing the cost on the Satsharing the cost on the Saturday night spread, each spon-sor will be required to spend comparatively little for them.

Oil Man's 600G TV'er No Gusher; Seeks to Unload

Washington, Jan. 31.

A Texas multimillionaire oil man has decided he has had enough of television. After sinking over \$600,000 in station KBTV in Dallas, Tom Potter applied to the FCC yesterday for permission to transfer the license to the A. H. Belo Corp., owners of the Dallas Morning News and station WFAA. Potter gave as his reason for selling the pressure of other interests.

Consideration involved is \$575-

Consideration involved is \$575,000, plus assumption by the purchaser of operating losses up to \$25,000 a month from Jan. I to date of transfer. Potter invested approximately \$487,000 in building the outlet and has been taking the outlet, and has been taking a loss of about \$40,000 a month since it began operations in September.

The Belo Co. has an application pending for video in Dallas, along with three other applicants, for the one available channel in the city. Dallas' other TV station, KRLD-TV, owns the Dallas Times-Herald.

MINIMUM OF THIRTY CARDINALS TV GAMES

area will see a minimum of 30 games played by the Cardinals according to an unnouncement made last week by Fred Saigh, head man of the Red Birds. Games will he telecast over KSD-TV owned and operated by the St. Louis Post-Dispatch (Pulitzer), the only tele station in this neck of the woods. Saigh also said there is a possibility that some of the games-onthe-road also may be tv'd. What offect TV has on the attendance of games is still an undertermined actor, Saigh stated.

william DeWitt, president of the St. Louis Browns, who own Sportsman's Park which is used by both clubs, said a limited number of games by the Browns will be teleast. However the total to be tv'd will not be fixed until a huddle with KSD-TV is ironed out.

NBC-TV's substitute time-buy plan for its projected two-and-ahalf hour Saturday night programming spread, proposed as a result of DuMont's charges of monopoly in the original prospectus, may still draw squawks from DuMont and the affiliate stations. New plan follows basically the same pattern as that incorporated in NBC's standard affiliation contracts but calls for a different method of payment, which DuMont reportedly will term unfair to the affiliates. Regardless of the squawks, NBC has definitely scheduled the show to tee off Feb. 25, from 8 to 10:39 p. m.

has definitely scheduled the show to tee off Feb. 25, from 8 to 10:39 p.m.

Following DuMon't original complaint to the FCC that NBC's time-buy order violated the Commission's ban against one network sewing up affiliation station time, NBC withdrew the order. Substitute plan, offered to stations in each market area this week, would have NBC affiliates only in cities with three or more stations selling their time outright. Other affiliates are given their choice of buying as little or as much of the two-and-a-half hours as they desire, with the privilege of breaking into the spread for a show of local origination or one from another network. Under that system, according to NBC, there can be no question of attempted monopoly.

DuMont will claim, however, that the projected method of payment leaves the affiliates with the short end of the deal, Stations coming in for a full hour of the show, according to their hour time rates. In general practice, however, DuMont claims that NBC would be forced to pay for each half-hour separately, which is generally about 10% higher. Thus, the stations would be getting only 100% of their rate cards, instead of the 120% they would get if they were paid for each half-hour individually.

NBC to date has not divulged

ually.

NBC to date has not divulged

Film Auditions

Audition of Amos 'n' Andy" for CBS television will be ready for filming within 60 days. All Negro characters have been tested and accepted by Freeman Cosden and Charles Correll and script is being prepared by the A. & A radio writing staff. Director will be chosen from picture ranks.

More than 250 characters have been auditioned or interviewed by James Fonda (of CBS and Flournoy Miller, former entertainer (Miller & Lyles) and before them by Charles Vanda, now TV director of WCAU, Philadelphia. Some of present radio cast also will be used in the series.

in the series.

St. Louis, Jan. 31,
Baseball fans in the St. Louis part, either by voice or in person. Those selected for the parts are being brought here from N. Y., Detroit, Oklahoma City and other cities combed by scouts.

264,739 Chi Sales in '49

Chicago, Jan. 31.

TV set sales in the Chi area in 1949 were 264,739, according to a survey of the Electric Assn. This brings the end-of-the-year total to 353,895.

It is estimated that Chi will have over 500,000 sets in operation by mid-summer.

Gracie Fields' Texaco Return

Gracie Fields I exaco Return
Gracie Fields is slated for her
fourth guester on the Texaco Star
Theatre, Feb. 14. It will be her
first stand since the recent death
of her husband, Monty Banks.
Edward Arnold and Pearl Bailey
are slated for the Feb. 7 show.

LUCKY STRIKE THEATHE
(The Letter)
With Madeleine Carroll, William
Post, Jr., Kai-Deei, Ralph Longley, Joseph Boley, Jim Davidson,
Howard Wierum, Ted Newton,
Ivan McDonald, MacGregor
Gibbs, Ellen Mahar, Boris Marshalov, Naoe Koudo, Al Hopson;
John Gart orch
Producer: Robert Montgomery
Director: Norman Felton
Adaptation: Felix Jackson
60 Mins., Mon., 9:30 p.m.
AMERICAN TOBACCO. CO.
NBC-TV, from New York

(B. B. D. & O.)
This is strictly a major-league

This is strictly a major-league It represents Lucky entry. Strike's bid to establish a Monday night television franchise with a topflight dramatic showcase corresponding to the Lux Radio Theatre's Monday night over-the-years dominance in radio.

From a long-range concept predicated on the assumption that Lux Theatre's AM audience must in-evitably dwindle as TV moves more and more into the ascendancy, Lucky Strike's staking of an early claim on a valuable time segment makes sense.

But the immediacy impact is lost,

But the immediacy impact is lost. As an object lesson on how to lose a udiences and potential Luckies smokers, the slotting of this Robert Montgomery-produced Your Lucky Strike Theatre" in the 9:30 to 10:30 Monday night period must rate as one of the major blunders of the current semester. Regardless of the quality of this latest TV entry — and Monday night's premiere presentation of Somerset Maugham's "The Letter" starring Madeleine Carroll was vested with topshelf values — one questions the wisdom of running smack into a brace of TV's most qualitative program products qualitative program products —
"The Goldbergs" and "Studio
One," both of which fly the CBS

One," both of which fly the CBS colors.

Aside from the schedule conflicts, "Lucky Strike Theatre" unquestionably lends stature to video's conquest of the dramatic field. The program in more than one way parallels the concept inaugurated by the Lux radio show—with Montgomery bringing the same production knowhow to TV adaptations of top film properties as did Cecil B. DeMille (and now William Keighley) to the Lux radio versions. (Plus in this instance the occasional doubling Montgomery will do into star roles.) Montgomery is also deMille-ing the foreand-aft and intermission intros and commentary and contributing an assist on the LS/MFT commercials.

The pro auspices of the new

assist on the LS/MFT commercials. The pro auspices of the new series were evident almost right down the line, with the Maugham saga, localed in the Malay Peninsula, faithfully captured in the video treatment. It marked Miss Carroll's television bow and she brought to the story of the unfaithful wife who wins a murder acquittal one of the better TV performances of the season. The camera treatment throughout was top-grade, with closeup effects, particularly in climactic scenes involving the femme lead and Howard Wierum, her hapless husband, contributing in hypoing the tension.

Wierum, Ted Newton as the lawyer, William Post, Jr., as the fed-up lover who gets the trigger treatment, and Ivan MacDonald as a scheming extortionist, all gave good performances.

good performances.

Lucky Strike commercials, in American Tobacco tradition, were overloaded, riding for the full quota during the two intermissions and at the finale. They're all of the gab variety, with an assortment of slick-treated backdrops, enlisting the services of Bob Stanton and Ray Morgan. The final commercial could have been dropped. Rose.

SUNDAY SERENADE
With Deborah Alden, Robert Carver, Melvin Winters
Producer-director: J. R. Duncan
15 Mins., Sun., 6:15 p.m. (CST)
Sustaining
WOAI-TV, San Antonio

WOAI-TV, San Antonio

A new television program has made its debut which contains a quarter-hour of restful music for the Sabbath. The program is uninterrupted by a single word. All song selections are announced visually, by titles. Each program concludes with a well-known hymn. Four selections are heard on each program, with organ interlude. Featured soloists are Deborah Alden and Robert Carver. Duo is photogenic and proves a romantic pair in its presentations.

Melvin Winters at the organ provides excellent background for the vocalists. Program shows good production and lighting. Should be a good program for a potential sponsor.

THAT WONDERFUL GUY Neil Hamilton Doris Dalton Earl George

With Neil Hamilton, Jack I Cynthia Stone, Doris Laura Weber, Earl Allen Joseph Producer: Charles Irving Director: Babette Henry Writer: Russell Beggs 30 Mins.; Wed., 9 p.m. Sustaining ABC-TV, from New York

Sustaining

ABC-TV, from New York

"That Wonderful Guy" shapes up as a pleasant, engaging farce on the misadventures of a sophisticated drama critic and his eager, bungling valet, a would-be actor fresh out of school. Role of the cynical critic is played by Neil Hamilton, the ex-film star, who registers as believably stuffy, romantic and acid-tongued. Jack Lemmon is cast as the exuberant neophyte, and achieves a neat balance in switching from the comic cut-up to the likable juve.

On the show caught (25) Hamilton was wooing an old flame, a divorcee with a 12-year-old brat, while Lemmon and his sweetie were playing baby-sitter to the moppet monster. Latter was a precocious kid hipped on Freud, which cued in some funny sequences as she pushed around the adults. Lemmon's blundering resulted in splitting up the old lovers, but a cute twist was Hamilton's realization that he'd been saved from marrying a shrew. Finale was well staged by producer Charles Irving, with Hamilton shouting at Lemmon and mother and daughter shouting at each other, and Hamilton eventually becoming conscious of the wrangling femmes. Lenswork pointed up the change in the relationship subtly and with finesse.

Laura Weber handed in an excellent performance as the vound

nesse. Laura Weber handed in an excel-ent performance as the young Laura Weber handed in an excellent performance as the young
terror and Doris Dalton was properly hammy as her once-greatactress mother. Cynthia Stone
made a personable ingenue. Writling was on an adult level and Bernard Green's music was sprightly.
Production had charm and humor and its broad handling was

B'WAY TO H'WOOD HEADLINE
CLUES
With George Putnam, guests
30 Mins.; Frl., 8:30 p.m.
UNICORN PRESS
Du Mont, from N. Y.
(Victor A. Bennett)

UNICORN PRESS
Du Mont, from N. Y.

(Victor A. Bennett)

After approximately three months as a sustainer, "Broadway to Hollywood Headline Clues" went commercial last Friday (27) for Unicorn Press. Show offers a well-rounded half-hour of entertainment via George Putnam's rapidfire handling of gossip items, headline news, guest interviews and a sideline giveaway. Putnam's fast pacing glves added importance to his newscasts in addition to keeping listeners on their toes.

Program concerns itself mostly with show biz subjects and uses the television screen to transmit pictures relative to Putnam's text. Photos also serve in the giveaway quiz, which consists mostly of questions dealing with bits reported by Putnam during the show. There's also a jack pot prize for which the contestants are eligible after having answered their initial question.

Guesting on Friday's (27) show were Sy Bartlett, co-scripter of 20th-Fox's "12 O'clock High" along with band leader Johnny Long and Janet Brace, songstress with his orch. Bartlett was responsible for program throwing in a strong pitch for his film. Putnam also played one of Long's recent recordings, which was the only break he took during the entire stanza.

during the entire stanza.

SOUTH PARK CHEVROLET
BARN DANCE
With Art Young, Dona Lee, Sun
Dodgers
Producer: Warren Jacober
30 Mins., Tues, 11:30 p.m.
SOUTH PARK CHEVROLET CO
WBEN-TY, Buffalo
(H. J. Weil)
For a late show, Art Young, singing guitar player, and his wife, Dona Lee, pull an amazing audience featuring a pleasant hillbilly production which has been commercial for almost a year. Their twangy, swingy singing is neatly backed by Sun Dodgers, fiddle, bass and accordion combo. Live commercials are handled well by Danny Abeles as Oscar, service manager for sponsor. Show features square dances called by Miss Lee and the bass player, Barney Elias. Music is neat mixture of oldtime favorites, requests and original stuff.

On show caught Tnesday (24), rustic set fitted in well with barn dance theme. Lighting and camera work were tops. Whole show was well worth viewing and has proved its commercial worth. It would surely get big hypo with better time slot. Fast pace and catchy tunes's keep viewer awake despite

DINNER DATE
With Vincent Lopez orch, Ann
Warren, Lee Russell; George
Putnam, announcer Director: Harry Coyle 30 Mins.; Sat., 8 p. m. Sustaining DuMont. from N. Y.

One of the new shows rushed in by DuMont to cement its Saturday night audience against mounting competition from rival webs, "Dinner Date" looks like one of the first successful entertainment programs to be aired from a remote location. Starring Vincent Lopez and his orch, this one comes from the Grill Room of the Hotel

Lopez and his orch, this one comes from the Grill Room of the Hotel Taft, N. Y., where Lopez has been playing for over 10 years. Besides opening up much-needed extra studio space for DuMont, the Taft idea also provides some added glamor for hinterland viewers.

Show generally follows a basic vaudeo format, On the preein (28), Lopez emceed, greeting and interviewing various guest celebs spotted at ringside tables. Others took over to perform, including Sandra Deel, Mary Martin's "South Pacific" understudy who impressed with "Wonderful Guy"; Cab Calloway, good with his standard hi-dehoeing, and Fosse and Niles, current in the Broadway revue, "Dance Me a Song," who did a fine dance number. Extiberant plugs given the current stands of the guests by Lopez indicates the talent gets paid little for performing. Lopez and the orch, of course, also played a few numbers, with vocalists Ann Warren and Lee Russell handling their work well before the cameras.

Harry Coyle, who usually concentrates on pickups of sports events for DuMont, handled the

Harry Coyle, who usually concentrates on pickups of sports events for DuMont, handled the cameras and did a top job under the usual difficult conditions imposed by working outside a TV studio. Lopez made for an okay emcee, although he should remember to keep that mike up higher during his interviewing. George Putnam was announcer on the preem, working the stint with his usual triphammer delivery. Stal.

THE BIBLE STORY
With Kay Morrow, Jerry Thorp
Choir
Director: Dick Locke
30 Mins: Sunday, 12 noon
Sustaining
WENR-TV, Chicago

WENR-TV, Chicago

The Sunday school classroom moved into the family livingroom with the introduction of "Bible Story" to the video medium. Kay Morrow acts as teacher. Surrounded by a group of youngsters, she sits at a large revolving sand table, and using mobile figurines and miniature buildings, allows the children to construct the story graphically, as she interprets it from the Bible.

Her voice is quiet and arresting.

from the Bible.

Her voice is quiet and arresting, and her manner appealing, but in the half-hour's time she fails to keep the moppets around the table from growing restless. A scratching noise made as table revolved, and figurines pushed around by the children, prove irritating and could easily be eliminated by substituting some other substance for the sand.

Jerry, Thorn Choir opens and

Jerry, Thorp Choir opens and loses the show with two numbers ans accompaniment. The bright and pretty faces of the youngster are a pleasure to watch, but the way hymns are rendered seen way hymns are rend feeble and amateurish.

ART JARRETT'S METROPOLI-TAN MEMO With Jarrett, Vicki Stevens Director: Barbara Corning 15 Mins., Tues-thru-Fri., 6:30 p.m.

Tele Follow-Up Comment

with Dinah Shore and Vic Damone topping the talent parade, Ed Sullivan could hardly have missed presenting a sock stanza of his "Toast of the Town" Sunday night (29) via CBS-TV. Vocalists, individually and then via duetting, were whammo. Group of bobby-soxers in the studio audience gave Damone the Sinatra squeal treatment which, whether staged or spontaneous, helped him sell his stuff. Miss Shore, who appeared on Milton Berle's "Texaco Star Theatre'" only two weeks previously, was given a novel intro through super-imposing her over a mammoth Columbia Record disk—also a plug for the diskery, of course. Their combo on "Tea for Two" showed good commercial potentialities, if either ever wants to team.

Rest of the show was up to par.

potentialities, if either ever wants to team.

Rest of the show was up to par. Ross and Ross, a man and woman bag-punching duo, made for a good opening act with the novelty of their turn. Joan Holloway, once half of the dancing Holloway Sisters, showed she can go it as a single, with two extremely well-routined and executed numbers. Alice Pearce also received a novel introduction by walking up from the audience as leader of the Damone fan club. After spotted repartee with Sullivan elsewhere during the show, she socked across her own particular brand of nitery comedy with her accompanist, Mark Lawrence, who was not billed. Jaywalkers, a repeat on the program, were okay with their comedy-acrobatics.

"Philco Television Playhouse" tangled with farce on NBC Sunday night (30) and came out in a sad way. Based on a piece by P. G. Wodehouse, "Uncle Dynamite," the video play was a maze of veddy veddy British gags and complications that occasionally sparkled but more often fizzled. All the usual farcical devices of double identities, continuously opening and closing doors, puns and Britticisms were carried off with complete lack of invention. The cast, headed by Arthur Treacher, tried hard to carry the comedy for the 60-minute run but sagged under the load of a confused plot and vague direction. The play, however, was marked on the positive side by the ingenious switching among a large number of sets, all of them being woll-dressed.

Abe Burrows, acting moderator in place of Clifton Fadiman, now

DANCE TIME With Bud and Marie Nash, Melissa
Smith, Mel Winters and orch
Producer: Jerry Lee
Director: J. R. Duncan
15 Mins., Mon.-Wed.-Fri., 6:30 p.m.

Sustaining WOAI-TV, San Antonio

Three times each week television viewers in this area are given the opportunity to see an exhibition of dancing by two local dancing teachers and at the same time are shown the basic fundamentals of the steps used. On Monday nights it's straight ballroom; Wednesday nights, it's wetsern, and Friday nights, it's the Latin style. In addition to the dance exhibition, a vocalist is featured. Monday it is Melissa Smith; Wednesday, Red River Dave, and Friday, Rosita. Programs are entertaining as well as informative and move along rather smoothly. Shots of the dancer's footwork are well done and show exactly how the steps are done. Bud and Marie Nash are graceful in their motions and in the time allotted put over their lessons well. Nash describes the dances.

Miss Smith was vocalist on the the opportunity to see an exhibi-

Miss Smith was vocalist on the opus caught and is a TV find. She was formerly on WOAI and then went on tour with Horace Heidt. She registers well before the cameras and knows how to sell a song.

The tempo of "The 54th Street Revue" has become too even and placid for its own good. Although most of the sequences are fairly well-designed and frequently cre-ate a mood, the lack of variety keeps the show on the same plane.

keeps the show on the same plane.

Billy Vine, on past occasions, has pulled the show out of this groove. His comedies have been sufficiently punchy to give the program some highlights. His material wasn't up to par Saturday (28), thus eliminating even these facets.

A circus motif predominated.
There were some moments of charm, but after several numbers in that setting, the lack of variety again became evident.

CBS-TV's "Silver Theatre" came up with one of the most highly-polished stories in the series Monday night (30) when it staged Howard Rodman's original, "Never Hit a Pigeon," warm-hearted and whimsical yarn about a young prize-fighter who raises pigeons for a hobby. Novel story, which had a neat Damon Runyon touch, had the pug promise his girl that he would throw only one punch in his big fight for the championship—of the lower East Side. Ending, in which the gal changed her mind because the other guy was beating up on him, was telegraphed, but that did not detract much from the show's overall entertainment quality.

Producer Frank Telford lent

side by the ingenious switching among a large number of sets, all of them being well-dressed.

"This Is Show Business." CBSTV show which uses performers' problem" as a peg to get them before the cameras, almost became serious Sunday night (29) when Cab Calloway came up with a legit question. Bandleader complained against the non-cooperation policy among musician unions in various countries, which would prevent American orchs from playing outside the U. S. Panel sympathized with him but offered no advice.

Abe Burrows, acting moderator

High payoff of good properties was pointed up on CBS-TV's "Ford Theatre" Friday (27). Vehicle was J. B. Priestley's "Laburnum Grove," which clicked on both London and New York stages. Adapted by Edward Mabley, it made good video fare that, except for a few draggy spots in the second act, held and built interest over the hour-long stretch.

Story concerns a resident of La

ond act, held and built interest over the hour-long stretch.

Story concerns a resident of Laburnum Grove, played by Raymond Massey, who wants to live quieth in this respectable London suburb. Disturbed by his in-laws' sponging and his daughter's mercenary suitor, he tells them he is actually a counterfeiter. Their varied reactions—the suitor's frightened flight, the relatives' distaste but continuing to cadeg free meals, the daughter's shock and the mother's simple refusal to believe the tale—provided satiric portraits of familiar types. These roles were capably acted by a good cast including Massey, Philip Tonge as the grubbing brother-in-law, Valerie Cossart as the latter's spouse Patricia Wheel as the daughter and Frances Compton as a Scotland Yard inspector. And the denouement, which found Massey tending his tomato plants behind prison bars, was a charming mixture of comedy and pathos.

Scripting, which allowed for playing with the andience's belief.

opus caught and is a TV find. She was formerly on WOAI and then went on tour with Horace Heidt. She registers well before the cameras and knows how to sell a song.

Mel Winters (at the piano) and his orchestra ably b a c k e d Miss Smith and the dancers. They were also given several spotlight turns.

Andy.

Lure of comedy and pathos.

Scripting, which allowed for playing with the audience's belief, and disbelief in Massey's counterfeiting story, also set the stage for scene, in which the reaction of the group to Massey's disclosure was also given several spotlight turns and a neat balan between closeups and long shots.

Who said that?

is now available on a co-operative basis
in NBC Television cities—advertisers' first
opportunity to sponsor locally a featured program
of America's No. 1 Television Network.

"... relies entirely for its charm on the art of reducing celebrities to human beings..."

NEWSWEEK

"delightful...In its informality and grown-up ways, it has captured much of the charm that distinguished 'Information Please'..."

N. Y. TIMES

"...a sparkling, quick-witted program that held audience interest to the last ... NBC commentator Bob Trout does a standout job as moderator."

VARIETY

"I was pleasantly astonished to discover myself enjoying a new one called Who Said That?"

JOHN CROSBY

"... lively, adult... witty, informal, intelligent... on television, it is fun to watch the celebrity panelists scratch their memories."

N. Y. POST



Weil to NAB: 'We'll Stick'

remain an NAB member for the present. But this is not to say that we think, everything is just as it should be.

"We're not altogether happy, for example, with what would seem to be a thoughtless attitude on the matter of expenses. We think that the NAB operation should be guided by that famous advertising slogan, Spend every dollar of the client's money as if it were your own.' It would follow from this that NAB personnel would try to effect economies wherever possible.

Opposition to Phoenix

"Certainly they would try to hold board meetings in centrally located cities like Chicago or even Washington rather than in remote resort spots. I have heard that in the case of the Phoenix meeting, there was opposition to the choice of that city because of the estimated cost of \$5,000 for travel eximated cost of \$5,000 for travel eximated from page 29

there was opposition to the choice of that city because of the estimated cost of \$5,000 for travel expenses of NAB department heads. I don't want to offend Phoenix; I understand it is a beautiful city, but geographically it is certainly not the best one for convening the NAB Board

but geographically it is certainly whiter wash." Fortunately, there's not the best one for convening the NAB Board.

"Another case in point is the BAB. I believe that there should be a careful review of all BAB expenditures to see where economies can be effected without impairing its work. (For one thing, I do not see why it was necessary to run up big printing bills by turning out two-color offset coated-stock prospect cards for cooperative advertising when the cheapest kind of reproduction and paper would have done just as well.) It seems to me that the BAB ought to start going on the principle of 'first things first' and get down to the core of our problems, instead of fretting with the frills.

"Another observation I want to

retting with the frills.

"Another observation I want to make is that some NAB personnel tend to take a cavalier attitude toward broadcasting problems of which they happen to know little. This business of broadcasting is a highly complex and varied one, and it should be the point of view even of the NAB experts that not even they can know everything.

even they can know everything.
"There isn't any question that a



Continued from page 29

touted as "leaving clothes whiter," but Oxydol is "the whiter soap for whiter wash." Fortunately, there's no overlap between these and the shampoo or shortening, Some femmes checked were un-

a package in which individual products were each given a more clearly defined specific purpose or price-range.

Fact that the three shows are skedded together is not viewed as a disadvantage, because it permits contiguous rate discount and because even if they were separated the competitive factor would remain. But, it's argued, P&G isn't taking full advantage of its block to air a broader message that would not be confined by 15-minute boundaries. To some extent an overall theme is already used in that of "mildness to hands."

P&G feels that products in its block are non-competitive and that copy differentiates between them. Overall promotion of the block was undertaken with a \$35,000 contest, ended last week, in which four-color mag ads solicited letters on why dialers like one of the three stanzas. Account execs, however admitted possible conflict problems in P&G's heavy daytime sked; but said they try to keep similar product as far away from each other as possible.

The spectre of a "house divided"

uct as far away from each other as possible.

The spectre of a "house divided" raises the question of splitting up divisions' billings among different ad agencies. Some industryites believe that overall strategy and masterminding must be strengthened and individual campaigns coordinated more closely into the gen-eral plan. Colgate, for example, tags onto product plugs an identi-

fying line such as "Vel is a trade-mark of Colgate-Palmolive-Peet." mark of Colgate-Palmolive-Peet."
At a time when ad budgets are getting microscopic scrutiny, it's likely increasing attention will be paid to copy and plans to get the biggest ride for each broadcast dol-

lar and to keep divisions out of each other's hair.

gest ride for each broadcast dolard to keep divisions out of the other's hair. ee 4,000,000 Set Output in 50 Washington, Jan. 31. See 4,000,000

With television receiver sales now providing two-thirds of the industry's gross income, President Raymond C. Cosgrove of the Radio Mfrs. Assn. last week predicted a production this year of 3,500,000 to 4,000,000 sets.

Reporting a continuous increase since the war in dollar volume of sales. Cosgrove said there is good reason to believe there will be a further advance in 1950 "unless some action occurs which will upset this steady growth."

Last year's sales of radio and television sets established a new high of \$850,000,000 at the manufacturers: level, a rise of 13% over 1948, Cosgrove reported. The increase, he said, was due entirely to the sharp growth in video set sales as radio receiver production fell substantially. Sales of TV sets accounted for \$560,000,000 of the industry's gross: income.

At the retail level, Cosgrove es

At the retail level, Cosgrove estimated last year's output of 2,800,000. TV sets as worth \$875,000,000. Adding the year's production of 10,500,000 radios, he estimated the over-the-counter value of the industry's combined set output at better than \$1,300,000, not counting installation and servicing charges.

Based on retail value, Cosgrove estimated the public investment in the 4,000,000 television sets produced since the war at more than \$1.250,000,000.

Enlist Nabe Houses For Tyro TV Talent On Hershfield Stanza

Another major alliance between the television and film industries starts next Tuesday night (7) with preliminary auditions in 14 RKO nabe houses in N. Y. for amateur talent to appear on the upcoming Harry Hershfield show via WNBT, key NBC outlet in N. Y. Packaged by indie producer Kermit Schafer, the program has been retitled "Harry Hershfield's Talent Search" and tees off Feb. 15 on WNBT in the 10:30 to 11 p.m. period. It's to be sponsored by Vim Stores in conjunction with RCA, through the Arnold Cohan agency.

Auditions are to be held in vari-

Arnold Cohan agency.

Auditions are to be held in various theatres on the RKO circuit each week, with the best acts appearing on the program. Top act at the end of each cycle will then be given a week's booking at the RKO Palace on Broadway. Entire RKO circuit is cooperating via special screen trailers and lobby displays.

WHB

local picture for a new intensity, Davis said.

Since the Blues games five times

Davis said.

Since the Blues games five times per week will be played at night, the deal also will block off a good deal of WHB Class A time which heretofore has gone to the network. How this will be worked out is yet to come, but in the past, KCKN has carried Mutual programs at night through a working agreement with WHB when the latter has not had the time available. The Blues, a Yankee farm club, have been considerably revamped for the 1950 season, especially at the helm. Parke Carroll, onetime sports editor of the now defunct Kansas City Journal Post, is back in town as business manager of the club. Joey Kuhel, who went to a long career in the majors from the Blues, returns as manager. The 154 game season runs from April 18 through Sept. 10, with all games after May 1, except Saturdays and Sundays, being played at night. The Ray-WHB combo is set to cover all games, and Ray will make his usual trip to the Blues spring training camp, Lake Wales, Fla., next month.

Toscy

stance he's demanded assurance

Toscy's Bypassing **Annovs Los Angeles**

Annoys Los Angeles

Los Angeles, Jan. 31.

The longhairs and solid citizenry of these classic climes are casting dirty looks across the country at Arturo Toscanini. In effect, he has told them that if they want to see him and his NBC symphony while they're on tour they'll have to cross the bridge to Pasadena to gratify their champagne tastes.

Toscy's titnerary, laid out by RCA. bypasses L. A. for the Crown City hard by the Rose Bowl, and to make matters worse they'll park their horns and harbs at the rival

City hard by the Rose Bowl, and to make matters worse they'll park their horns and harps at the rival cultural center of San Francisco. They are still waiting for an explanation from RCA or Toscy why L. A. was skirted for the Pasadena "suburb."

Transcription Review

Continued from page 28

nold, Lurene Tuttle, Sam Jaffe, John Beal and Gene Lockhart.
One of the shows, "The Why of Cancer," cast Lockhart as an old man who believes in letting nature take its course—in gardening as in hygiene. His failure to go to a medico promptly after scratching a mole permitted cancer to develop to the point where cure was impossible. His friends and family, however, learned the lesson that regular medical checkups for the disease are imperative. And the old man realized that very often nature needs outside help, whether one is taking care of a garden or his health.

The story had a listenable, if simple, plot and was well acted by Lockhart and the supporting players. Robinson made a firstrate narrator. Original music by Victor Bay was competently conducted by Lyn Murray.

ACS radio director Walter King has wrapped up a topflight audience promotion kit, similar to those used by networks, which should prove helpful to stations in garnering listeners for the series. Included are suggested press releases, courtesy announcements, photographs and mats on the program as a whole as well as on each individual stanza.

Cleve. Baseball

Continued from page 29

and Standard Brewing wanted Tom Manning, veteran WTAM and NBC sportscaster, to handle the games, but Manning is currently tied up, with a two-a-night Richman Bros. sportscast over WTAM. Both WEWS and WXEL are anxious to take television with WXEL

Both WEWS and WXEL are anxious to take television, with WXEL, the latest in Cleveland's TV field, making the greatest pitch for the rights. WEWS, however, is not permitting "ghosts" to dislodge its reported "inside track."

During all these rumors, the city of Cleveland and the ball club came to a verbal agreement as to Stadium rental rights for 15 years, with another 10-year-option available. City realizes additional revenues as against its previous contacts. ante. City realizes additional revenues as against its previous contract with Bill Veeck. Minimum rental fee for the year is \$60,000. The city will not take any cut of radio or television broadcast rights, but Cleveland does get control of the concessions. the concessions. How and wi

How and when the television muddle becomes clear will be determined around Feb. 8 when the parties involved return from Florida vacations.

Richmond, Va.—Disk jockeys of four local stations ganged up to sponsor a March of Dimes dance held at Westwood Supper Club on Tuesday (31). Feature of the evening was a platter-spinner quiz show, tossed at the participating diskers, Bill Newman and Harry Curren of WXGI; Carl Stutz and Charles Cappleman of WRVA; Harvey Hudson and Lud Sterling, WLEE, and Mike Novello and Dick Harrell, WRNL.

What a Difference A Year Makes in Life Of a Radio Maestro

Hollywood, Jan. 31.
The wheel doth turn and a year makes a big difference in the lives of radio maestros. In late '48, when NBC needed a new music director for the western division, most of the better conductors were too busy to be bothered. Henry Russell, a virtual unknown, albeit a crack arranger, was finally chosen.

Last week the hunt was on again when Russell chose to put away his when Russell chose to put away his baton for an agency partnership with Vick Knight. The list of names from which Homer Canfield, western division program director, made a choice might well grace a who's who of Coast musicians. The nod went to Robert Armbruster, who has tapped the beat for many of the top network musicals. Joh pays around \$200 a week.

FCC Anti-Trust Continued from page 29

- authority, how it should act in various situations. Among these are:

 1. Whether an application is contested by a competing applicant.

 2. Whether the violation is by the Supreme Court or a lower Federal court.
- 3. Whether a decree is entered which results in the elimination of the practice which was violated.

 4. Whether a suit has been filed but no finding has been made of a
- violation.
- 5. Where the Commission has information showing a violation but no finding or filing of a suit has been made.

 6. Whether the finding of the violation is in a civil or criminal case.

violation is in a civil or criminal case.

Although plans to tackle the anti-trust problem have been in the works for some weeks, the Commission order to hold oral arguinent coincidentally came within a few days of a U. S. Court of Appeals decision upholding the agency's right to refuse a newspaper a radio livenee on a finding paper a radio license on a finding it attempted to restrain competi-tion by refusing to accept adver-tising from merchants using radio.

"ARCHIE ANDREWS"

SCRIPT #242

By Carl Jampel

CAST

Archie Bob Hastings Jughead Harlan Stone Mom:Alice Yourman Dad Art Kohl Veronica.....Gloria Mann Betty.....Rosemary Rice

Director...Ken MacGregor Announcer....Dick Dudley Organist . . . George Wright

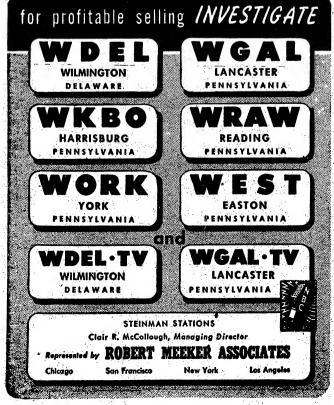
In a New Time!! NBC, Saturday, 7:30 P.M.

DAVE SCHOOLER

CONDUCTOR STRAND THEATRE NEW YORK

FOR RENT-

448 West 55th St., New York NEW! REMODELLED BUILDING 1-ROOM APARTMENT \$85-\$120



Inside Television

Hollywood's television talent is tucking away three squares a day. Thesps were hootin' and hollerin' last week when the last dramatic program, not paying the actors, was abolished from the telewayes. Now there's nary a video layout using dramatic or guest talent requesting the performer to put his talent on display for free. All programs are compensating even though the coin collected is, at times, scant. Scale runs from \$10 per performance to \$55. It isn't all that the guilds desire, as no one is collecting for rehearsal time and prices aren't steady, but the trade feels it is a step in the right direction.

Study of viewer reactions to CBS-TV's Ford-sponsored telecasts of United Nations' sessions showed that they were more receptive to acquiring information about the UN from TV than from other media. Report, made by Deborah Ishlon, a graduate student in Columbia U.'s Sociology Dept.* found that viewers felt video was more credible than other media which report on the UN "second hand." Viewers also felt that tele personalized and clarified some abstract conceptions of the international body.

Five Star Productions in Hollywood has set some sort of world record for the production of filmed television commercials. Firm currently has 91 video blurbs in production. Harry McMahan, firm head, has just returned to the Coast from a Dallas and Kansas City trip having lined up five firms for which Five Star will produce video spots. McMahan said Butternut Bread has set up a \$32,000 film budget; Country Club Beer a \$6,000 budget and the 7-11 Stores a \$10,000 budget.

Studs Terkel, featured on Chi NBC-TV "Saturday Square," is doing a Duffy as he has to pull out of cast, since he has a run of the play contract with legiter, "Detective Story," which left Chicago, Jan. 27, for midwest tour. However, like Duffy, proprietor of "Studs' Corner" will be absent only in body with phone, letters, and such being used to continue the character until the play ends, at which time Terkel takes over again in the flesh over again in the flesh.

WJZ-TV, N. Y., last Thursday (26) began operation from the Empire State building. Dismantling of its high-power 5,000-watt transmitter atop the Hotel Pierre, however, has not yet begun, pending completion of tests to learn whether the WJZ signal interferes with WNBT's. ABC-TV explained that the temporary outfit may produce a noisy or grainy picture on some sets, but that excellent reception of its signal would be achieved when installation of the powerful transmitter is completed.

WBAL-TV's Swim Remotes

Baltimore, Jan. 31.

more Loyola College swimming meets have been added to the remote pickup schedule of WBAL-TV, local NBC affiliate, following success of the Loyola-Georgetown Univ., meet last Sat-urday afternoon (28). Pickups are supervised by Dave Nottingham, WBAL-TV producer-director, to-gether with Loyola swim coach gether with Jake Fisher.

Rhodes' New Rep Post

San Francisco, Jan. 31.

Ray Rhodes, local manager for Paul H. Raymer Co., has been elected chairman of the Frisco council of the National Assn. of Radio Station Representatives. He succeeds Lindsey Spight, veepee of

John Blair.

Frisco and Los Angeles councils of NARSR are joining to sponsor an award for the best spot campaigns, to promote use of the medium on the Coast.

Get It?

Fred Coe, the overall supervisor of the Philco Television Playhouse productions on NBC-TV, is an expectant father (his second child).

Coe has promised his spon-sor that if the baby is a boy he will name it Phil.

Jerry Lester Vice Carter As 'Cavalcade' Emcee **Following Salary Tiff**

Following Salary Tiff

Jerry Lester has been signed to replace Jack Carter on the "Cavalcade of Stars" show on DuMont, starting March 4. Switch in emcess came last week with start of negotiations for a new contract for Carter by the William Morris agency. Carter, who had started on the show for \$500 weekly, is now reported getting \$1,250. Because of increases in ratings to 33.3. Morris agency had been negotiating for an increase. Stanton B. Fisher, Inc., agency couldn't come to terms and suddenly signed Lester through Music Corp. of America. Carter will leave the show after the Feb. 11 telecast and starts an engagement at the Beachcomber nitery, Miami Beach, Feb. 15. Bert Wheeler and Jackie Miles have been signed as fill-ins. Carter's leave had been agreed upon several weeks before any difficulties had developed.

Fisher agency, representing the Whelan Drug sponsors in New

Fisher agency, representing the Whelan Drug sponsors in New York, felt that under present conditions the \$11,500 weekly budget was sufficient for this program and didn't warrant increase in its out-lay.

Morris agency spokesmen de-clare that there had been some network interest in Carter which can be picked up again.

San Francisco—In a move to co-operate with the San Francisco au-thorities in their drive against juvenile hoodlumism through the enforcement of curfew laws, Juvenile noodumism through the enforcement of curfew laws, KNBC no longer admits children and teenagers to evening audience programs in Radio City, unless accompanied by parents of other adults.

BMB Study Finds Listening Heavy, But TV Again Gets Into AM's Air

There's still "a heavy amount of AM listening," acting prexy Kenneth Baker. said yesterday (Tues.) as he released Broadcast Measurement Bureau's Study No. 2 of station audiences. Report was issued after 11 months' work and difficulties which included financial crises, criticism of its value and the resignation of prez Hugh Feltis.

Although the survey covered only the faith of subscribers and by the

resignation of prez Hugh Feltis,
Although the survey covered only
AM stations in metropolitan centres such as N. Y., Philly and Chicago a 10% penetration of TV
turned up, which Dr. Baker called
"a very good showing." TV and
FM data were temporarily put
aside to push through the basic
study, but will be analyzed fully
later.

Baker said that present sub-scribers total 630, compared with 800 for the previous study, but that publication of the new report is already stimulating industry inter-est and he expects a "saturation subscription" of 900 outlets.

subscription" of 900 outlets.

Kits mailed to each station contain raw data for its county-by-county audiences, taken directly from the tabulating machines. Subscribers will also get shortly the final printed report, containing coverage maps and a breakdown of station data by counties and cities.

station data by counties and cities.

New study overcomes some of the criticism leveled at the 1946 report which was not deemed sensitive enough. That report merely listed total weekly audience. Study No. 2 has a three-way breakdown of weekly audience, giving family listening 6-7 days or nights; 3-5 days or nights; and 1-2 days or nights. However, total weekly audience is also given so that 1946 and 1949 data are comparable.

Present study differs from past report in that subscribers can get data on non-subscribers, for a small

data on non-subscribers, for a small

that on non-suscenders, for a small extra charge.

Baker admitted yesterday that the study "has been produced under the duress of many organizational and financial problems." He added, however, "It's value speaks

outlet."

His views were echoed by NAB prez Justin Miller, who said that the study was made possible "by the faith of subscribers and by the firm belief of the sponsoring organizations—NAB, American Assn. of Advertising Agencies and Assn. of National Advertisers—in the need for scientific audience measurement."

BMR's future is still cloudy due.

measurement."

BMB's future is still cloudy, due in part to criticism of its being supported financially by the broadcasters, although AAAA and ANA share in its control. In his remarks, Judge Miller said he hoped the new study "emphasizes again the need for continuing audience measurement in some form or other, maintaining radio's front position as the medium that knows most about itself." Service on the present reports, however, is guaranteed through July 1. Baker said that NAB's \$75,000 loan to BMB would be repaid. would be repaid.

would be repaid.

Work on the study started in Nov., 1948, when names of people to be polled were picked. In March, '49, mailing of 652,000 ballots started, covering every county in the U. S. and 2,100 stations, compared with 900 in '46. Some 357,000 ballots—or 55%—were returned. Tabulation was started in June, by Statistical Tabulating Co., which caused a coin crisis last spring when it demanded its dough or else. Obstacle was hurdled, however, when subscribers agreed to underwrite a \$100,000 reserve fund. fund.

Atlanta — Maurice C. Coleman has resigned as general manager of WATL here to become active in the advertising agency which bears his name. He became WATL g.m. last August.

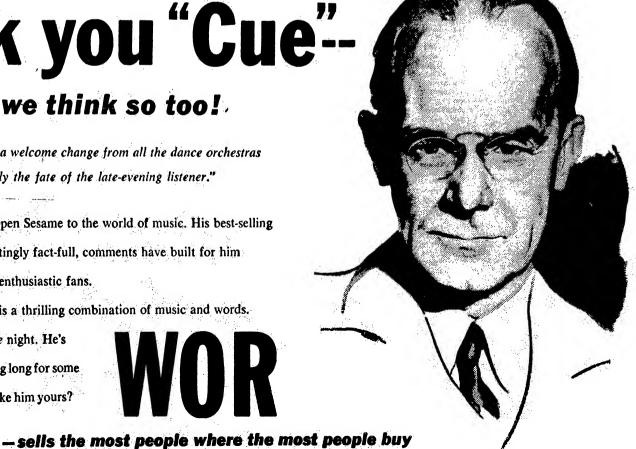
thank you "Cue"-we think so too!

"... the music is pleasant and a welcome change from all the dance orchestras and cheery disc jockeys usually the fate of the late-evening listener."

DEEMS TAYLOR'S name is an Open Sesame to the world of music. His best-selling books and erudite, but fascinatingly fact-full, comments have built for him thousands upon thousands of enthusiastic fans.

He's on WOR. His show is a thrilling combination of music and words.

He's open for sale on only one night. He's priced right. He won't be waiting long for some product or service. Why not make him yours?



New York

Chicago

Chicago

Contrary to WBBM's denial that they are not planning to enter the television biz, studios at the CBS affiliate are being reconverted to fit TV needs. Jim Brown, formerly TV salesman at WBKB now connected with WBBM sales staff. Possibility he will head new group of video staffers. Bill Hutchings has been appointed new asst. film director at WBKB. Robert Buchanan recently stepped into the Young & Rubicam radio-TV dept. as a radio supervisor. Last week (26) marked opening of new ultra-modern floating TV studios at WGN-TV. Floor is raised one-quarter inch on rubber bags inflated with compressed air. WBKB's chief engineer Bill Kusack off to Florida with family for three-week vacation. "Crusade in Europe," wartime documentary, skedded for a full reshowing over ABC's WENR-TV starting the 29th was postponed until the following we ek, Feb. 5. Kuklapolitan Players are skedded for a one-day appearance in Cincinnati on Feb. 11. Bill Beach, formerly with WIND's sales staff has joined the sales dept. of WBKB. Herbie Mintz, of WNBQ's "But Not Forgotten" show, celebrates 28 years in show biz on Feb. 12.

London

Production of the "Scarlet Pimpernel" to be telecast Feb. 5 and again on the 9th will be one of the most ambitious efforts yet from Alexandra Palace. Margaretta Scott stars, with James Carney and Sydney Tafler. Cruft's dog show at Olympia will be televised for the first time Feb. 10 with Wynford Vaughan Thomas and Brian Johnston as guides. English Opera Group's production of "Let's Make an Opera," Benjamin Britten's "opera within an opera" is to go on the air direct from the Theatre Royal, East London Feb. 5. Next edition of "London here.

Town," which is being aired Friday (3) will show Richard Dimble-by in the Prime Minister's seat in the House of Lords, now in temporary use as the Commons. Gerry Bryan-Smyth; of the BBC Film Unit, is filming the Monte Carlo Rally and the completed picture will be shown Feb. 11 with a commentary by Richard. 11 with a commentary by Richard Dimbleby, who is covering for

400 Oaters Being Cut To Play on Video As Chapters in Serials

Hollywood, Jan. 31.

Hollywood, Jan. 31.

Over 400 western features will be sliced up into serial form by Toby Anguish's Television Pictures Distribution Corp., which controls about 80% of the films available for video.

Anguish will cut the 60-minute pix into thirds, clipping at a tense moment each time. Plans are be-

pix into thirds, clipping at a tense moment each time. Plans are being made to have stars of the films handle additional footage introducing the serial and bantering with one or two guests on the footage. Anguish will also have thesps plug safety regulations, membership clubs and other juve angled interests. In this way, each episode will be tailored to a 30-minute video slot.

Move is being made primarily because of network's "on the nose" time regulations. Films always run over or under the hour which interferes with commercial time. In the case of "Hopalong Cassidy," the value of the pix has not been great enough to offset time regulations, Anguish said. Lesser known pix will be tailored for the webs.

pix will be tailored for the webs.

Among the 400 odd westerns to be clipped will be those featuring. Tim McCoy, Bob Steele, Johnny Mack Brown, John Wayne, Ken Maynard, Bill Cody and Hoot Gibson. The "Hopalongs" will also be serialized once they have outlived the top billing situation.

Anguish will charge the same rates for the serialized versions of the films as he does for westerns now in use. Coin ranges from \$100 to \$250 per picture. Anguish said that four sponsorship deals for the remade cliffhangers are now in the offing.

Radio—TV Strike

Continued from page 26

expired Dec. 31, but mediators expired Dec. 31, but mediators succeeded in getting a month's extension. During the month networks agreed to RTDG repping video floor managers (stage managers) but parties could not agree on wage and working conditions demands.

uemands.
Union had asked for pay raises averaging 100% and reaching, in some cases, up to 185%. Demand for revised working conditions, web spokesmen claimed, would raise pay additionally several hundred percent.

Demands were for reiched A. T.

raise pay additionally several nundred percent.

Demands were for raising AM directors from a \$130 weekly minimum to \$200 and assistant directors from \$95 to \$160 minimum. TV directors getting \$115 were to be upped to \$300 and assistant TV directors, now earning \$80, would be hiked to \$200. RTDG also demanded a 40-hour week. Webs urged that this was impractical because much of the work, such as script revision, is done at home and cannot be pinned down to a specified number of hours.

A CBS statement said that no director on its staff earns less than

director on its staff earns less than \$6,000 a year and that "many take \$0,000 a year and that 'many take-home salaries ranged to over \$25,000 a year. It added that some changes sought by the union, 'would impose restraints on oper-ations which we believe injurious

ations which we believe injurious to program service."

In reply to the network charge of excessive demands, RTDG said that these were "initial and not final," that in previous years first demands had been even higher. It declared that the broadcasters had "refused to negotiate on dehad "refused to negotiate on demands and had stalled because they want us to strike. They want to crack down on us as a challenge to all talent in radio and television."

San Antonio — Blake McCreless has joined the staff of KONO here as director of special events. He was formerly in the insurance biz

DuMont vs. NBC

whether any sponsors have been definitely pacted for the show, which would permit 15 bankrollers to buy participations (three spots for each half-hour of the spread). Web's top brass is still out pitching the idea to the major agencies, since the plan can mean \$1,500,000 to \$2,000,000 in billings for NBC on a \$2,000,000 in billings for NBC on a \$2,000,000 in billings for NBC on a \$2,000,000 in billings for the plan will share program costs, in addition to paying for the regular commercial time.

time.

Projected program would have the first hour originating from Chicago, where it would be produced by Ted Mills, producer of "Garroway at Large." Remaining hourand-a-half would originate in N. Y. under the production supervision of Max Liebman, who produced last year's "Broadway Revue" for NBC. It is expected that Sid Caesar, star of the latter program, will emcee Liebman's share of the Saturday night show.

NBC's determination to go ahead

urday night show.

NBC's determination to go ahead with the idea, as evidenced by its new time-buy plan, is believed to indicate the web's conviction that Saturday night can be one of the hottest TV nights in the week. Emphasis on Saturday night programming was originated by Dugramming was originated by Stars. gramming was originated by Du-Mont with its "Cavalcade of Stars" show, with CBS also helping to pave the way for NBC by launch-ing its new Ken Murray-Ed Wynn punch Jan. 7.

DuMont Revamps Sat. Show Schedule, Presages Competitive Fight vs. NBC

With both CBS and NBC at-tempting to cut into its early hold on the Saturday night television audience, DuMont kast week re vamped its program structure for that evening to provide a stronger lead-in for the "Cavalcade of Stars" show, its strongest Saturday night entry. Move presages a hotly competitive fight among the webs for Saturday viewers, who were previously labeled as TV's forgotten audience.

New DuMont schedule, which be New DuMont schedule, which became effective last Saturday night (28), tees off with a pickup direct from the grill room of the Hotel Taft, N. Y., from 8 to 8:30. Program features Vincent Lopez's orch and guest performers. New whodunit series. "Rocky King, Inside Detective," follows from 8:30 to 9, with "Cavalcade" holding down its usual 9 to 10 slot Also side Detective," follows from 8:30 to 9, with "Cavalcade" holding down its usual 9 to 10 slot. Also added to the Saturday night schedule is "Captain Video," DuMont's top-rated kid show, which increased to a six-nights-per-week basis by going into the 7 to 7:30 hyporbet. bracket.

To line up as strong a moppet Dumont has added a series of western films to open the Saturday night roundup. These are aired from 6:30 to 7:30 p.m. Entire program lineup is fed to the Dumont web from WABD, key N. Y. station.

TV Slump Continued from page 31

gory. That's considered too much Majority are of a pedestrian

are just beginning to creep into TV.

are just beginning to creep into TV.

Notable among the latter was the recent "Big Story" TV episode written by Arnold Perl, concerning the frameup of a Negro in the south. Next Sunday's Philco presentation, "The Sudden Guest," with Florence Reed, adapted by Joe Liss from the novel by Christopher LaParge, is also built on the race prejudice theme. Another Liss script job, "Roman Holiday," to be seen as next week's CBS "Suspense" installment, deals bluntly with anti-fascism.

But while it's recognized that these represent Tv putting a commendable best foot forward, last week's scissoring of the kinescoped Paul Draper sequence from "Toast of the Town," in the wake of protests over Ed Sullivan permitting the dancer to appear on the show, once more throws into sharp focus video's lack of courage.

To acquiece so readily to any

once more more more more more more to sarp rocus, video's lack of courage.

To acquiece so readily to any fear of possible sponsor reaction, it's argued, is bound to stifle the medium's growth.

WLIB's Israel-Slanted 'Hebrew to Me' Stanza

Israel slant of WLIB, N. Y., will be hypoed when the station launches Sunday (5) a new 30-minute show, "It's Hebrew to Me," to stimulate interest in the language via music, drama and poetry. Heidy Mayer, who formerly was on WOR, will script and act in the sketches. Peter Fry, a director of the Dramatic Workshop of the New School, will be featured on the airer which will be done in English but integrate Hebrew words. In addition, Israeli music will be sung after the theme has been explained in English.

Show is being produced in co-

peen explained in English.

Show is being produced in cooperation with the Hebrew Arts.

Committee of Histadruth Ivrith and some of America's top Hebrew scholars are participating.

D.C. Set Figures Continued from page 31

reassurance that they can safely buy and enjoy black-and-white television without fear of their receivers becoming obsolete with possible introduction of color."

"Truth from Unbiased Board"

"Truth from Unbiased Board"
Such reassurance won't come from the FCC, an impartial agency, the ad goes on, or from color system sponsors with financial interests in patents and ropalties. "The truth," it declares, "must come from the industry itself-from an unbiased board which includes among its membership all major television manufacturers and a representation of leading distributors and retailers, as well as telecasters themselves. telecasters themselves

telecasters themselves.

"It is up to the industry to tell the public the truth: that color will some day come to home television screens; that general transmission of color television will not come this year or next, but is something for the future; that, until color does come, viewers may enjoy black and white television with ever-increasing enjoyment; and that, when color television seems near, the people will receive ample notice and all the facts."

In view of recently announced plans by the Radio Manufacturers Assn. to conduct an "educational campaign" to inform the public about color and other TV developments, it was thought that RMA had placed the ad. But a check with national headquarters here revealed this was not the case. The

Dorothy Schiff's 200G KYA Sale

Mrs. Dorothy Schiff, who recently sold her WLIB operation in New York, last week divested herself of another station-KYA, San Francisco. That leaves her with a single entry, KLAC, Los Angeles, which Warner Bros. tried to buy last year. However, Mrs. Schiff has since withdrawn the "for sale" sign.

KYA has been bought for \$155,-KYA has been bought for \$155.000 (plus net current assets totaling \$45,000) by J. Elroy McCaw, who also owns KELA in Centralia, Wash., and also owns stock in KLZ, Denver, and KPOA, Honolulu, Jack Keating, station rep, is partnering with McCaw in operation of KYA, a 5 kw daytime station (1 kw at night).

Deal was negotiated by Howard E. Stark, of Smith, Davis.

Lend-Lease

Continued from page 30 =

have held an edge over DuMont which, without radio interests started from scratch in the broadcasting business. DuMont now be-lieves the contacts and friends to be lined up via the convention TV will prove extremely valuable as potential program sponsors. To show their entertainment facilities, in fact, they are planning to provide the conventioneers with performers, who will be lensed from the originating point and fed to receivers set up in each of the receiving cities, as an added convention feature.

Full Clearance

Web has received full clearance for the plan from the FCC and American Telephone & Telegraph, which will supply the cable facilities. DuMont is now planning to have such meets held during the daytime, when regular telegasting ties. Dumont is now planning to have such meets held during the daytime, when regular telecasting is at a minimum so that there would be no need for additional cables. If the demand for more cable space is felt, however, it is believed the phone company would open more lines for the service. In addition, the web has lined up a system of "telephone conference" lines with A.T.&.T., which would reserve regular telephone facilities for the conventions. In this way, a delegate sitting before a receiving set in Chicago, for example, could ask a question of the board chairman conducting the meet in N. Y. Question and the answer would be immediately heard by delegates in all cities tuned into the convention proceedings.

Convention "shows," of course, would be inserted.

Convention "shows," of course, would be aired via closed circuit arrangements, so that they could not be picked up by regular home receivers. To do this, DuMont receivers. To do this, DuMont would either broadcast on a special frequency band or beam the "program" in each city directly from the cable terminal to the receivers via special microwave facilities. DuMont would make its profit on the system by charging the corporations at a rate somewhat lower than its standard broadcasting fees. As Loewi put it, "we are in the broadcasting business and have our cameras, transmitters and receivers sitting transmitters and receivers sitting around unused when we are not broadcasting. This will put them to constant use."

Idea has many ramifications. For a textile firm, for example, swatches of the goods to be demonstrated could be sent out in advance to each city to be tied in on the conference. Models could then demonstrate the clothing and the delegates, sitting in their own cities, could see and feel the material being modeled on the screen. Plan could also be extremely valuable for stockholder meetings, according to the DuMont chlefs. Today, when such meets are held only in one city like N. Y. or Wilmington, Del., only those stockholders in the immediate vicinity can attend. Convention TV willopen such meets to stockholders in practically every part of the country. gab. Majority are of a pedestrian quality, with some notable exceptions, such as the Philco stanza, Ford Television Theatre, "Studio One" and a few others.

It's conceded that the time has come for the networks to formulate their program structures on a basis that will take into consideration more logical continuity of programming on any given evening, with a fuller appreciation of the effect of the opposition network on even a good show. Only through such an awareness, it's argued, can the networks hope to keep the TV clients happy.

Tele's perpetuation of another AM weakness, it's contended, lies in the fact that few dramatic shows, thus far, have displayed sufficient courage to break down the barrlers that have been traditional headquarters here revealed this was not the case. The advertising agency identified with the copy, I. T. Cohen, said it alone was responsible.

Meanwhile, CBS was preparing to move its color equipment to Attanta, following the windup of lanta, following the windup of the conference. Models could be sent out in advance to each city to be tied in onthe conference. Models could be sent out in advance to each city to be tied in onthe conference. Models could be sent out in advance to each city to be tied in onthe conference. Models could be sent out in advance to each city to be tied in onthe conference. Models could be sent out in advance to each city to be tied in onthe conference. Models could the demonstration to the conference. Models could the demonstration to the romain and afternoon tests and at special program and afternoon tests and at special program and afternoon tests and at special program in the fact that few dramatic shows, thus far, have displayed sufficient courage to break down the barrlers that have been traditional headquarters here readed with coonstrate could be sent out in demonstrate the clothing and the delegates, sitting in their own cities, could see and feel the materi

DANCE BAND BIZ IN DIXIE BEAT

ASCAP-ites Hear Govt. Rejected J. DORSEY PACE Myer Plan of Writer Classification

Society of Composers, Authors and Composers executives and top writers as the logical method of distributing writer royalties, is said to have been rejected by the Jus-tice Department. ASCAP execs wouldn't comment on the move by

ouldn't comment on the move Government, agency or a owledge that it had occurred. Meanwhile, the D. of J. men ha ng the ASCAP consent decrevision, headed by Sigmund Ti assertedly are becoming ngly annoyed with the limit the Society's writing the society's writing the society of the society of

ers and others are jumpy about the possibility that Timberg will step into the situation as a result of the fighting and force a settlement on the basis of Government blue-prints. That could consume a lot of time and meanwhile the Society's regular quarterly distribution could be held up. The next one in due in April.

Little action occurred in New York over the writer situation since the three-day hassle of two weeks ago. There have been constant discussions between various proponents and opponents of the Meyer and 20-20-60 plans and among those who feel that a compromise is a must to settle the problem quickly enough to avoid government interference.

Classification angle must be

overnment interrerence.

Classification angle must be eleared away quickly since the consent decree revision is far along oward a conclusion. It's said, inidentally, that the decree will not neclude provision for ASCAP to collect a seat tax from the nation's heres to the decision handed down last year by Justice Vincent L. Lei-bell, who denied ASCAP further right to collect theatre perform-ance fees on music in films.

Trendle-Campbell In Squawk Over Title On 'Lone Ranger Polka'

Trendle - Campbell Enterprises, Ranger" title and producer of the radio shows, films, etc., has forced Dana Records, New York independent disker, to revise the title pendent disker, to revise the title of its "Lone Ranger Polka." Disk, by Gene Wisniejwski's orchestra, was based on the public domain melody, "William Tell Overture" with insertions of original music. "Overture" is the Lone Ranger

Trendle-Campbell induced change via a registered letter to Walter Dana, head of the disk firm, in which was enclosed copies of several court decisions won by of several court decisions won by the company against infringers of the "Lone Ranger" tag. Dana didn't dispute the argument, explaining that he felt the polka disk to be helpful in advertising the cowboy character. T-C felt the latter needed no advertising. New title, incidentally, is "Trigger-Happy Polka"

REACH AGREEMENT ON TAPING POP SONGS

Robert P. Myers, NBC counsel, has advised all members of the American Assn. of Advertising Agencies that an agreement has been completed under which the een completed under which the se of pop songs on taped com-hercial network broadcasts must a paid for separately at the rate f \$7.50 per song. Myers and larry Fox, music publishers agent nd trustee, had arrived at this desision weeks ago, but didn't fully onclude negotiations until the past 0 days.

10 days.

It's said to be the first time Myers or the nets have advised the 4A's of song use payments by circular letter.

Muehlebach, K.C., Switches To Two-Band Policy

Chicago, Jan. 31.
Muehlebach hotel, Kansas City,
will inaugurate a new band policy
March 1, when it will put in two
small bands instead of one large
one. Hotel will use rhumba outfit,

one. Hotel will use rhumba outfit, alternating with regular pop band. First two combos coming in will be Pancho and six-piece orch, signed last week by General Artists here, and Gardner Benedict with a seven-piece group. Last big band at Muehlebach will be Chuck Foster, who begins fourweek run tomorrow (1).

Autry Chief Factor In Col.'s 5% Hike; LP's Dip Slightly

Columbia Records' royalty statement to music publishers for the final quarter of 1949 showed an overall boost of approximately 5% over the third quarter. And a goodly slice of the slight increase was due to the Gene Autry recording of "Rudolph the Red-Nosed Reindeer." Columbia paid royalties to St. Nicholas music, owner of the tune, on a shade under 1,400,000 copies. This sale was up until Dec. 31.
"Rudolph" played tricks with

until Dec. 31.

"Rudolph" played tricks with Columbia's figures in several ways. Due to the fact that Xmas tune was on 78 rpm shellac disks only, the latter disk line jumped 8% over the previous quarter. However, Microgroove LP sales dropped approximately 2½%, evening out the overall increase to the approximate 5% figure.

overall increase to the approximate 5% figure.

Shellac sales jump caused by "Rudolph," along with the probable slackening in sales of LP albums of "South Pacific," "Miss Liberty" and "Kiss Me, Kate," also is very likely responsible for a reduction in the percentage of LP sales. Whereas LP's accounted for approximately 33% of all Columbia disks sold during the third quarter, the fourth quarter LP biz amounted to a shade over 25% of the total.

the total.

Of course it must be remembered that these percentages are based only on royalties paid to music publishers on copyrighted tunes. There are many public domain melodies used on Columbia's longhair LP's on which no royalties are paid and which might have boosted the LP percentage of overall sales.

Ralph Flanagan Signs GAC Contract; Forms Road Band Next Month

Ralph Flanagan last week signed

Ralph Flanagan last week signed a ferm contract with General Artists Corp. and then left for a Nassau vacation to recover from the "pressure put on by several agencies and personal managers to sigh him." Maestro's deal with GAC calls for a three-year term with one two-year option.

Flanagan plans to organize a band early in March. He'll have a 15-piece crew with two vocalists. Bandleader, who recently went on the Victor label, had been recording for the 49c Bluebird tag. However pressure from disk dealers and distributors forced RCA to up him to the Victor category. He has, so far, recorded around 20 sides with "My Hero" hitting the top-selling lists.

Chicago Staff Band of Salvation Army will be do a concert at Mc-Farlin Auditorium, Dallas, Feb. 12. Carl Lindstrom is director of the 35-piece "symphony in brass."

GAINS SPEED

Dixieland jazz music, pointed out by VARIETY last summer as enjoy-ing a marked resurgence in New Orleans, its origin, and later on the Coast, is gradually spreading in popularity. Name band agencies feel that it can become a valuable ally in the revival of the dance band business. It's not thought way from so-called "progressive azz" and "bop," which has beer he ruination of the dance band in dustry, thus allowing a wider opening for the growing revival of straight dance band music. Dixieland would then be "icing," used by dance units as relief from straight terp tempos.

That is already being done by a number of bands. Jimmy Dorsey is a principle factor. For some time he has been featuring a Dixieland group from within his big band and the reaction he got resulted in his recording with the combo for Columbia Records. His "Charlie My Boy"-"Johnson Rag" and Dixieland album are all Columbia best-sellers. Ray Anthony has been pushing Dixieland for some time, too, his "Darktown Strutter's Ball" for Capitol was a best-seller. John-That is already being done by

Louis Prima, an oldtimer at Dixie beating, also has made Mercury recordings in the style and is now in New Orleans planning platters on which he will front a group of N. O. old-hands playing in the city's jazz spots. Mitch Miller, Merc recording head, may go outh to supervise the cutting.

ler. Merc recording head, may go south to supervise the cutting.
Lastly, Brunswick Records, owned by Decca, has been issuing a steady stream of Dixie disks from its old files. Platters are by some of the greatest names of the past and Decca has been going out of its way in promoting them, with satisfying success.

SPA Bars ASCAP Talk at N.Y. Fete

Signature Anniberg, president of the Songwriters Protective Assn., barred any discussion of the song-writer-classification battle now go-ing on at the American Society of Composers, Authors and Publish-ers, from the SPA's annual dinner last week. Affair, held at the Park-Sheraton hotel, New York, Thurs-day (26), followed by less than a week the set-to at ASCAP between writers of various classification levels, over revising the methods of classifying, and Romberg didn't want any disputes at the SPA af-

fair.

Romberg pointed out that the SPA is in existence purely to back up writers in obtaining satisfaction on the rights that they themselves have title to. That classification and the distribution of performance income is strictly ASCAP's distanced the title country conflict.

ance income is strictly ASCAPA
duties and the two cannot conflict.
Aside from that, the first annual
SPA dinner in several years consisted of talks by various music
attorneys includin Arthur Garfield Haynes, John Schulman, etc. Lat-ter spoke on the improvement of

ternational Copyright.

SPA explained to its members that the framing of a new contract to cover copyright renewals is not yet completed.

Gloria De Haven to Decca

Hollywood, Jan. 31.

Decca has signed Gloria De
Haven to a term recording contract, first recording pact ever held

Miss De Haven cut her first two sides Monday (30) with Vic Schoen orchestra backing.

Sacks Switch From Col. to RCA To Cue Retaliatory Artist Raids?

Winterhalter's Operation Stymies Recording Date

Hugo Winterhalter's first conducting date for RCA-Victor, since moving over from Columbia Records, was stymied last week by an appendix operation. Winterhalter barely managed to finish arranging a group of new tunes over the weekend of Jan, 20-22 and was to have batoned the recording of them the first part of the week. He was in Mary Immaculate hospital, however, before that happened. Henri Rene conducted the dates in Winterhalter's place, but the recordings will be released with the latter's name as conductor.

RCA-Victor On Top Coin Spree For Exec Timber

ings has the music and record fields somewhat bewildered. RCA has never been known in the trade has never been known in the trade for the size of salaries paid its most important record division heads, but in the past couple months an entirely new philosophy, has been shown to the trade.

has been shown to the trade.

Since the advent of Joe Csida, current head of artists and repertoire, RCA has reached out and grabbed Hugo Winterhalter from Columbia Records; it will add Dewey Bergman, former Guy Lombardo orchestra arranger and recently head of the pop division of King Records. Bergman joins the a. & r. staff next week. To top those two moves off, Manie Sacks, v.p. of Columbia Records, was lured into a post as "director of artists relations" for recordings as well as NBC radio and television departments. departments.

Winterhalter's salary is the only one known. He's getting a guar-antee of \$20,000 a year against arantee of \$20,000 a year against arranging and conducting, plus the usual 5% of the purchase price royalty on records sold with his name on them. He also has a deal with NBC Thesaurus, now run by RCA-Victor men. Bergman's salary is also undisclosed. Sacks' is \$75,000 annually, Csida's coin may

At any rate, the combination more coin than Victor has ex paid before.

Music Biz Picks Up— For Second Story Guys: **Thieves Crack Leeds Safes**

biz last week. Thieves cracked into the pub's New York stool the pub's New York stockroom early Friday (27), broke open two safes and got away with an undis-closed amount of cash and jewelry, being held for safekceping. Yeggs made a shambles of bookkeeping records, etc.
One of the two safes, which con-

one of the two sares, which contained coin for payments on English affiliations of Leeds, was moved over from the company's Radio City offices only a few weeks

Marjorie Hughes, singer with Frankie Carle's orchestra, and his daughter, will leave band again at end of Statler hotel, N. Y., run, to do single.

plete and the impact was that much greater when it was finally revealed Thursday (27). Changeover by Sacks from one side of the rpm battle-line to the

Miller to Col.?

Chicago, Jan. 31.

Mitch Miller, musical director of Mercury Records in New York, is the man who will take over the Columbia Records position vacated by Manie Sacks when he went to RCA-Victor. Miller has been discussing a deal with Col. heads for some time and was said cussing a deal with Col. heads for some time and was said Monday (30) to have turned down the post in favor of ac-cepting a stock deal at Mer-cury. However, Miller is cury. However, Miller is scheduled to sign papers with Columbia today (Wed.) on a deal that calls for terms Mercury couldn't match,
Discussion with Miller were with Columbia's Goddard Leisteron, who halls from Rochs

berson, who hails from Rochester, N. Y., also Miller's home town.

other caused untold rumors and conjecture, much of it centering around RCA's "raiding" of Colum-bia, since Sacks follows Hugo Winterhalter's prior jump to RCA. Too, the very post into which Sacks is moving indicated to observers that RCA was preparing retaliatory raids on CBS and its subsid, (Continued on page 42)

Columbia. RCA in RPM Turntable Race With **Radio Station Equipment**

RCA-Victor has designed and as made available to radio sta-ons equipment that is claimed make it easy to convert standinstall the works.

Columbia Records, producer

Long-Plays, were being shipped to distributors. They contain two turntables, one for the 45s and another to handle both the 78s and 33s

TONY PASTOR SET FOR TERRACE ROOM, N.Y.

Tony Pastor's orchestra has been set to play the Terrace Room, New Yorker hotel, New York, opening March 8. Pastor will head a new

and Roger Ray debuted the new floor show policy three weeks ago. Long will hold over until Pastor opens, but new acts consisting of The Upstarts, Leo DeLyon and Edwards & Diane open Feb. 9.

Cecord

S. "REQUEST" DISK JOCKEYS AS POLLED VIA LEADING U.

HANDER PROPERTY OF THE PROPERT	Weekly chart of the records on disk jockeys programs, as "most requested" so the nation and is designed to indicate those records rising in popularity as the nation and is designed to indicate those records rising in popularity to week to present a comprehensive picture of all sectors of the counts. No. 1. 23 Andrews Sis-G. Jenkins Decea I Can Dream, Cart 1. 23 Andrews Sis-G. Jenkins Decea I Can Dream, Cart 1. 24 Tony Martin. Victor There's No Tomorroy 6. 4 Ames Bros. Coral Rea Mop Cart 1. 23 Andrews Sis-G. Jenkins Decea I Can Dreamer's Holiday. Coral Dinah Shore. Coral Rea Mop Cart 1. 24 Tony Martin. Wictor Dreamer's Holiday. A such Shore. Columbia Dear Hearts and Gent 2. 18 Perry Como Columbia Decea I Can Dreamer's Holiday. Cart 1. 2 Frankie Laine Mercury With My Eyes Wide 7. 1 A mes Bros. Coral Sentimer Pain Gent 1. 3 Red Foley Decea Chattanogie Shoe Sis 1. 3 Red Foley Decea Decea Dear Hearts and Gent 2. 3 Finh Harris. Victor Old Master Painter 2. 3 Billy Eckstine M.G-M. Sitting By the Window 7. 2 Bill Darnell Coral Chattanoogie Shoe Sis 1. 3 Freddie Martin. Victor A Lovely Bunch of Columbia Sorry Decea Don't Cry, Joe 1. 2 Freddie Martin. Victor A Lovely Bunch of Gordon Jenkins Decea Don't Cry, Joe 1. 3 Freddie Martin. Wictor Martin. M.G-M. Bill Movie Show in the 1. 3 Frank Sinatra Columbia Old Master Painter 1. 5 Freddie Martin. M.G-M. Bill Movie Show in the 1. 5 Freddie Martin. M.G-M. Bill Movie Show in the 1. 5 Frank Sinatra Columbia. Old Master Painter 1. 5 Freddie Martin. M.G-M. Bill Movie Show in the 1. 5 Frank Sinatra Columbia. Old Master Painter	THERE NATION CONTREMENTATION CONTREMENTATION CONTREMENTATION Chappell ASCAP 1 1 2 1 1 1 2 1 1 1 2 1 1 1 2 1 1 1 1 2 1 1 1 1 2 1 1 1 1 2 1	CO C
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Jocks, Jukes and Disks

By BERNIE WOODS

Jo Stafford - Gordon MacRae
"Monday, Tuesday, Wednesday".
"Dearie" (Capitol). Miss Stafford
and MacRae get better as a team
all the time. These are the best
recordings of respective tunes so
far. "Monday," a pop with a fine
potential, is harmonized on a
smooth dance beat and sells
solidly. "Dearie" is another tune
with exceptional possibilities and
the pairing work it to its full content, without overdoing anything.
Paul Weston backs.

Bill Darnell "Cry of the Wild
Goose" - "Troubles Ain't Nothin'
But the Blues" (Coral). Darnell,
a style singer, has needed only the
right tune for a chance to break
through. His "Wild Goose," despite
Frankie Laine's (Mercury) opposition, will help him immensely.
It's a fine disk that should get big
play atop his current "Chattanoogle Shoe Shine Boy." Reverse
is great, too, though restrioted
somewhat by the type of material.

Doris Day "I Said My Pajamas"
"Enjoy Yourself" (Columbia). Columbia pulled a switch by
assigning Miss Day solo to
"Pajamas," all other cuts being
duets. She does the hit novelty
in a style that makes it a strong
version despite the heavy opposition. Flipover is solidly turned,
too, the only cut providing a
strong rival for Guy Lombardo's
(Decca) wax, which launched the
melody. George wyle's band accomped nicely.

Johnny Long "Silver Dollar"
"Dixie" (King). Long's "Build a
Bungalow" riding easily on hit-

Johnny Long "Silver Dollar"Dixie" (King). Long's "Build a
Bungalow," riding easily on hitlists, will pull this similar-style
oldie along with it until it picks
up momentum. It's an attractive
melody chorused and performed
smoothly. "Dixie" is chorused,
with special lyrics, then breaks
into dixieland. It's okay.

Bing Crosby "Sunshine Cake".
"Horse Told Me"; "Sure Thing""Someplace on Anywhere Road".
(Decca). All four tunes from
Crosby's forthcoming "Riding
High" film. Of the group, "Sure
Thing" impresses as a ballad that
has a good chance; "Sunshine
Cake" is a fine rhythm item with
potentialities of its own; "Horse"
is a cute novelty and "Someplace"
is a rhythm piece that doesn't
figure at all. Jeff Alexander
Chorus and Victor Young's orchestra back up the Groaner.

Johnny Desmond mas also made
some excellent disks that went nowhere. "C'Est" carries real possibilities for him. A very likable
melody singer moves it smoothly
over a light dance beat and gets
a lot of help from the Quintones
and Tony Mottola's group "Care,"
ballad from the film, "Task Force,"
is carefully and warmly intoned,
but it's not too strong a tune.

Phil Harris—"Chattanoogie Shoe
Shine Boy"-That's Aplenty" (Victor). "Chattanoogie" is a natural
for Harris and he does a very saleable job of it on an easy beat. It
may not be in time to take much
of the play on the tune, but it's
worthwhile. Reverse is an acceptable novelty air that also fits
Harris and it's likely he'll get many
jock spins out of it.

Frank Sinatra" Chattanoogie
Shoe Shine Boy"-"God's Country"
(Columbia). Sinatra's cut of "Chattanoogie" is good without being
standout. **Neither his nor Harris'
sides figure to disturb current ratings. Sinatra's backing, however,
may be something else. Another
Haven Gillespie, Beasley Smith
item ("Old Master Painter"), the
ballad is unusually attractive and
has a good chance of clicking big.
Ink Spots "With My Eyes Wide
Open I'm Dreaming"-Lost in a
Dream" (Decca), Patit Page's
Kereury) wax of "Eyes" is causing
a run by rival

and has a sock potentiality of its own.

Billy Eckstine "My Foolish Heart". "Sure Thing" (M.-G-M). Eckstine's acceptance is so solid M-G-M is now giving him all types of tunes. His job on "Heart" is typical; in short, sock. He obviously can handle anything and his cut of this is likely to boom the tune. "Sure Thing," from Bing Crosby's film, is also well done and could even surpass Crosby's. Russ Case excellently backs the two.

Janette Davis, "I Don't Know Whether To Laugh Or Cry Over You"-"Poison Ivy" (Columbia) Miss Davis got a solid lift from her "You're All I Want for Xmas" and

"Cry," a fine new ballad melody, provides an opportunity to do more for her. She gets a lot out of the melody and jocks will find it wax with a solid potential. Mariners and Archie Blyer's band help. Singer's "Ivy" is okay in a rhythm vein.

Singer's "Ivy" is okay in a rhythm vein.

Mills Bros. "Daddy's Little Girl""If I Live To Be a Hundred" (Deecca). "Daddy's Girl" is making noise. Mills' version will widen that impact. They do a sharp ballad job on the melody and roll it for a hit. Backing is a fair tune well dressed in the group's balladrhythm approach and it could do allright from that angle alone.

Art Mooney. "Monday, 'Tuesday, Wednesday"-"My Lily and My Rose" (M-G-M). Mooney and his banjo-style do a good job on "Lily" a good tune, and it could help him immensely. Somebody's got to be kidding on the reverse, however. Apparently, the vocal by Jimmy Grosso is supposed to be a takeoff on various singers. Trouble is, it isn't easy to tell when he's taking-off or staying put with his own style. A good tune wasted.

Columbia for RCA-Victor Bob Eberly at his best in long time of "With My Eyes Wide Open" and "You Can Die of a Broken Heart" (Miscross) Respondence of the Wild Mark Benerated over a prior, almost of the Ville Mercury). Key Sart's "Pool Respondence of the Pool Respondence of the Night" (Continued on page 40)

Over Goose Nix, the A Mooney and his bard Mooney and his bown and his how on "Lily" a good tune, and it could help him immensely. Somebody's got to be kidding on the reverse, however. Apparently, the vocal by Jimmy Grosso is supposed to be a takeoff on various singers. Trouble is, it isn't easy to tell when he's takin-off or staying put with his own style. A good tune wasted.

Platter Pointers

Zigsy Elman's original trumpeting with Benny Goodman on "And the Angels Sing" comes back again on Elman's own "Wedding Samba" platter (M-G-M), a good cut of the tune. Huro Winterhalter turned out excellent cuts of "Leave it To Love." My Foolish Heart' "Music, Music" and "Glow-Worm" before leaving Columbia for RCA-Victor Bob Eberly at his best in long time on "With My Eyes Wide Open" and "Daddy Little Girl" (Coral) Good novelty disk is Tex Williams' "With Men Who Know To bacco Best" (Capitol). Eddy How and might have a good thing in "You Can Die of a Broken Heart (Mercury). Key Star's "Poor Papa" neat rhythm wax (Capitol). Columbia uniquely assigned "Moroce, who patterned their disk after his and smothered him with his own arrangement.

Robbins, O'Keefe's W&M On Partnership Basis

J. J. Robbins and Cork O'Keefe, wner of the Words & Music catalog, which contains "It Isn't Fair." have concluded arrangements under which Robbins will operate W. & M. on a partnership basis, with O'Keefe retaining ownership. Deal was caused by the rise of "Fair," a standard, via Sammy Kaye's RCA-Victor recording, vocalled by Don Cornell. Disk is on Victor's best-seller lists.

Ives Burns at Col. Over 'Goose' Nix;

Decca's 79c Strategy on Coral Subsid Disk Proves Boon to Both

Boston Politicos Air Own Tune Favorites

sition with its Coral label subsidiary, which, the company's execs feel, accounts in some meas-ure for the sales success Decca and On Bob Clayton Show

Boston, Jan. 31.

Bob Clayton, disk jockey on Hub indie, WHDH, who has been airing results of music polls of various student bodies in area for the past year, hit a jackpot of promotion last week when the Massachusetts

State Legislators decided to get in Coral is a secounts in some measure for the sales success Decca and Coral are now experiencing. Coral disks sell at 79c, the same price asked for Decca, a situation unlike anything that has occurred in modern disking. In the past, sister or subsidiary outfits have always been cheaper lines, such as 'the old Bluebird and Okeh series, marketed at 35c before the war by RCA-Victor and Columbia.

Decca execs point out that since

year, hit a jackpot of promotion last week when the Massachusetts State Legislators decided to get in the act and air results of their own poll on his show.

Deal started several weeks ago when Senate floor leader, John Powers, decided constituents might be interested in learning solons' musical tastes and skedded airing on Clayton's afternoon show, Poll was taken of 280 members of State Legislature and State House employees with 600 votes cast, Gov.

Dever casting his ballot for his all time fave song "Josephine."

Appearing on show and introducing platters as if they were making a political pitch were such bolitico bigwigs as Edward J. Cronin, Sec. of State; Senate leader Powers. Sen. Richard Furbush and Representatives William Carr and DeSaunier. Breakdown in results showed Dennis Day as top

Only last summer Decca found it easy to smother a Coral hit. Connie Haines' Coral platter of "Maybe It's Because" caused Decca to make it with Dick Haymes and the latter's platter soon took over from Miss Haines in popularity. That's not easy anymore.

Long's Unique Bid To Stop Lifting Of Arrangements

Johnny Long, whose King Record hit recording of "We'll Build a Bungalow" has been duplicated by rival performers on major labels, has set up what he and his manager. Johnny O'Connor, hope will prevent the same thing happening with Long's new waxing of "Silver Dollar Rialto Music, owner of the tune, has secured a separate copyright on Long's particular arrangement of the melody, at the same time copyrighting its regular lead sheet, orchestrations, etc. Rialto then gave Long an unlimited "exclusive" on his arrangement.

In this way. Long figures that anyone who lifts his own arrangement for a rival waxing can be legally stopped—with the cooperation, of course, of Rialto. Being the copyright owner, Rialto would have to be the plaintiff in such a suit against another performer. Long could not do it. Apparently, Rialto has promised such protection.

Long's deal with Rialto, if it is foolproof, is something performers have thought of for some time. For years artists have burned when rival performers and recording companies lifted hit arrangements for their own use. No one has ever devised a way to stop it and it's been particularly bothersome during the past couple years, when recorders developed the idea of copying rival hits rather than trying to surpass them.

ing rival hits rather than trying to surpass them.

Legalites felt it could be stopped, but only with the cooperation of the copyright owner of a song. Hitch to that is that the music company is rare that would stand up in court against a disk company, for the sake of one artist.

Supreme Records, incidentally, now has a suit pending against. Decca for appropriating Paula Watson's arrangement of "Little Bird Told Me" for an Evelyn Knight recording, which subsequently smothered the original Watson version.

Phil Braunstein, music and band biz accountant, back in New York from Florida fishing trip.

VARIETY 10 Best Sellers on Coin-Machines Week of Jan. 28

	Bing Crosby Decca Dinah Shore Columbia
2 THERE'S NO TOMORROW (O) (Payton)	Tony Martin Victor
	Committee and the state of the
3. I CAN DREAM CAN'T I (19) (Chappell)	Andrews Sisters Decca
	Ames Bros Coral [Perry Como Victor
	E. Wilson-Jenkins Decca
6. I SAID MY PAJAMAS (2) (Leeds)	Martin-Warren Victor
	Sinatra-Modernaires Columbia Snooky Lanson London
8. SLIPPIN' AROUND (10) (Peer-Int.)	Whiting-Wakely Capitol Ernest Tubb Decca
9. I WANNA GO HOME (4) (Paxton)	Perry Como Victor Gordon Jenkins Decca
A MUSIC MUSIC MUSIC (1) (G	
10. MUSIC, MUSIC (1) (Cromwell)	Eddie Miller Rainbow
Second Group	
	Red Foley Decca
	Bill Darnell Coral
BLUES STAY AWAY FROM ME (Lois)	Owen Bradley Coral
MARTA (2) (E. B. Marks)	Tony Martin Victor
WE'LL BUILD A BUNGALOW (Algonquin)	Johnny Long King
	Interspots Decca
성부 등이 기계를 받으면 되었다. 그 사람들이 가게 하는 사람들이 되었다는 사람들이 되었다.	Andrews-Miranda Decca
WEDDING SAMBA (Duchess)	Edmundo Ros London
WAY BACK HOME (BVC)	Crosby-Waring Decca
BIRRIDI RORRIDI ROO (Disues)	Perry Como Victor Dinah Shore Columbia
GOT LOVELY BUNCH COCOANUTS (Cornell)	Freddy Martin Victor
[편집] 그 이 그리 하게 되는 가는 하셨습니다. 그리고 있는 유지를 됐	Primo Scala London Teddy Phillips London
CHARLIE MY BOY (Bourne)	Limmy Dorsey Columbia
ENIOY YOURSELF (Morris)	Guy Lombardo Decca
HALF A BEART (H. & RPCMOFA)	At morgan
WHY WAS I BORN (T. B. Harms)	Vic Damone Mercury
EYES WIDE OPEN I'M DREAMING (Crawford)	Patti Page Mercury
SITTING BY WINDOW (Snapiro-B)	Dinah Shore Columbia Billy Eckstine M.G.M
The same of the sa	Andrews-Morgan Decca E. Miller Rainbow
SHE WORE YELLOW RIBBON (Regent)	E. Mi'ler Rainbow
JOHNSON RAG (Miller)	Jack Teter London Russ Morgan Decca
	Fran Warren Victor
ENVY (Encore)	Buddu Clark Columbia

CRY OF WILD GOOSE (American)

CRAZY HE CALLS ME (Massey) SATURDAY NIGHT FISH FRY (Preview)

USIC, MUSIC, MUSIC (1) (Cromwell)		Miller	Rainbow	
	Laure	miner		
Second Group				
	Red F		Decca	
	Bill D		Coral	
			Coral	
(2) (E. B. Marks)			Victor	
BUILD A BUNGALOW (Algonquin)			King	
	Inle Spe		Victor	
수 끝이 나를 잃었다. 그 그 나는 사람들은 그 그 그 그들은 그를 모르는 것이 되었다. 그는 것이 되었다.			Decca	
NG SAMBA (Duchess)			London	,
ACK HOME (BVC)	Crosby	-Waring	Decca	
	Perry	Como	Victor	
		Shore		
OVELY BUNCH COCOANUTS (Cornell)	Freddy	Martin .		
그 그 그 그 그 그 그 그 그 그 그 그 그 그 그 그 그 그 그			London	
			London Columbia	
500 이번에는 이번에 가게 되었다. 그 사람들은 사람들이 함께 되는 생각이다.			Decca	
TO CHOCKET CONTRACTOR OF THE PROPERTY OF THE P	Al Mo		London	(3)
A HEART (H. & RPemora) AS I BORN (T. B. Harms)	Via De	anone		
VIDE OPEN I'M DREAMING (Crawford)	Patti	Page	Mercury	9
	Dinah	Shore	Columbia	
			M.G.M	
The same are a second as a			Decca	
ORE YELLOW RIBBON (Regent)		ler	Co. Co.	
ON RAG (Miller)	Jack 7		London	
			Decca	
	Fran	warren Clark	Victor Columbia	
		e Laine		
	Billie Ho		Decca	
HE CALLS ME (Massey) DAY NIGHT FISH FRY (Preview)		Jordan	Decca	
lFigures in parentheses indicate number of weeks song h			1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1	
Figures in parentneses indicate tumber of threes tong to				

presenting another

DECCA ORIGINAL CAST **SHOW ALBUM**

Selections from the **Broadway Hit**

KENNY

DELMAR

Danny Scholl Mary Hatcher Fredd Wayne and **Loring Smith**

Selections Include: Texas, Li'l Darlin' The Yodel Blues A Month of Sundays Hootin' Owl Trail The Big Movie Show In the Sky, Politics Affable, Balding Me It's Great to Be Alive

Available in both 78 RPM and Long Play

DECCA ALBUM DA-748 Four 10-inch 78 RPM Records

DL 5188

10-inch Long Play Microgroove Unbreakable Record

DA-748 Price \$3.75 (plus tax) DL-5188 Price \$2.85 (Incl. Fed. tax)

RETAIL DISK BEST SELLERS

Stores)

York-(Davega

VARIETY

Survey of retail disk best sellers, based on reports ob-tained from leading stores in 12 cities and showing com-parative sales rating for this and last week.

National Rating

Week Ending Jan. 28

This Last wk. wk. Artist, Label, Tit)

1 1	TONY MARTIN (Victor, "There's No Tomorrow"—20-3582 6 1 3 3 1 3 3 5 4 5 76
2 4	T. MARTIN-F. WARREN (Victor) "I Said My Pajamas"—20-3613 8 5 5 10 6 5 3 35
3 2	ANDREWS SIS-G. JENKINS (D) "I Can Dream"—24705
4 3	AMES BROS. (Coral) "Rag Mop"—60140
5 6	BING CROSBY (Decca) "Dear Hearts"—24833 1 2 2 28
6 14	DINAH SHORE (Columbia) 26 "Dear Hearts"—38605 1 5 1 26
7	J. STAFFORD-G. MacRAE (Cap) "Bibbidi-Boo"—57-782
9A 11	TONY MARTIN (Victor)

B. CROSBY-ANDREWS SIS. (D)
"Quicksilver"—24827 JACK TETER (London)
"Johnson Rag"—501
"Repbag"—501
"Lovely Cocoanuts"—20-3554
J. STAFFORD-G. MacRAE (Cap) 10B -57-782 10C 10 11A 11

J. STAFFORD-G. MacRAE (Cap)
"Echoes"—57-782

RED FOLEY (Decca)
"Chattanoogie Boy"—46205

DICK HAYMES (Decca)
"Old Master Painter"—24801

FRANKIE LAINE (Mercury)
"Cry of the Wild Goose"—5363

PHIL HARRIS (Victor)
"Old Master Painter"—20-3608

JIMMY DORSEY (Columbia)
"Johnson Rag"—38649
RICHARD HAYES (Mercury)
"Old Master Painter"—5342

BING CROSBY (Decca)
"Chattanoogie Boy"—24863
M. WHITING-J. WAKELY (Cap)
"Slippin' Around"—57-40224

PERRY COMO (Victor)
"Bibbidi-Boo"—20-3607

BILLIE HOLIDAY (Decca) 11C 11D 11

BILLIE HOLIDAY (Decca)
"Crazy He Calls Me"—24863 15B Crazy ne Calls Me"—24863
ANDREWS SIS-R. MORGAN (D)
"Charlie, My Boy"—24812
AMES BROS. (Coral)
"Sentimental Me"—60140 "Sentimental Me"—60140
PERRY COMO (Victor)
"Dreamer's Holiday"—20-3543.
STARLIGHTERS (Capitol)
"Rag Mop"—844

"Rag Mop"—844

P. LEE-M. TORME (Capitol)
"Old Master Painter"—791

FIVE TOP ALBUMS

SOUTH PACIFIC Broadway Cast Columbia

GENTLEMEN PREFER BLONDES **Broadway Cast** Columbia

I CAN HEAR IT ord R. Murr Columbia

KISS ME. KATE

Kansas City-(Jenkins Music Co.

eattle—(Sherman-Clay)

Francisco-(Sherman-Clay)

Hospe (

MUSIC OF RICHARD RODGERS Andre Köstelanetz Columbia

9

, Disk Best Sellers by Companies

		uscu on I	Direct Latitical		
Label	No. of Records	Points	Label	No. of Records	Points
Victor Decca	7	178	Coral Mercury		39
Capitol	5		London	ž	26 19
Columbia	2	40			

On the Upbeat New York

Sammy Kaye orchestra played to 12,174 admissions at the Paramount theatre, Toledo, Jan. 19-22, best biz in four years at the house; prior to that he drew \$4,155 into the Arena, London, Ont. . . Case against Jimmy Dorsey, for rapping a dancer on the head with his clarinet at a Richmond, Va. one-nighter, dismissed. . Al Gallico will publish the tune. "Canasta Song," by Clyde McCoy, Cliff Parman, Saxie Dowell and Jimmy Krum. . Max Schall is not head of Dennis Day music operations. Simon-House and George Simon companies are owned and operated by Simon with Schall as coast manager of Simon-House, with which Day is connected. . New Yorker hotel Terrace Room boosted Saturday and holiday eve cover from \$1.50 to \$2; midweek rate stays at \$1. . . Associated Program Service signed pact with Yankee network. Sammy Kaye orchestra played to

Chicago

Richard Hayes, who finished a week at Chase hotel, St. Louis last night (Tues.) opens at Town casino, Buffalo, Feb. 6, he then Casino, Buffalo, Feb. 6, he then George hotel, Toronto, Feb. 27 to Wilson Humber to Van Cleve, Se; George hotel, Toronto, Feb. 27 to Dayton, for three weeks Feb. 13 ng. ... Don Ragon to Texas hotel, Ft. 15 is ... Worth, March 7 for four weeks co... Lionel Hampton into Fox Theatre, Detroit, week of Feb. 24 iff ... Herble Fields at Club Silling ... Herble Fields at Club Silling ... Lionel Hampton into Fox Standiury to Play-Mor Ballroom, S; Kansas City for two weeks Feb. 3 ... Jack Davis, d.j. of WQUA, Moline, had 1,500 guests at his second annual breakfast ... Diek contino to Grand Theatre, Evansville, Feb. 16 for week ... May Miller and Anita O'Day open Connine to Grand Theatre, Evansville, Feb. 16 for week ... May Ann McCall set for Hi-Note Feb. 1 ... Al Morgan opens concert tour Feb. 19 in Dayton.

Abe Olman's 'So What?' Switch on Col. Records' Release Date Jump

Abe Olman, general manager of the Big 3 music combine, pulled a new switch on the music business last week. He refused to get excited or burn at the fact that Columbia Records had jumped the release date with the tune "God's Country," recorded by Frank Sinatra. Tune, by Haven Gillespie and Beasley Smith, writers of "That Lucky Old Sun" and "Old Master Painter," wasn't supposed to have been issued for a few

Olman's only attitude on the release of the Sinatra disk was a "what's the use?" This contrasts with the almost weekly blasts put on various major diskers by music company heads for similar reasons.

Jocks and Jukes

Continued from page 39

Girl from Little Rock" (Decca) is fair wax. 'Hoagy Carmichael's "That's A - Plenty" - "Darktown Strutter's Ball," on the other hand, is good stuff (Decca) Four Tunes turned out very likeable version of "Lonesome Road" (Victor).

Bill Harrington's "It Isn't Fair" (Coral) can help build that oldie, along with Don Cornell (Victor). Clyde McCoy has an unusually attractive item in "The Canasta Song" "Mercury). One of best sides Art Van Damme Quintet ever turned is "I Want a Girl" (Capitol).

Horace Heidt orchestra worked good pairing in "Dance of Vienna Woods". "Night and Day," on own label, along with excellent "Clarinet Polka" by Dick Contino. Capitol gagged "Wedding Samba" with Mickey Katz. Louis Jordan could have another hit in "Hungry Man". Jimmie Durante's kidding of "Bibbidi Bobbidi Boo" a good cutting (M-G-M). Three Suns fine on "Sugar Blues," a likely disk (Victor).

on "Sugar Blues," a likely disk (Victor).

Standout western, hillbilly, jazz, polka, race, etc.: Coleman Hawkins, "Skippy"-There's a Small Hotel" (Mercury) Dinah Washington, "I Only Know" (Mercury) Lonnie Glosson, "Pan American Boogie"-Trouble Ain't Nothin' But the Blues" (Decca) . Johnny Smith-Jubilaires, "Blue Ribbon Gal" (Capitol) Sons of Pioneers, "Wedding Dolls" (Victor) . Milton Estes, "Thirty Pieces of Silver" (Coral) . Owen Bradley, "Gods. Were Angry With Me" (Coral) . Frank Wojnarowski Orch, "O Katharina" (Dana) . Roy Brown, "Butcher Pete" (DeLuxe) . Smiley Turner, Lonely Boy Blues" (Mercury).



Currently COPA CITY MIAMI BEACH, FLA.

RANK WALKER the Showman's triend WELCOMES YOU TO THE ALEXANDRIA HOTEL

5th at Spring St. LOS ANGELES

War or peace, we always found accommodations for our friends in show business. And now —as always — you'll receive traditional. Frank Walker service... plus a special-theatrical rate!



A message to everyone in any way connected with the record business, from the President of the Radio Corporation of America . . . the world's original disc-record makers, and the only company making both records and phonographs

Facts About Records



45 rpm



331/3 rpm



T's time someone cleared up the confusion in the record business by laying all the facts on the table. Why are there now three different record speeds being sold? And where do we go from here?

Fact 1 Fifty years ago, the Victor Talking Machine Company experimented with the first disc records. They used spring-driven motors which just happened to have a speed of 78 revolutions per minute. So it will be seen that the original 78-rpm speed was the result of circumstance, not research.

The perfecting of the disc-type record was the big sensation then. Nobody questioned whether 78 revolutions per minute was the best speed. It was simply accepted as the international standard speed.

Fact 2 Victor was the first to put the world's great artists and great music on records. For many years Victor was the only company doing this. Today it is still true that far more big names record for RCA Victor than for anyone else, RCA Victor's catalog is the most extensive in the world.

RCA Victor intends to utilize their full resources to maintain this leadership.

Fact 3 RCA Victor was the first to make long-playing records. Our long-playing experiments began in 1916. In 1931 RCA Victor put "33½" long-playing records on the market. They were "shellac" records—today's high-tone-quality. Vinylite was not then available. We discontinued them because we were not satisfied that they answered the demand for a better record.

Fact 4 Before World War II, RCA Victor developed microgroove records. This idea makes possible both "45's" and long-play records. Why, then, did we not use the microgroove idea to make long-play records? Because we believed that the microgroove, with new materials and a new kind of record-player, should be the basis for an entirely new system of recorded music—superior to any other system!

Fact 5 RCA Victor engineers proved, by

careful testing, that 45 rpm was the most efficient speed for microgroove records playing up to 5 minutes. We decided on a 5-minute record because it would handle over 90% of the musical selections people buy.

We wanted non-breakable records, small enough to store easily.

We wanted a foolproof, low-cost record changer. We wanted records and changer designed together, to work together. The "45" system was the answer.

Fact 6 Toscanini, Koussevitzky, Rubinstein, Heifetz, Horowitz, and many other great music authorities listened to "45" and pronounced it the finest of all recorded music.

Fact 7 RCA Victor's "45's" give far better reproduction than any "78's"... we have met no person competent to judge who disagrees!

Fact 8 RCA Victor's "45" system was developed 10 years ago. The war delayed its introduction.

Fact 9 More than 90% of all selections bought can be recorded completely on single records. Therefore, they should be recorded on single, separate records—so that people can make up their own programs, and not have it done for them. "45" gives this freedom.

Fact 10 Less than 10% of the music America buys is long enough to warrant long-play recordings. (And note that, when such music is recorded on "78" or "45," the "breaks" occur where the composer himself intended a pause.)

Fact 11 "45's" and "331/3's" complement each other. "45's" are for all music. "331/3's" are for the less-than-10% of music that may be preferred on long-play records.

Fact 12 Music lovers who now own "331/3" turntables have asked RCA Victor to make long-play records . . . drawing on our catalog of great artists and great music, So we will soon produce improved long-playing records. RCA Victor will not release any "331/3" records that are not up to our high standard of fidelity, clarity, and freedom from distortion and from surface noise.

In Brief...

As the leader in the field of recording, we believe it is RCA Victor's responsibility to make better products for everyone's greater satisfaction. That is why we introduced the RCA Victor "45" system. "45" is clearly a great advance in recorded music. Eventually, it will almost completely replace the 50-year-old 78-rpm system. That is inevitable.

America has accepted "45" with high enthusiasm—proving far better than words the superiority of "45" over the old system. RCA Victor's plants, and the plants of competitors, are taxed to capacity producing "45's." Already 10 other record companies are making or have announced they will make "45's" early in 1950.

RCA Victor will continue to make 78-rpm records as long as there is a reasonable demand for them. But as sales of "45's" grow, the sales of 78-rpm records are bound to decline until they are replaced almost entirely by "45's."

Selections on RCA Victor "331/3" records will ALL be on "45's," too, for those who don't want to buy a long-playing attachment.

Our plants are working around the clock to fill orders for "45's." Because of this, releases of RCA Victor "33½" long-playing records will be slower than we or you would like. Be assured we are doing our utmost to bring you long-playing records by as many RCA Victor world-famous artists as possible, as quickly as possible.

FREE BOOKLET FOR YOUR CUSTOMERS

The message above has been expanded into a booklet, directed to record and phonograph buyers. You can help sales by ridding your customers' minds of any confusion. Give a copy to everyone who comes in, Order "Facts About Records" from your distributor.

RCA VICTOR DIVISION RADIO CORPORATION OF AMERICA

Songs With Largest Radio Audience

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of Jan. 20-26, 1950

	Cartos week of ball ho ho, 2000	
	A Dream Is Wish Your Heart Makes-1"Cinderella"	Disney
	A Dreamer's Holiday	Shapiro B
ď	A Dreamer's Holiday All the Bees Are Buzzin' 'Round My Honey	Santly-Joy
4	Bibbidi Bobbidi Boot"Cinderella"	Disney
ď	Big Movie Show In the Sky-*"Texas, Li'l Darlin"	Chappell
	Bye Bye Baby-*"Gentlemen Prefer Blondes"	J. J. Robbins
٠,,	Charlie My Boy	Bourne
-	Charlie My Boy Chattanoogie Shoe Shine Boy	Acuff & Rose
:	Copper Canyon— "Copper Canyon"	Famous
	Dear Hearts and Gentle People	Morris
٠.	Copper Canyon—i"Copper Canyon" Dear Hearts and Gentle People Don't Cry, Joe	Harms
	Don't Do Something to Someone Lise	risher
	Echoes	Laurel
	Echoes Happy Times—†"The Inspector General"	Harms
Ċ	I Can Dream Can't I	Chappell
	I Can Dream Can't I I Must Have Done Something Wonderful	Simon House
	I Said My Pajamas	Leeds
2	I Said My Pajamas I Wanna Go Home	Paxton
	I've Got Lovely Bunch of Cocoanuts	Cornell
	Johnson Rag	Miller
	Marta	Marks
	Old Master Painter	Robbins
	River Seine	Remick
	Old Master Painter River Seine Scarlet Ribbons	Mills
	She Wore Yellow Ribbon—†"Wore Yellow Ribbon"	Regent
	Sitting Ry the Window	Shanira R
	Slipping Around	Peer
	Sorry	Spitzer
	That Lucky Old Sun	Robbins
. :	There's No Tomorrow Too-Whit Too-Whoo	Paxton
1	Too-Whit Too-Whoo	Gallico
9.	You're Always There	BVC

The remaining 20 songs of the week (more in case of ties), based on the copyright Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

A Thousand Violins-+"The Great Lover"	Paramount
Careless Kisses Crocodile Tears Daddy's Little Girl Enjoy Yourself	Hill & Range
Crocodile Tears	Johnstone-M
Daddy's Little Girl	Beacon
Enjoy Yourself	Morris
Envy	Encore
Festival of Roses	
Hometown Band	
Hush Little Darlin'	Michael
I Gotta Have My Baby Back	Peer
Leave It to Love	BMI
My Love Loves Me "The Heiress"	Famous
Stay Well—*Lost In the Stars"	Chappell
Toot Toot Tootsie Goodbye-f"Jolson Sings Again"	
'Way Back Home	BVC
Wedding Samba	Duchess
Where Are You Blue Eyes	Knick'b'ck'r
Why Remind Me	Barton
You Missed the Boat	Advanced
You're Wonderful	Famous

† Filmusical. * Legit musical.

FAIRY TALES

recorded and featured by OWEN BRADLEY & QUINTET SALLY & MARVIN CLARK ELLA: FITZGERALD & MILLS BROS. Docca
FONTANE SISTERS
RCA Victor
RED KIRK & JUDY PERKINS RUSTY WELLINGTON P. WESTON-JUD CONLON SINGERS
Capital CECIL BAILEY

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(Week ending Jan. 21)

London, Jan. 24.

Hopscotch Polka ... Leeds
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Forever and Ever ... F.D. & H.
I'll String Along ... Feldman
Garden of Weeds ... Box & Cox
Dear Hearts ... Morris
Confidentially ... New World
Jealous Heart ... New World
Mule Train ... Chappell
Our Love Story ... Carolin
Why Is It ... Cinephonic

Second 12

Second 12 Second 12

Bunch of Coconuts Box & Cox
I Don't See Me Connelly
Leicester Square Rag Norris
Is It Too Late Yale
Wedding Samba Leeds
Down in the Glen Wright
Mon Tues Wed. Dash
Shawl Galway Grey Connelly
Scottish Samba Sun
Buy Killarney Maurice
Kiss in Your Eyes Bosworth
Last Mile Home Leeds

NBOA Seeks Info On Proportion of ASCAP, **BMI Tunes Now Used**

Chicago, Jan. 31.

Ballroom Operators National Assn. is sending out a questionnaire to all dance bands playing ballrooms to determine proportion of libraries licensed by American Society of Composers, Authors and Publishers and Broadcast Music,

Decision to send out question-naires was made last week at meet-ing held here to iron out licensing

problem, discuss social security and other problems.

Plans formulated at meeting in-clude negotiations with licensers to work out proportion from each.

Guild Charges Lockout By Young People's Records

Radio Guild (CIO), which for three years had a contract with Young People's Records, charged Monday (30) that the company "has locked out its employees."

locked out its employees."
According to the union, Abraham L. Pomerantz, majority stockholders, summoned all employees to a meeting on Friday (27) and gave immediate notice of dismissal to all but a few. Pomerantz said that a new corporation had been formed to take over liquidation of Young People's Record club and that the new company had no obligation to assume the union agreement.

ment.

Sylvia Sheridan, RG rep, said the move was an "attempt to break the union contract in order to cut costs. The so-called 'new company' is nothing but a front established solely for union-busting purposes."

Best British Sheet Sellers Bands at Hotel B.O.

ì	Danus at Hotel	L		
	Band Hotel	Weeks Played		Total Covers On Date
ı	Emil Coleman* Waldorf (400; \$2)	6	2,650	14,000
	Guy Lombardo Roosevelt (450; \$1.50-\$2)		2,525	49,350
į	Frankie Carle Statler (450; \$1.50-\$2)	. 5	1,650	8,975
	Johnny Long* New Yorker (400; \$1-\$1,50).	2	1,350	3,350

* New Yorker has Patti Page, acts. Waldorf, Dinah Shore.

Chicago

Bill Bennett (Swiss Chalet, Bismarck, 250; \$2 min.-\$1 cover). Day, dreamers still drawing nicely with 2,300 covers.

Dick LaSalle (Mayfair Room, Blackstone, 350; \$3.50 min.-\$1 cover). Beatrice Kay picked up biz this week to fair 1,500 tabs.

Frankie Masters (Boulevard Room, Stevens, 720; \$3.50 min.-\$1 cover). Final week of ice show zoomed biz to lusty 4,650 patrons.

George Olsen (Marine Room, Edgewater, 700; \$1.20). Warm weather helped far North room, building to 2,000 covers.

Eddie O'Neal (Empire Room, Palmer House, 500; \$2.50 min.-\$1 cover). Billy DeWolfe still packing 'em with 4,675 diners.

Bill Snyder (College Inn, Sherman, 500; \$3.50 min.). Conventioneers continue to flow; fine 2,800 customers.

Los Angeles

Carmen Cavallaro (Ambassador, 900; \$1.50). With the Modernaires. Third week, 2,875 covers.

Chick Floyd (Biltmore, 900; \$1.50). Seventh week, 2,130 covers.

Phil Ohman (Beverly Hills, 300; \$4 min.). Slow 680 covers.

Location Jobs, Not in Hotels

(Chicago)

Cee Davidson (Chez Paree, 500; \$3.50 min. \$1 cover). Frances Langford opening (27) brought total to sturdy 4,500 covers.

Eddie Howard (Blackhawk, 500; \$2.50 min. \$0c cover). Howard revue, "That a' Way," still wowing 'em with solid 2,800 customers.

Dick Jurgens (Aragon; \$1-\$1.15 adm.). Playing to tidy 8,000 terpers.

Lawrence Welk (Trianon; \$1-\$1.15 adm.). Local favorite holding up strongly with solid 10,000 dancers.

(Los Angeles)
Harry Owens-Ted Weems (Aragon, Santa Monica). Okay 5,600 ad-

Freddy Martin (Palladium B., Hollywood). Fifth week, still big 14,100 admissions.

RCA-Sacks

Continued from page 37 =

Columbia Records, for the wooing away of Jack Benny, Amos 'n' Andy, et al., months back,
Perhaps the one thing the music industry refused to believe was that Sacks would have anything to do with RCA-Victor artists and reportairs now presided over by do with RCA-victor artists and repertoire, now presided over by Joe Csida. This was emphasized in RCA's press release on Sacks' move but was looked upon as so many words. As a matter of fact, Sacks

but was looked upon as so many words. As a matter of fact, Sacks will headquarter in the parent RCA offices, not RCA-Victor's. His only concern with artists will be to find new ones to develop or lure established ones to either of the radio, television or recording divisions of NBC and RCA.

In resigning as Columbia v.p. and member of the board of directors, to move to RCA, Sacks had the full blessing of the Levy brothers, Ike and Leon, with whom Sacks has been very close, and Bill Paley. It's said the deal offered by RCA called for almost double his Columbia salary. That would mean that the RCA contract he

ડ

TOTAL

101

74

signed calls for between \$60,000 and \$75,000 annually.

and \$75,000 annually.

Job into which Sacks is moving is tailor-made for him. He's been known for years as the music-industry's ace gladhander, ever-ready with a helping hand. He was at Victor Monday (30), incidentally, although the official starting dale was to be today (Wed.).

Col. Staff Caught Short Sacks' leaving Columbia at this

Col. Staff Caught Short
Sacks' leaving Columbia at this
particular time leaves that company's artists and repertoire division rather shorthanded. Goddard
Leiberson is head of the overall
a. & r. picture, of course, Sacks
having run the pop division under
him, but the latter's shift to Victor, plus Winterhalter's prior move,
leaves Columbia short. As of now,
there's only Leiberson and Joe
Higgins in New York and Ben Selvin in the west.

THE SONG FOR VALENTINE'S DAY

YOU'RE A **SWEETHEART**

Music by . . . JIMMY McHUGH ROBBINS



It's Music By

JESSE GREER

Program Today Yesterday's "Climbing Up the

Ladder of Love"

(From Earl Carroll's "Vanities") (Robbins Music)

RETAIL SHEET BEST SELLERS

VARIETY

Angel Sues on Loan

Detroit, Jan. 31.

Michigan Opera Co., non-profit sponsor of amateur operatic productions, was named last week in a \$3,000 suit seeking to recover a loan made for a 1946 production by Sam DiBello's suit in Circuit Court charges that only \$200 of the loan was repaid.

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating

15A

was repaid.

Week Ending

"I Can Dream, Can't I" (Chappell)
"Bibbidi-Bobbidi-Boo". (Disney)...

"Chattanoogie Boy" (Acuff-Rose)

Jan. 28

This Last Title and Publisher

wk.

"Old Master Painter" (Robbins "Dreamer's Holiday" (Shapiro-B)

"Johnson Rag" (Miller)

15B 12 "Daddy's Little Girl" (Beacon).....

'Dear Hearts, People" (Morris)

Cos

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S

2

"Bunch of Cocoanuts" (Cornell)
"There's No Tomorrow" (Paxton). "Don't Cry, Joe" (Harms, Inc.)...
"Slippin' Around" (Peer-Inter)... "I Said Pajamas" (Leeds)..... "Rag Mop" (Hill-Range). "Blues, Stay Away" (Lois)
"Echoes" (Valando) 10

35 27 20

15 13

Cal. Giveaways for Cocktail Bars Nixed by State Officials

Hollywood, Jan. 31,
Rodney Pantages and Harry
Snodgrass, Maestro Music toppers,
and Harry Fields, Wilshire Music
head, have had their scheme for a
nightly giveaway of \$500 in bars
and saloons squelched by the
State Board of Equalization.
Plan, dreamed up by Pantages
and Fields, was to hypo biz of the
microphone jukeboxes, which both
parties admitted is off 50%. Fields
and Snodgrass said that television
is the cause of the drop.
Giveaway had already been
cleared of any lottery implications
and was set to go until the Board
of Equalization pointed out an article in the liquor control code
which states that nothing can be
given away in saloons intending
to bring people into a bar, to stay
in a bar or to buy liquor.
Snodgrass related that bars with
TV sets have practically killed
canned music and further stated
that video is now cutting into the
saloon take in that elbow benders
are doing too much watchin' and
too little drinkin'. Situation has
become so deadly that 11 bars locally have already taken out their
TV sets, according to Snodgrass
and Fields. The other side of the
ledger shows that even attendance
has fallen off in the pubs since TV
started to grow locally. No solution has been found to counteract
this to date.

Maestro Music has 69 microphone installations here, while
Wilshire has 58. Up until a few
weeks ago almost every music installation was meeting TV opposition. Snodgrass pointed out that
San Diego bars have practically
banned together against installing
television after learning of results
in the L.A. area.

St. Cyr's Havana Date

St. Cyr's Havana Date
Lili St. Cyr is slated to give the
Casino Nacional, Havana, a change
of entertainment pace. Stripteuse
Is set to appear there March 2,
following a run at the Colonial
Inn, Hallendale, Fla.
Miss St. Cyr, sometime ago
broke her sister, Dotty Orlando,
into the peeling profession. Latter
is slated for the Samoa, N. Y., Feb.
20. Both are being booked by Miles
Ingalls.

Steve Keegan has been added to the Music Corp. of America the-atre dept. He's a former press-

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NEW YORK 19

Latin Quarter Show Set To Double at N.Y. Strand

The N. Y. Latin Quarter show has been pacted to double into the Strand theatre, N. Y., starting Feb. 22. Production numbers and majority of the principals will be used, including the LQ line, Spanish dance group, Ernestine Mercer, Francis & Grey and the Ben Yost singers. Charlivels and Lenny Kent, currently in the cafe show, will not play the theatre dates. Deal was made last week shortly after return of Lou Walters from a Caribbean cruise. Charles Yates of Associated Booking Corp, agented deal.

A Latin Quarter show doubled into the Roxy theatre, N. Y., two years ago.

Milton Berle Show Raises 20G For Charity in Richmond

Richmond, Va., Jan. 31.

Milton Berle played to a \$20,000 house when he brought a variety show to the Mosque on Thursday (26) under the auspices of Richmand Hadassah.

Majority of seats were command.

mand Hadassah.

Majority of seats were occupied by contributors to Hadassah's fund-raising drive, tickets being handed out in pairs to those who contributed from \$15 to \$100 to the charity fund. Box-office sale, with a range of \$1.25 to \$4.90, was not opened to the public until after solicitation of "benefit tickets." Around 1,500 seats in the 4,687-seat house were empty.

Included in the Berle lineup were Sid Stone, Jane and Adam Digitano, Leonard Sues, Jessie, James and Clark and Clifford.

Philly Cafe Operator

Philadelphia, Jan. 31.
Theodore Weintraub, a member of the corporation which owns the Del Rio Cafe, North Philly nitery, was held in bail for the grand jury on charges of violating the State Liquor Control Act by selling intoxicating beverages to minors.
The committing magistrate ruled, over the protests of Weintraub's attorney's, that the operator of any club or taproom which sold liquor to teenagers, was responsible even if he himself did not make the sale.

sale.
Weintraub was arrested in a raid by the Crime Prevention Division early Friday (27) morning, in which the raiders nabbed 33 patrons, 30 of whom were boys and girls under 21. Warrants are being obtained for the waitresses and bartenders who served drinks to the juve patrons.

Julie Wilson into the Maisonette of the St. Regis hotel, N. Y., Feb. 14.

New Miami Nitery

Miami, Jan. 31.

The Golden Shore Supper Club is slated to open tomorrow night (1) on the site of the old Brook Club, Miami Beach, Joan Merrill will be its first headliner.

Femme Nitery Dancer

Buffalo, Jan. 31.
Phyllis Panfil, nitery dancer, known professionally as Pat Penner, was attacked and robbed while

ner, was attacked and robbed while she was driving to her home early Saturday morning following appearances at the Casa Nova here.

Arrested later, Norman Holland, 23, was charged with having pursued her in another automobile, forcing her car to the curb in suburban Buffalo and then robbing her of her purse, traveling bag and earrings. Holland is thought to have followed her from the Club.

Legiters Tighten On Cafe Doubling

Doubling of talent between legit musicals and cafes is becoming a difficult proposition. First nix on such bicycling in recent weeks came two weeks ago when Allan Gilbert was forbidden by "South Pacific" management to double into the Penthouse, N. Y. Last week Danny Scholl's bid to work the Shelburne Lounge after his assignment in "Texas, Li'l Darlin'" was also turned down.

Animus against doubling started when Bill Tabbert, who had been doubling from "South Pacific" to the Penthouse, strained his pipes to the extent that he had to be operated upon. Cafe immediately signed Gilbert, Tabbert's understudy, who was rushed into the spot, but SP management didn't want a repetition of the Tabbert casualty.

Although in a somewhat different category, the Latin Quarter, N. Y. took out "There's Nothing

ent category, the Latin Quarter, N. Y., took out "There's Nothing Like a Dame" from "South Pacific" out of the nitery show. Lou Wal-ters, cafe's operator, declared that the number was removed to fore-stall any complaints by the musi-cal's management.

care Sid Stone, Jane and Adam gitano, Leonard Sues, Jessie, mes and Cornell, Marian Stevens d Clark and Clifford.

Hilly Cafe Operator

Held on Minor Sales Rap

Philadelphia, Jan. 31.

Cafe P.A.s Organize

N. Y. cafe pressagents last week organized the Press Agents Club for the purpose of establishing fair business practices. Frank Law will chairman the first three meetings after which elections will be held.

Group will maintain quarters in the Warwick hotel.

Nitery Dancer Robbed in Buffalo Proser Leases Site for New Bistro. But Still Retains 35% of N.Y. Copa

Fischer's Suit vs. Chevalier **Settled Out of Court**

A \$250,000 damage suit filed in N. Y. federal court by Clifford C. Fischer against Maurice Chevalier was settled shortly before the action was due to go to trial before Judge James McNally. Terms of the settlement were undisclosed.

the settlement were undisclosed.
Fischer's action was based upon the claim that the comedian breached a 1945 manager's contract whereby he was to star in a variety show to be presented the following year. Deal called for Fischer to get 30% of the gross. Fischer asserted the comic violated the pact by going to work for Arthur Lesser.

Orph, L.A., Hypoes **Budget With Spitalny**, Contino Bookings

Los Angeles, Jap. 31.

Heaviest coin paid out by the Orpheum here since it resumed its vaude policy last autumn will go to the Phil Spitalny all-girl orch for the week of May 3. Layout will get \$10;000 for the stand, plus a split of all gross over \$30,000.

Another dishing out of solid money, \$8,500, was required by the Orpheum to book the Dick Contino unit of eight acts and traveling orch combo for the week of March 8. House has succeeded in keeping the weekly budget around \$4,000, occasionally, but rarely, going to \$6,000. Reason for upping the expense is due to the difficulty Orpheum faces in getting enough good talent to fill out its eight-act lineups of standard acts. Both Spitalny and Contino units, however, will permit house to dispense with its pit band for those respective weeks.

Monte Proser is planning to branch out with another eastside N. Y. cafe. He has leased the building which housed the defunct Cafe Society Uptown and latterly Le Directoire, and will open an intimate spot with a musical comedy and ballet motif. The first show will be staged by Jerome Robbins, with songs and sketches by Oliver Smith and John Latouche.

Building was nurchased last week

Smith and John Latouche.

Building was purchased last week by realtor Irving Maidman for a reported \$140,000. Maidman was once a nitery owner (the old Little Club) when Proser was doing his press-agentry. Building was immediately leased to Proser. Nat Harris, one-time general manager of the Latin Quarter and operator of the Harem, N. Y., will be general manager of the new club. Name hasn't yet been selected.

Proser declared he plans to one-

Name hasn't yet been selected.

Proser declared he plans to operate the club on a salary structure similar to that instituted in the early days of the Copa, when an act rarely got over \$300. He plans to use "fresh, new faces."

Proser has been eyeing this spot for a long time, and a little more than a year ago attempted to negotiate for the cafe, but no deal could be made.

than a year ago attempted to negotiate for the cafe, but no deal could be made.

Despite Proser's plan to open the new cafe, he's still connected with the Copacabana, being listed as president with a 35% interest in the spot. Because of disagreement with other stockholders in the Copa, he's been disassociated with the copa, he's been disassociated with the copa that operation, and name was recently taken off the marquee and program. Proser is currently negotiating with Copa's management for an accounting of profits, and issue may go to court.

The opening of the spot will depend on Proser's schedule. Following Thursday's Broadway preem of the drama he's produced with Joseph Kipness, "All You Need Is One Good Break," Proser is slated to produce a film, "Shadow of the Hero," which will have a United Artists release. Proser is also slated to produce the forthcoming tele show for Packard.

Maidman, who negotiated Proser's leases when he operated the old Beachcomber on Broadway and the Copa realty deal, is believed to be backing Proser's new cafe venture.

Jay Walkers open at the Radio City Music Hall, N. Y., March 2 or 9.

Have You Seen Them?

They're **GREAT!!**

The "Eh-Eh-Oh" Comedian



CHARLENE RUSSELL

CBS Television — Copa City, Miami Beach

And Now CHICAGO THEATRE

Management: WILLIAM MORRIS AGENCY

... A blaze of excitement!" The SING LEE SINGS

At the Orpheum

It's been a long time since the Orpheum has presented as thrilling a balanced act as this one. Two males and a femme come on with a flourish, twirling atreamers and move rapidly into balance and tumbling stunts. For one thriller, there's a dive through three hoops of knives. For another, femme member of the troupe does a smart back bend from a table balanced on three glasses, atop another table. A real chiller is the handstands performed atop a swaying tower of seven chairs, balanced on bottles. Horizontal bar work and lifts are other features of the firstrate turn.

Talented and alone worth the trip to the Orpheum."

—L.A. Daily News.

One of the most surprising acrobatic trios in the business. It's a gem of the business. It's a ge

talented and alone worth

Balmy Weather North, South Hits

coast has been the worst in years.
Paucity of the snowflakes has caused the lowest attendance at spots such as Lake Placid, various sections of New Hampshire, Vermont and Maine and the Laurentian Mountains, Canada. There's considerable difficulty at Lake Placid, where Federation Internationale de Ski championships slated to start Monday (30), had to be postponed.

The greatest blow because of the

postponed.

The greatest blow because of the prevalence of mild weather comes from Florida, where the Miami and Miami Beach cafes are reported in their deepest difficulties in years. It's felt that a deep snowfall and/or a coldspell would urge more of the better-grade spenders down to Miami.

Potent name talent has failed to pay off this season. Danny Kaye,

JUDY CANOVA

COMEDIENNE

PERSONAL

APPEARANCES

WM. H. KING

2025 N. Argyle Ave.

Hollywood 28, Calif.

Weather North, South Hits

Hot 'n' Cold Running Resorts
of snow in the northons of the country is ont operators as far fied cinner business, but the supper shows are comparatively light. Since Kaye is getting \$25,000, spot must do capacity at both shows if there's any profit to be shown. With Kaye at the Beachcomber, a majority of the cafe trade has been filtering in that direction, although Frankie Laurening, Canada. There's alter and the Laurening, Canada. There's difficulty at Lake Placid, various, in champlonships slated in the worth of the care and the Laurening, Canada. There's difficulty at Lake Pelacid, various, in champlonships slated in cafes are reported est difficulties in years, at a deep snowfall coldspell would urge better-grade spenders and he cafes are reported est difficulties in years, at a deep snowfall coldspell would urge better-grade spenders and he cafes are reported by the stable of the cafe and the cafes are reported by Remigio Paone, manager of the season. Danny Kaye, etc. D The lack of snow in the northcastern sections of the country is
causing resort operators as far
north as the Laurentians in Can
ada and as far south as Florida
to read up on ramifications of 77B.
Business at both ends of the eastcoast has been the worst in years.
Paucity of the snowflakes has
caused the lowest attendance at
spots such as Lake Placid, various
sections of New Hampshire, Vermont and Maine and the Lauren
The Beachcomber, is drawing terrific dinner business, but the supper shows are comparatively light.
Since Kaye is getting \$25,000, spot
must do capacity at both shows in
there's any profit to be shown.
With Kaye at the Beachcomber, a
majority of the cafe trade has been
filtering in that direction, although
Frankie Laine had a strong opening at Copa City last week. However, general tenor of the cafe
business in that sector is extremely
infirm.

Operators think that the weather

Paris, Jan. 24.

Improvement of showbiz in Italy has caused French agents Tavel & Marouani, who rep the William Morris agency here, to open a subsid in Italy. Firm will be headed by Remigio Paone, manager of the Teatro Nuovo, Milan, who also owns four more houses. It will be run by Huberto Schichtholtz, currently repping John Ringling North in Italy.

Tavel & Management of Schichtholtz, Currently repping John Ringling North In Italy.

Tavel & Maroupani are practically the only agents here to handle American acts. Music Corp. of America, repped here by Dave Stein, has applied for a license to open a local subsid, but hasn't received it yet.

Form Mex Nitery Union

Mexico City, Jan. 24.

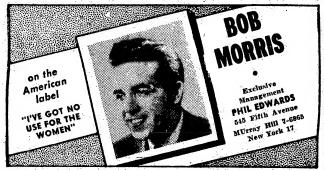
Mexico City, Jan. 24.

Now that night life here and in the other big towns of Mexico is a proven fact by the success of numerous niteries and cabarets, Mexican performers are readying a national union of their own. At present nitery-cabaret talent belong to the legit, pix or radio unions.

Union will grant special temporary membership to U. S. and other foreign talent desiring to play Mexico.

'Emperor Jones' in Rome

Rome, Jan. 24. Louis Gruenberg has signed with the Teatro dell' Opera to produce his opera, "Emperor Jones," at the Opera House in Rome. Date and cast not yet set.



Saranac Lake

Romm Dickers For GAC Release

Leonard Romm, head of the General Artists Corp. theatre dept., last week sent a letter of resignation to Thomas G. Rock-well, GAC head.

Discussions are currently under Discussions are currently underway between Romm and Rockwell, and there's some chance that Romm may remain. He's been with GAC for about three years, and prior to that had been with William Morris office. Before his Morris tenure, Romm was with the GAC theatre sector when his brother, Harry Romm, headed the department.

Romm's plans following his possible exit from GAC haven't been disclosed.

Geo. Evans, Sinatra Flack, Dies of Heart Attack at 48

George B. Evans, press agent best known for his handling of Frank Sinatra during latter's rise in the early '40's, died of a heart attack at his home in N. Y. last Thursday (26). It was he who devised the idea of planting swooning femme teen-agers in Sinatra's audiences, starting a sort of a fad that helped Sinatra build into the hottest singing name since Bing Crosby.

Evans was 48, and head of one of the largest p.a. organizations in the business. His staff directed the promotion and press relations of a host of name clients, including the Copacabana, New York nitery

Services for Evans were held in New York Friday (28) at Park West Chapel. He is survived by wife, two sons and a brother.

Midwest Vaude Dates

Chicago, Jan. 31.

Chicago theatre has rebooke Jack Carson package with Janls Paire, Robert Alda, Tommy Wells and Diane Garrett for two weeks Feb. 3. Jayne & Adam Digatano reb. 3. Jayne & Adam Digatano pacted for Jimmy Durante revue at Chez Paree, Feb. 11. Professor Backwards at Olympia, Miami Beach, Feb. 22. Dolly Kay into Pastime Club, Des Moines, March 17. Harmonicats and Ken Griffen reckend at the Miller Miller 17. Harmonicats and Ken Griffin weekend at the Miller, Miller, Ind., Feb. 18 and 19. Babe's Supper Club. Des Moines, goes into semi-name policy with Lenny Colver and Betty Sawyer, Feb. 8. Jerry Merchant starts a southern swing opening at the Washington-Youree hotel, Shreveport, Jan. 30, for two weeks. Ross Wyse, Jr, on bill with Jerry Lester at the Chez Paree, Miami Beach, Feb. 1. Stradford theatre dropped Fridays from weekend vaude schedule. Ornheum Kansas City, is drop-

days from weekend vaude schedule
Orpheum, Kansas City, is dropping vaude policy until after Easter due to legit bookings in the house until then. Paul Gray opens at the Beverly Country Club, Feb. 16.

Judy Manners taps into the Para-Dice, Peoria, Ill., Feb. 4 for two weeks while across the way at the Faust Club, Fifi Dorsay is the headliner. Maria Neglia up north of the Radisson Hotel, Minneapolis, Feb. 13 for two weeks. Vine Garden is sticking with borscht circuit headliners, bringing in Adalaine Niece, March 3 and following with Myron Cohen, April 21.

Fuld Pacts 12-Week **European Vaude Tour**

London, Jan. 22.
Leo Fuld planes to New York
Jan. 23 for short visit to his family, taking with him contract to
play Moss Empires and Stoll circutt under aegis of Bernard Delfont, which will bring him in \$2,100
per week.

cuit under aegis of Bernard Deifont, which will bring him in \$2,100 per week.

Delfont originally brought Fuld over to England in 1948 when he was presenting vaudeville at the London Casino, for four weeks at \$210 per week and, after playing the four weeks, Delfont dropped him in favor of name shows.

With recordings and radio work, Fuld has become a big enough proposition for Delfont to star him in a road show.

Fuld opens for Delfont at Finsbury Park Empire March 13, with 12 weeks' tour to follow.

Richard Afton, BBC's TV producer has also lined up a TV series for Fuld on his return from America, in which he will feature "Songs of the World" Charles L. Tucker, Fuld's personal representative, negotiated the

AGVA. AFM NEAR TRUCE IN JURISDICTION HASSLE

Agreement between the American Federation of Musicians and the American Guild of Variety Artists is expected to be finalized within a few days. Terms of the agreement haven't been divulged as yet, but it's known that the areas of jurisdiction of each union have been defined.

It's believed that the new pact will have a clause forbidding AFM members from playing for any act that does not hold a card in either union. Such a clause would eliminate amateur shows from both circuit and indie houses.

Committees representing both unions met recently in an effort to resolve the difficulties on jurisdiction of acts which play musical instruments as part of their turn. AFM executive board has been mulling the problem since and it's believed that all the terms have been arrived at. A mutual exchange of letters is expected shortly.

Modernaires Into Chi

Hollywood, Jan. 31.

Modernaires open at the Chicago theatre, March 3, for two weeks. Before leaving here they tape their bi-weekly "Club 15" show with Dick Haymes and Evelyn Knight. After the Chicago theatre engagement they swing west again for two weeks at the Last Frontier, Las Vegas, starting April 7.

Modernaires A SINGING ACT PAR EXCELLENCE. . Variety

> NOW APPEARING

Ambassador Cocoanut Grove Los Angeles

"Don't miss the Modernraires at the Coconnut
Grove. Their new material combined with
their usual Showmanship should make these
four boys and a girl the
country's top singing
group in '50."
ERSKINE JOHNSON
L. A. Dally News

L. A. Daily News



JUST CLOSED AT LEPUS CLUB

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DICK DRAKE
DINK FREEMAN
AL GORDON
WILBUR HALL AND RENEE

FLORENCE HINLOWE
JACQUELINE HURLEY
ELISA JAYNE
JESSE, JAMES AND CORNELL
THE JUBILAIRES
BOBBY JULE
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JOHNNY LANDER
VIOLA LAYNE
MAGE AND KARR
MAIDIE AND RAY
MAX AND GANG
MAXELLOS

MAYO BROS.
NIRSKA
JACK POWELL
RAYE MOTTE AND PEDRO
RUBY RING
WHITEY ROBERTS
PAT ROONEY, JR.
HARRY SAVOY
HANK SIEMON
MENASHA SKULNIK
THE VALENTINES
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Night Club Reviews

Chez Parec, Chi

Chicago, Jan. 27.

VAUDEVILLE

Frances Langford, Larry Storch, Beatrice Kraft dancers (3) LeRoy Bros. (2), Al Wallis, Chez LeRoy Adorables (12). Cee Davidson Orch; minimum \$3.50, cover 55c.

While this is a quickle booking, surprisingly enough, it stacks up as one of the beater shows that the Chez patrons have seen in several

months.

Frances Langford, in a striking velvet and pink creation, opens with "Great Day" and to her closer she has the audience in a receptive mood. She sings not the pops but the standards of a few years back. Star veers away from the heavily orchestrated tunes and sells straight renditions of "September Song," which gets a nice hand, "Just One of Those Things," and "Night and Day" for strong applause.

plause.

Larry Storch may seem lost without his Cary Grant and Winston Churchill impreshes, but the dropping of these has made him pick up some stronger and better pieces of business. His takeoff on the Beatrice Kraft dancers, who he follows, is hokey and a strong opener. After a few dialect yarns, he does an imitation of Gary Cooper. His aping of Ronald Colman vs. Humphrey Bogart in Academy. Award bit from "Double Life" is a



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little flat, but his derbied English sports announcer at a boxing match registers sharply. His impersona-tion of one of the crop of recent French singers is a trifle long, but his tango number with an imagi-nary partner gets yocks. Donning a bonnet, he gets laughs on impres-sion of female barfly.

sion of female barfly.

Beatrice Kraft dancers, sparked by their leader, sock over a group of three Indian dances, a la Jack Cole, with femme doing a beautiful job on the lifted eyebrow and twisted neck routines. Males are adept in whirls and spins. LeRoy Bros. have new numbers for their marionets, teeing off with a Hawaiian hula dancer, and a jitterbug pair, who win applause. Final marionet of Gene Krupa whangs away at the drums for a hefty finish.

Dorothy Dorben has produced

Dorothy Dorben has produced wo new line numbers, one a nift number with lighted candelabra number with lighted candelabra, the other has the chorus as Indians. Cee Davidson orch does a staunch job in the revue and also in the dance sets. Al Wallis displays a fine baritone in the production numbers. Zabe.

Havana-Madrid. N. Y.

Pupi Campo Orch (8). Tito Puente Orch (9); Miguel Herrero, Siccardi & Brenda, Marga Llergo, Hamilton Dancers (3), Kdi Karlo Line (5); minimum, \$3.\$4.

There are no name turns in the new Havana Madrid revue which opened at Angel Lopez'. Broadway spot last week, but the fresh talent of the hour-long layout provides palatable entertainment. Major asset of the bill is the warbling of gypsy singer Miguel Herrero (New Acts) who appeared in last season's Spanish revue, "Cabalgata," and more recently has been on TV.

Ballroom terping generally a

revue, "Cabalgata," and more recently has been on TV.

Ballroom terping, generally a "must" under the Havana Madrid booking policy, is provided by Siccardi & Brenda, who are introed by encee Pupi Campo as "direct from a Brazilian casino." Duo made their U. S. bow at Miami's Clover Club last fall and have also worked in Cuba. In their stint here, the blonde pair execute polished lifts and spins and are fairly good in a samba. Both show promise, but the femme occasionally is too affected.

Of a different nature is the stepping of the Hamilton Dancers, two girls and a boy, announced as from "Inside U.S.A." Wearing frilly blouses and fullsome skirts, the femmes cavort in modernistic routines with their companion, who sports long tights and a suggestion of a covering on his upper torso. Their choreography is vaguely reminiscent of Jack Cole, but it fits in comparatively well in the session if nothing more than a change of pace.

Balance of the bill is rounded out by the line of five Kali Karlo

change of pace.

Balance of the bill is rounded out by the line of five Kali Karlo girls, pert and decorative in several production numbers, and songstress Marga Llergo (reviewed under New Acts). Campo is an affable emcee, and his band, plus that of Tito Puente, creditably handle the Latino rhythms.

Gilb.

Latin Quarter, N. Y.

Latin Quarter, N. Y.

(FOLLOWUP)

Lenny Kent, who came into the Latin Quarter, N. Y., Sunday (29) as a replacement for long-termer Frank Libuse, has had a checkered career in the Broadway bistros. He's been a smash with the same frequency as he's failed to ignite. With him there's apparently no middle ground—it's either all or nothing.

His performers

nothing.

His performance at the Lou Walters hospice is definitely on the positive side. Kent came in with a batch of good material, little of it on the blue side, and hit the audience risibilities almost immediately. He tells some good stories before going into a bit describing a Texan on a binge and follows up with "Buddy, Buddy" a tune which is becoming associated with him, and lastly, a gibberish resume- of the show, which is always a good bow-off.

As for the rest of the show, it's one of the better displays put on at this spot. Highlight of layout is the amazing turn by the Charlivels (3) whose terping, acro and instrumental work stop the show. The Ben Yost Vikings, are similarly clicko, as are Lucienne and Ashour's display of adagio. Francis & Grey's serpent dance pleases and Ernestine Mercer's song work provides good life throughout the stanza. Linda Lombard's spot as production singer is now handled by Doris Markey, out of the line. She does extremely well. Jose.

Club Carnival, Mpls.

Minneapolis, Jan. 28.
Sophie Tucker (2), Vic Hyde,
Carmen Garcia's Rhumba Band
(3), Bob Locken's Orch (12); \$1\$1.50 cover.

Sophie Tucker's back for a fast return engagement and all's peaches and cream again for at least the time being where trade recently hasn't been too flourishing. Once more she's packing 'em in despite the local supper club slump generally and the adverse elements. At supper show caught Saturday night with the temperature well below zero they had the ropes out.

Miss Tucker returns with some

Miss Tucker returns with some new songs that are right up her naughtiness alley, an excursion Miss Tucker returns with some new songs that are right up her naughtiness alley, an excursion into nostalgia that has her delving, too, into past favorites which she helped to popularize, and the same breezy, individual style and savoir-faire that have shot and kept her at the top. With the superb Ted Shapiro at the piano, of course, everything hits the mark solidly, creating the feeling that all's in fun and therefore never amiss:

all's in fun and therefore never amiss.

"Love Is My One Bad Habit" proves a sock takeoff for the songstress and holds its full quota of lyric laughs. Then, via song, she dishes out sex advice to wives and again rocks the customers with merriment. A vocal discourse on the theme of living her life over again provides the excuse for ringing in such of her past big hits as "Come to Me, My Melancholy Baby," "For Me and My Gal," etc., with the audience invited to join in the singing. For more laughs she lifts the curtain on her romantic life and then carries the customers back memory lane again with her first comedy song smash, "Mama Goes Where Papa Goes," warbled first in English and then in Yiddish.

Miss Tucker convinces the guests next the "It fe Pergins at

Miss Tucker convinces the guests next that "Life Begins at 40." She has a hard time begging off after telling in song how happy she is to be back in Minneapolis.

she is to be back in Minneapolis.

Vic Hyde opens the show and scores with his comedy-interspersed music. His playing of three trumpets simultaneously, renditions of famous band leaders theme songs on various instruments, tap dancing while performing on two trumpets, and his oneman band parade are all socko.

For dancing Carmen Garcia and her two-piece South American rhumba band and the Bob Locken dance orchestra alternate and both of fine jobs. Miss Garcia and Locken both are warblers.

Cafe Society Downtown

(NEW YORK)

Ella Fitzaerald, Timmie Rogers,

J. C. Heard Orch (4), Cliff Jackson; \$3.50 minimum.

This Greenwich Village spot is dishing up one of its top layouts with strong entries in the vocal and comedy divisions. Songstress Ella Fitzgerald and comic Timmie Rogers, who comprise the bill together with J. C. Heard's quartet, work long and hard to build up solid customer response.

Miss. Fitzgerald continues to impress as one of the best entertainers in the trade. Her stage acumen was best illustrated last Friday

night (27) when the microphone began playing tricks with her voice and she ad-libbed some material into her numbers to offset the electrical errors. With or without the mike, however, she held this room (which inclines to get noisy) to a standstill. She was solid on a brace of torch numbers and old faves such as "A Tisket, a Tasket," and rolled 'em with her impression of Louis Armstrong doing "Basin Street Blues." It was top showmanship all the way.

Rogers is a bright young Negro

"Basin Street Blues." It was top showmanship all the way.

Rogers is a bright young Negro comic who's steadily improving. Rogers has the usual patter of gags, some new. some old, and some borrowed. He has a good delivery but his forte lies in rendition of rovelty ditties with a sharp comedy edge, such as "And That's Why I Like New York." He's an indubitable crowd-pleaser who finds it tough begging off.

As a curtain-raiser, J. C. Heard's combo gives out with solid jazz rhythms and some elaborate numbers featuring. Heard on drums and vocals. Heard is a top skin-beater but he shows a tendency to play too many and too long solos for this type of spot. Cliff Jackson, a regular at this spot, neatly handles the piano interludes between shows.

Kitty Davis', Miami

Miami Beach, Jan. 27.
Moishe Oysher, Jennie Gold-stein, George Givot, Ramona Hughes, Kenny Davis, Johnny Sil-vers Orch; minimums \$2.50-\$3.50.

This is the type of show that should keep this spot in profitable brackets, via well-balanced booking which caters to not only the Yiddish types, but has enough of ing whi Yiddish the typ dish types, but has enough of typical nitery acts to please

Moishe Oysher (who closed Friday, 27) is one of the finer singers of his race to play hereabouts. The vocal talents are among the best yet heard in this town, with the mixture of songs purveyed a solid entry, utilizing as it does a top version of "Lucky O! Sun" that brings sustaining plaudits, an incisive takeoff on the swoon types that not only adds up as a sharp satirization, but also illustrates what can be done with pop tunes via a finely rounded voice. His Yiddish chants are, of course, the outstanders with the cafeites hushed throughout and responding with begoff applause.

George Givot goes over surpris-

ne careius nushed throughout and responding with begoff applause.

George Givot goes over surprisingly well in his turn. Adds Yiddish inflection to his Greek dialectics that brings howls, to take edge off a good portion of gags heard before. Guy also emcees and adds up as a warm and zesty personality who gets 'em from walkon.

Jennie Goldstein is a standard with the Roumanian cafe patrons. She has discarded the dramatic bits she was associated with, and substituted instead an earthy lineup of song-reminiscing that gets laughs and sighs. Tailored around the East Side days, the humor is in the same vein so successfully modernized by Sam Levenson. Her material is up to present-day yock making standards, for sock reception.

Kenny Davis, son of the spot's owners, offers the same set of songs he has been delivering since the club opened last fall for satisfactory returns. Ramona Hughes fills the terp slot with violin-dances and spins for an okay filler. Johnny Silvers and his orch background in top style.

Blue Angel, N. Y. (FOLLOWUP)

The current show at this Herbert Jacoby-Max Gordon operation is probably the most heavily femme populated display that's been in the spot for sometime. Only male to work the mike is Francis Linel, a Gallic chanteur, but otherwise the entertainment needs are well taken care of by the distaffers.

taken care of by the distaffers.

Of special interest in the parlay is the holdover comedies by Connie Sawyer. Comedienne, during this engagement, is continuing to increase her stature. There's a wider selection of material, a greater degree of authority and a further assuredness that comes with the ability to draw yocks from material she's projected previously. Miss Sawyer is on her way to becoming an eastside draw, and it's likely that her showcasing at this spot will enhance her eligibility for assignments outside the cafe fold.

Marian Bruce, another familiar

Marian Bruce, another familiar Marian bruce, another tamilar figure on the eastside, has a warm and pleasant voice that commands attention. This Negro singer is excellent in the ballad department, and walks off to generous applause.

Others in the show, Linel and May Barnes and Billie Heywood, are under New Acts.\
Jose.

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Montreal Gazette

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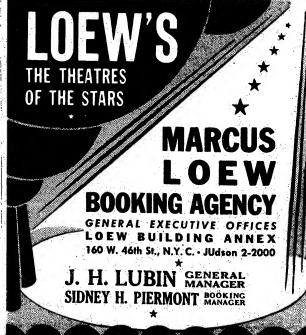
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on June 5, 6 and 7, 1950, will be nominated at the membership meetings to be held in each Branch on March 8th. Be sure to attend the meeting of the Branch in whose area you will be work-ing on that date. Maintain AGVA as a democratic organization

y exercising your right to vote. Nominations may also be made by petition signed by at least twenty (20) members in good standing filed with the National Office prior to April 4: 1950. Petition forms will be available at every Branch Office.

> For the purpose of determining the voting strength and the number of delegates to which each Branch Area is entitled, members may transfer to any Branch they may choose—such transfers to be filed with National Office prior to February 15, 1950. Transfer forms are obtain-able at every Branch Office.

If you did not receive your printed notice which explains the nominating procedure in detail, please secure one from the nearest Branch Office.

National Office

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1697 Broadway

New York 19, N. Y.

3 Wiles Continental Comiques

Comiques
Karen Ford
Melody 3
Hild Starlets
George Olsen
Hotel Steve
Joan Hyldoft
Arnold Shoda

VARIETY BILLS

WEEK OF FEBRUARY 1

Numerals in connection with bills below indicate opening day of show Letter in parentheses Indicates circuit (FM Fanction Marce) (1) Independent; (L) Loew/ (M) Mess; (P) Paramount; (R) RKO; (S) Stallj (W) Warner; (WR) Waiter Reade

NEW YORK CITY Capitol (L) Spots Levenson v Reilly Betty New Juveleys Bobby Sherwood O Mail (1) 2 Helene & Howard Bob Williams Jessica Haist Shirley Van Grant Garnell Roy Raymond rant u-oy Raymonu ockettes de Ballet s Roy Raymond
Roy Raymond
Rockettes
Corps de Ballet s
Sym Ore
Glee Club Palea (R) 2
William
Wallet Roy Royers
Pritchard & Lord
Dick Buckley
G & N Alexander
Sammy White
Yacopi Tp
Paramount (P) 1
Buddy Rogers Bd
Celeste Holm
Dave Barry
R & E Reves
Royy S
Dean Royy S
Dean Royy S
Sugar Chile
Robinson
Callahan & Lee
Alan Young
Mack Triplets
Lipham 3
Alhambra (R) 3-8
Congaroos
Yvonne Moray
Dusty Fietcher

Wally Overman
Barr & Estes
Yonely
Dollnoffs & Raya
Dollnoffs & Raya
Herkie Styles
Gautier's
Steeplechase
Olympia (P) 1
Shaller Bros
Lea Wallace
Cookle Bowers
Blackburn Twins
Viviane Blaine
MINNEAPOLIS
Orpheum (R) 2
Roulettes
D. & D. Workman

MINNEAPOLIS
Orpheum (R) 2
Roulettes
D & D Workman
Virginia Lee
Think-A-Drink
Hoffman
Rex Weber
M & M Viera &
Monkeys
Alan Carney
Salict's Puppets
NEW BEDFORD
Bayles & Jean
The Lockwells
Ed Dawson
The Lockwells
Ed Dawson
NeW LONDOM
Gonton (I) 34

NeW LONDOM
Silleon Bros
Viehnles & Haffe

Victory
Gonzales Sis
Ilson Bros
Nichols & Halfy
Milt Roland
Fred Lightner
Arleys
PHILADELPHIA
Carman (i) 1 PHILADELTRIA
Carman (1) 1
Fred Lane
D & D Paige
Bobby Sargent
Gibsons
POUGHKEEPSIE
Bardavon (P) 3-4
Arwoods
Jack Marlin
Joe Morris & North

Tyler Thorne &

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BALTIMORE State (I) 2-4

State (I) 2-4
Solidaires
Bob Cavanaugh
Bernard & Dell
Maxine & Gabe
Fave & Andre
Roy Smeck
George Hunter
Chester Fredericks
& Bobble
BINGHAMTON
Binghamton (I) 2
Lowery & Stewart
Ross & Stone

BINGHAMTON
Binghamton (I) 2
Lowery & Stewart
Ross & Stow
Don Henry 3
St. Leon To
Towers (I) 3-5
Allen & Nobles
Janice Carroll
Cappy Barra 3
All Ferguson
Jim Wong Tp
Chicago (P) 3
Jack Carsol (P) 3
Jack Carsol (P) 3
Jack Carsol (P) 3

Janis Paige
Robert Alda
Tommy Wells
Peiro Bros
Orlental (1) 2
Buster Shaver
Olive George &
Robert Aldo
Tommy Wells
Peiro Bros
Orlental (2) 2
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BRITAIN

BRI

SLACKPOOL
Winter Gardens
(1) 30
Spot The Winner
Nelson Lloyd
Linda & Lana
Colls Achimpanzees
Bourner
Bour

Margaret East
Bridle Devon
3 Balaguers
Delrinas
Marie Bartle
Jean Grant Grant
Jean Jean Grant
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Jean Jean Grant
Jean Jean Grant
J

Maileham & Hook
Alma Cookson
Betty Carr
Fred Ives
Cyclo Bros
Cyclo Bros
Croy Bros
Flashing Blades
CROYDEN
Grand (1) -30
Flank Felliny
Bita Carney
Patrick Walcott
Hal Collins
John White
Rexanos
Eddie Powell
Geraid Barton
Mary Chapman
His Blatr
Walcott's
Manionettes
Wonder Wheelers
Mac Laren Co
Poggy O'Farrell
Tiny Tappas
Finsbury Park
Empire (M) 30
Cheeritif Charlie
Fred Ferrarl
Arthur Haves
Edwina Carol
Len Marten

Grip 4
Mariotti & Wenman
5 Bahms
5 Bahms
6 Bahms
6 Gne Anderson
Harry Richards
12 Tiller Girls
GLASGOW
Empira (M) 39
Jack Radeliffe
Robert Wilson
George Erick
Agnette & Silvio
Anna Mac
Francis Derry
Del Mondi
Trantor & Hulley
Jacqueline Hulley
Jacqueline Hulley
Jacqueline Hulley
Jacqueline Agnetic
Empire (S) 38
Ronnie Rohalde
Gladys Hay
S & M Harrison
Winffred Atwell
Bill Kerr
Hope & Ray

MacDonald & Graham

MacDonald & Graham Alan Kay & Gloria LEICESTER Palaca (5) 30 Turner Layton Lesile Sarony Stainless Stephen W. Cooper & W. Cooper Bill & Billerance Duncan Johnny Lawson 3 Jackley & Jee WEYMOUTH Alexandria Gardens Horace Kany Meryon Saunders Phyl Dawson Shamvas Gunn & Hawkins B & R Rema Skating Colorados Devere 3

CANADA

EAST HAMPTON Granada (I) 30 Granada (I) 30
Seanor 3
Vera Fitzpatrick
Duarte Sis & Anto
Henry Vadden Co
MONTREAL
Gayety (I) 30
Darleen & Drake
Collins & Peterson
Stagg McMann 3
Marty Barrett
Dietrich & Diane

Don Warner
Lambers
Don Mullen
Jean Sullivan
Tommy Day Orc
Roxy (i) 30
Lynn Page
Dottie Boylan Ders
E & B Root
Ray Kolb
Watter. Brown
Jack Brady
Max Newton

Cabaret Bills

NEW YORK CITY

Birdiane
Errol Garner
Garland Wilson
Stuart Ross
Eadie & Rack
Connie Sawer
Bille Heywood
H Chittison 3
Marion Bruce
Francis Linel
Bop City
Dizzy Gillespie
Bill Farrell
Fip Phillips
Slam Stewactety
Eilla Filtzgerald
Timmle Rogers
Cliff Jackson
China Doll
Emilio Reyes
Katharine Chang
Toy & Wing
Myra Kim
Canton Broasene
Lena
Capacasane
Lena
Capacasane
Lena
M Shaughnessy
Patricia Adair
M Durso Ore
Diamend Marsesho
Walter Dare Wahl
Gioria Leroy
W. C. Handy
Billy Banks
Gioria Leroy
W. C. Handy
Billy Banks
Gioria Leroy
W. C. Handy
Billy Banks
Harry Meehan
Billy Banks
Harry Armstrong
Frank Evans
Frommy King
Harry Meehan
Billy Banks
Harry Armstrong
Flarin Tavira
Sarita Herrera
Polanion Orc
Havana-Madrie
Miguel Herrero
Marga Liergo
Hamilton Ders
Sicciardi & Brenda
Puento Orc
Hotel Edison
Henry Jerome Orc
Rota
Stanley Meba Orc
Ralph Lane Orc
Ralph Teferteller
Hotel Plaza
Burl Ives
Wally Cox
Bob Grant Ore
Mark Monte Ore
Payson Rattbey
Morel Insubasted
Guy Lowbasted
Guy Lowbasted

Tyler Thorne & Roberts
Roberts
1 to fill
ROCKFORD
Palace (1) 3-5
Ken Griffin
3 Songsmiths
01g Ming
2 Barretts
Joe McKenna
ST LOUIS
FOX (FM) 3
Jerry Coe
Joseph Rombushka
3 McVallle Sia
Liberace
Trin & Manola
4
Corrinaes
Corrina

Nicolas Matthey
Hotel Rooseveit
Guy Lombardo
Hotel St. Morita
Hazel Dawn, Jr
Monette & Ramon
Lenny Rogers Ore
Ramoni Courtright
Laszlo. & Pepito
Milt Shaw Oro
Hotel Shelbourne
Kaye Ballard
Herb Jeffries
Beachcombers
Cy Coleman
Hotel Statler
Frankie Carle Ore

Blackhawii Jack Tygett Janet Campbell Deon Sherman Joyce Harley Jean Stanley Sammy Shore Fäddle Howard Orc Blackstone Hotel Lind Bros 3 Dick LaSalle Orc Chez Paree Frances Langford Larry Storch. Beatrice Kratt Ders All Wallis Adorables (10) (ce Davideton of Monchito Orc Heisings Jonnie Baker Jimmy Ames Jimm

WE CITY

Wincent Lopez Ore
Hotel Warwick
Page Cavanaugh 3
Fred Fasier
Korn Kelsen
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Ken
Lenin Kent
Charilvels
Linda Lombard
Francis & Grey
Ernestine Mercer
Luclenne & Ashou
A. Cog Rouse
Oscar Calvet Ore
Jack Towne Ore
Leon & Eddle's
Eddle Davis
Jerri Blanchard
Alan King
Kono
Rosette Shaw
Lyda & Yonni
Frank Stevens
Dorothy Ross
Vickl Sunday
Gordon Andrews
Johnny & George
Monte Carle
Dick Gasapre Ore

Monte Carle
Monte Carle
Dick Gaspare Orc
La Playa 6
Ruth Webb
Ret Frohman
Shirley and Shir

CHICAGO

Eddia O'Neil OreSherman Herel
"Callogo Inn
Phyllis Gehrig
Don Weismuller
Christine Nelson
Carmen Albino's
Norman Fields
Frank Wagner
Ward Garner
Kenneth Reme
Carolyn Gilbert
Les Weinrott
Vera Gahan
Bill Snyder Ore

Account of the control of the contro vera Gahan
Bill Snyder Ore
Vine Gardene
Gloria Van
Jackie Green
Glorianna & Lons
Mel Cole Ore
Pancho Ore

MPAA-COMPO

Continued from page 5

continued from page 5
lected by distributors from exhibitors shall be matched by an identical voluntary contribution by the producer-distributor of each feature included in the billings."

New clause provides that the indie producer share the distrib's contribution on the same basis that he shares in the film rental with the distrib outfit. Thus, as Depinet explained, if RKO has a pact with an indie producer under which 70% of rentals go to him and 30% go to RKO, then the producer would pay 7c. and RKO 3c. of every dime to match the exhibs' contribution to COMPO.

Question of whether the indie producer would pay on the basis of his gross or net rentals had been the chief delaying factor in SIMPP's acceptance of COMPO. MPAA resolution providing he would pay on net rentals indicates SIMPP will ratify soon.

MPAA action followed similar ratification by the Metropolitan Motion Picture Theatre Owners Assn., the Motion Picture Industry Council, the Pacific Coast Conference of Independent Theatre Owners and the Trade Press' Publishers group. Quick action by Independent Theatre Owners Assn. and Variety Clubs International is indicated.

TOA meet will include several other important matters.

indicated.

TOA meet will include several other important matters. Fair trade code to govern intra-industry relations will come up and it is expected that a tangible program will be drafted for presentation to major company prexies. Coordination of industry efforts to win television airway channels from the Federal airway channels from the Federal Communications Commission at its upcoming hearings will also formulated.

Convention plans for '50 must be discussed. No city has yet been named to hold this year's convention.

UTOI's COMPO Plans

UTOI's COMPO Plans

Springfield, Ill., Jan. 31.

United Theatre Owners of Illinois will formulate plans to encourage exhibitors to join the Council of Motion Picture Organizations at its annual convention at the Abraham Lincoln hotel here Feb. 9-10. In line with this will be a drive to eliminate 20% Federal amusement tax on admissions and an attempt to draw up a code of ethical practices between exhibitors and distributors. Illinois has high number of disputes involving percentage deals with distribs. Key speakers at convention will be Gael Sullivan, executive director of Theatre Owners of America; Bob O'Donnell, TOA v.p. and topper in Interstate Circuit of Texas; Herman Levy, TOA-counsel, and a representative of the Motion Picture Industry Council.

MPAA Higher-ups

Continued from page 3

lantern slides, charts and other paraphernalia were used to make clear in the simplest possible terms the ratio of costs to income and the precarious balance on which continuation of jobs hinged. MPAA officials and company toppers will make the hegira to the Coast shortly before they head for London for contabs with the British government on renewal of the Anglo-U. S. film agreement. Latter is slated for late March or early April.

Latter is slated for late March or early April.

In addition to Johnston, those scheduled for the Coast trip are John G. McCarthy, director of the MPAA's international division; Robert Chambers, head of the research department, who prepares the statistical material for presentation at the studios; public relations chief Kenneth Clark; Edward L. Cheyfitz, Johnston's aide on labor relations and other special matters, and Joyce O'Hara, Johnston's exec assistant.

New Acts

DANNY CRYSTAL
Impersonations & Songs
10 Mins; One
Colonial, Albany
Small, personable young man has
been trouping for five years, but
has not been caught under New
Acts. A war veteran and former
USO entertainer, he appeared at
one time with a trio that included
Tom Hanlon, Jr. Present turn, for
which Crystal reduced the talking,
is built around kidding themer, "I
Don't Do Imitations," actually
threaded with impersonations and
caricatures.

Best of former are tenor and
bass of the Ink Spots (Crystal
catches faithfully the dramatic
falsetto of the lead and his counterpart in "If I Didn't Care") and
Rose Murphy. Funniest of latter
are Frank Sinatra—lampooned in
a green spotlight—and a flat baritone warbling "Begin the Beguine."

Crystal displays a sizeable voice
in "Beguine"; he might do well to
place a little more emphasis on
vocalizing, in view of present large
crop of impersonators. He also extracts laughs with a pistol-pulling
bit involving takeoffs of Gene
Autry, Roy Rogers and Hopalong
Cassidy, House drummer supported him nicely on this.

Crystal had the handicap here
of emceeing introduction of six
acts before his own. He did that
gracefully and graciously.

Juano Hernandez

JUANO HERNANDEZ

JUANO HERNANDEZ
Sketches
25 Mins.
Belmont theatre, N. Y.

Juano Hernandez, who scored in Metro's "Intruder in the Dust," is no stranger to the Broadway stage, having distinguished himself in legit. Puerto Rican actor, who rated raves with his film performance, is essaying his first vaude, making his bow in this Spanish language house on a percentage basis.

Hernandez still relies on his legit attainments to carry him over in a vauderie. He does a series of speeches from Shake-speare's "Othello," alternating between Spanish and English. Series, lasting, about 20 minutes, is rendered with a h'ch degree of sensitivity, Hernandez neatly capturing the tragedy of the tortured Moor. Naturally, he cannot give a fully rounded portrait merely by picking out the highlights, but what's given is tasteful and compelling.

Hernandez in his last sketch, satirizes one of Othello's speeches by picking out the highlights, but done in Harlemese. His jive-jargon rewrite is good for literate audiences. Hernandez's capabilities as an actor are highly evident, but, naturally, "Othello" isn't for vauders, Spanish or otherwise. Jose.

ROSALLES SISTERS
Perch Act

ROSALLES SISTERS

ROSALLES SISTERS
Perch Act
8 Mins; Full
Colonial, Albany
Argentinian act, which has appeared with Ringling and Hamid-Morton shows, is thrilling enough to open or close any vaude bill.
Powerfully built, dark-haired understander and slenderer, graceful pole worker do stunts normally performed by men, and execute them perfectly. They use three steel poles, first of which reaches so far in the air that when top gal does a handstand her feet are lost in the flies.
Balancing and contortion tricks are climaxed by a headstand and

MAY BARNES & BULL.

WOOD

Songs
15 Mins.
Blue Angel, N. Y.

May Barnes and Billie Heywood have both operated previously as singles. Union of the two Negro singers enhances the standing of each and provides a good blend of contrasting methods.

Miss Barnes takes the floor first and does some exuberant chirping with comedic overtones. She does a full turn even to the extent of encores before Miss Heywood is brought out. Latter sings deadpan. The change of pace is excellent and a strong finish is obtained by merger of both voices. They'll do well in the intimeries.

Jose.

of "Begin the Beguine." His warbling of quaint Latin airs is melodiously done in well-modulated tones.

Dark-haired and with a winsome

Dark-haired and with a winsome smile, Herrero is of the matineesidol type. Aside from his competent crooning, he enhances his stage personality by expressive movements of his body and hands. Singer appeared in last season's Spanish revue, "Cabalgata," and also has been on TV. He's good timber for any visual medium.

MARGA LLERGO
Singing
10 Mins.
Havana Madrid, N. Y.
Of the mature school is Marga
Llergo, Latino songstress with a
deep, throaty voice. Her repertoire
runs the gamut from the ballads to
the fiery Spanish tunes, and their
overall effect scores fairly well.
Conservatively garbed in an offthe-shoulder black gown, Miss
Llergo registers best in numbers
which call for a brisk tempo. Her
animation is good on selections in
this genre, but her piping of the
slower tunes is a trifle wooden.
Her talents appear to be limited
to vaude and niteries using Latin
policies.

Gilb.

FRANCIS LINEL Songs 11 Mins.

Il Mins.
Blue Angel, N. Y.
Francis Linel, recent Gallic import, is a personable singer who can work ala Francais or Anglais.
He's okay for intime spots at this point, but scope of operations can be expanded for other media, Linel has a good deal of charm and a facile method of operation. Tunes are generally in his mothertongue interspersed with English. For a finale he gets off to "TootToot Tootsie"
Linel could profitably do same

Linel could profitably do some gab to preface his tunes if only to put him on a more intimate basis with his audience. Jose.

OLLIE O'TOOLE
Impressions
8 Mins.; One
Palace, N. Y.
Ollie O'Toole, who has appeared
on network shows, has still to
learn the knack of vaude-merchandising. There's little doubt that his
impersonations have fidelity and
humor. Some good punch lines
should be written to put his laughvalue on a higher key.
O'Toole does some excellent
mimicries of various celebs. And
he gets better as he goes along.

Jose.

BOYLAN & KING

BOYLAN & KING
Songs
8 Mins.; One
Palace, N. Y.
Buddy Boylan and Muriel King
are competent and personable
singers with good selections. Stress
is on melody and harmony, a good
premise on which to base an act,
and majority of tunes are in the
familiar vein.
Miss King gets the most opportunity to shine in this turn. Her
occasional coloratura trills and
counterpoint provide most of the
color. Team is okay for vaude and
cafes.

Jose.

THE ADAMSONS

in the flies.

Balancing and contortion tricks are climaxed by a headstand and a neck twirl. Rod-is fitted into-socket belt for the latter, the anchorist swinging it around. Bit is spectacular and dangerous.

Twosome took three well-deserved bows, closing.

MAY BARNES & BILLIE HEY-WOOD

Songs

15 Mins.

Blue Angel, N. Y.

May Barnes and Billie Heywood have both operated previously as singles. Union of the two Negrosingers enhances the standing of

Chi Tele Act Continued from page 1 =

with comedic overtones. She does a full turn even to the extent of encores before Miss Heywood is brought out. Latter sings deadpan. The change of pace is excellent and a strong finish is obtained by merger of both voices. They'll do well in the intimeries.

MIGUEL HERRERO
Singing
14 Mins.

May an Madrid, N. Y.

Miguel Herrero is a gypsy singer with poise and assurance. Wearing native attire, he does four numbers here including a Spanish version

Latter sings deadpan. City's "imaginative production" which is unhampered by kowtow with surfampered by kowtow which is unhampered by kowtow which is unhampered by kowtow which is unhampered by kowtow with ing to stars, and isn't hamstrung by veteran film and radio producers who've been accused of one-track thinking.

With this nationwide reservoir of too talent waiting to be siphoned into Chicago, Herbuveaux feels that a half-dozen more commercial Chi-originations will hit the web cables before many months. "We'll build 'em, and the agencies will build 'em, and the agencies will buy 'em," Herbuveaux said.

Roxy. N. Y.

Dean Murphy, Rolly Rolls, Betty Bruce, Roxyettes (16) and Escorts (16), H. Leopold Spitalny's Choral Paul Ash house orch; High" (20th), reviewed "12 O'Clock High" (20th) In Variety Dec. 21, 1949.

With the picture running almost 21/4 hours, Roxy holds the stage layout this session to a bare minimum as far as time goes. There's as far as time goes. I derable entertainment. ever, packed into a little more than 30 minutes.

Dean Murphy tops the bill with his standard mimicry, going through imitations of a flock of screen personalities and then seguing into a fairly acceptable carbon of Eleanor Roosevelt. That's a natural for leading into his piece de registance his seriously-done de resistance, his seriously-done portrayal of the late President Roosevelt. Backgrounding this is appropriate choral music by an H. Leopold Spitalny ensemble. Breaking out of a flag and a Statue of Liberty silhouette provides a bow-off for Murphy and for the show itself.

Rolly Rolls is another standard as sock comedian with his plano litics. The French performer has arpened his turn since his last roadway appearance and milks it r a maximum of yaks.

for a maximum of yaks.

He is followed by Betty Bruce in a couple good tap routines which would be better if broken up into slierter individual numbers. The well-gammed blonde is an eye-filler ores handily on that account as with her terping.

Roxyettes and their male rparts, The Escorts, get o terparts. The Escorts, get only are abbreviated opportunity for action in opening the show. It's a modest, but acceptable turn, with the backing of the Paul Ash house band.

Circle, Indpls.

Indianapolis, Jan. 29.
Sammy Kaye Orch, with Laura
Leslie, Tony Alamo, Blair & Dean,
Frank Marlow; "Undertow" (U).

Sammy Kaye is giving local customers first glimpse of his exanded home talent rountine, with ood results at Circle this week. Its smart handling of "Disk Jockey Discoveries" makes it as interesting to customers as his standard So You Want To Lead a Band?" dea. Everybody seemed happy bout it but the music fans. Laura eslie, Tony Alamo, the band and professional acts are limited to bout half the show. They could do nore:

e:
rank Marlowe's kidding with
audience and heavyweight
vning pay off in laughs. His
y style shows material to best
antage. Blair & Dean please in antage. Blair ir well-paced antage. Blair & Dean please in well-paced dance routines he a dash of humor on the side eys seem to be having a good the themselves and it's catching be band clicks in "I Can Dream, n't I?," "Johnson Rag," "S'Wonful" and other current tunes, slie and Alamo scoring nicely in a vocals.

Lesle and Alamo scoring nicely in the vocals.

Kaye handles his green wouldbe band leaders with customary skill, managing to draw laughs from them without embarrassing anybody or letting it get out of hand. He was lucky in amateur talent recruited for him by first day's disk jockey, Jim Lowe of WIRE. Lowe produced a good 14-year-old singer, Johnny Newmister; Bill Quinlan, whose comic impersonations register and "Wabash Ramblers," a hillbilly outfit that do all right. Biz okay. Corb.

Oriental, Chi

Chicago, Jan. 26.

Marcus Troupe (5), Peg Leg Bates, Leo DeLyon, Buster Shaver with Olive, George & Richard, Bob Deu, Carl Sands house orch; "Ma "(C)" $(M \cdot \widetilde{G})$.

Absence of headliner does not prevent this show from being solid, with acts that appeal to all tastes. Presence of good comedian and cutting of unnecessary dialog would give show a better-than-usual rating.

Carl Sands and house orch provide smooth version of "Johnson Rag," with Sands on piano, for overture. Marcus Troupe, juggling act with three gals and two men, are a lively opener. Act would benefit by elimination of solo work and more concentration on team-

pistol-pointing pantomime. Opens with imitations of Vaughn Monroe, Al Jolson and Tommy Dorsey. "Summertime," sung in voices from soprano to bass, Takeoffs on classical ranging draws kudos. draws kudos. Takeons on chassical numbers are fair, but closer, imitation of Bunny Berrigan's trumpeting "Can't Get Started," goes over

tion of Bunny Berrigan's trumpeting "Can't Get Started," goes over very well.

Buster Shaver and midgets. Olive, George and Richard are neat closing act. Midgets sing and dance, and incidentally, are a surprisingly good vocal group. Shaver, accompanying on piano, works in only one number, where he dances with Olive in a ballroom routine. But trio registers on song and dance rendtions of "Sweet Georgia Brown" and "Jack, Jack, Jack." Richard does cute cowboy job on "San Fernando Valley," and Olive and George draw guffaws with overdone samba.

While vocalist Bob Deu is a fixture at this house, his choice of songs should not be. Of three songs, he repeats two, "Bibbidy-Bobbidy-Boo" and "Old Master Painter," from last show. Carl Sands orch backs well, especially on dance numbers.

Missouri. K. C.

Kansas City, Jan. 27.
Dick Contino, Pat Theriault,
Jerry Rothaus, Anne Gilbert, John
ny Mungall, Glen Pigott, Johnny
Tolucci, Nadine Jansen, Richard
Melari, Emil Mazanec All Stars
(6); "Traveling Saleswoman,"
(Coll).

Missouri theatre pulls a switch on its policy-of-intermittent-Palace vaude bills to bring in its first unit, the Dick Contino show made up of Horace Heidt amateur hour winners. Week's biz on the unit will be near the pace set by the vaude bills recently, and this is principally on the basis of the Contino publicity.

Show hits a varied pace throughits 62 minutes with the am winners out to do their best throughout. Some better moments are contributed by Contino and his accordion in three sessions, Pat Theritault on the banjo, Johnny Mungall with pair of songs in Irish tenor style and Glen Pigott doing plano boogie. Contino handles the m.c. assignment, but could do with some added animation and sincerity in this department.

Following opening squeeze-box

ssignment. But could do with some added animation and sincerity in this department.
Following opening squeeze-box number by Contino backed by the All-Stars, Pat Theriault is on for trio of fast numbers, Jerry Rothaus has a brace of vibraphone and drum numbers, and Anne Gilbert warbles pair of tunes in husky volce. Contino has mid-show session to warble "Bel Amia" for so-so results, and follows with pair of accordion numbers. Mungall is spotted in next, with Glen Pigott of the All-Stars getting his inning. Johnny Tolucci imitates instruments with yocal gyrations, and Nadine Jansen has a turn at vocals, piano and trumpet playing. cals, piano and trumpet playing Richard Melari's work is vocal im-

ressions of current pop singers.
Closing session has Contino re Closing session has Contino returning with his accordion for his best work on "Malaguena," "Come Back to Sorrento," "Peg o' My Heart" and "Hot Points." Quin.

Empire, London

London, Jan.

Arnaut Bros. (2), Arthur Wors-ley, Cynthia & Gladys, Empire Bal-let (20), Choral Ensemble (12), Empire Girls (24), George Mela Empire Girls (chrino & Orch. (24), George Mela

Empre Giris (24), George Metachrino & Orch.

The vaudfilm policy at the Empire, which was introduced at the end of last year, seems to be paying off handsomely. Initial bill played to upward of 200,000 in the first month, representing a boxoffice gross of around \$170,000, and the pace is being maintained.

Nat Karson's second production, "Fantasy in Black & White," is in direct contrast to the Technicolor screen fare, "Neptune's Daughter." The resident company of artists again dominates the show, and the precision work of the 24 Empire Girls in new and intricate routines is better than ever. The ballet sequences, a fanciful piece entitled "Amphitryon '50," is lacking in charm and style, and is not up to standard.

Highspot of the 50-minute show is the effective black and white finale played against a simple, but attractive, setting in which the entire resident company participate. It is a vivacious and melodious sequence in the right key to round off the show.

benefit by elimination of solo work and more concentration on teamwork, which gets best reception.

Peg Leg Bates gets lusty applause for his tap routines. Opens with fast tap to "Sheik of Araby," then goes into slow and rhythmic "Sleep." After some chatter, he demonstrates prowess on wooden leg with number called "Rhythm on Peg" for hefty applause.

Leo DeLyon is an amusing mimic with his voice switches and instrument imitations. He excels on found effects, but would do well to but some of his childish patter and

Palace, N. Y.

Adamsons (2), Maidie & Ray, Ollie O'Toole, Buddy Boylan & Muriel King, Tommy Hanlon, Jr. (2), Fred & Susan Barry, Bob Howard, The Reddingtons (3), Don Albert House Orch; "Blue Grass of Kentucky" (Mono), reviewed in Variety Jan. 18, '50.

The RKO flagship has come up with a satisfactory session which has sufficient variety and pacing to meet the requirements of the house. Bill includes an admixture of standards and new turns which work out well. An oddity on this card is the appearance of Fred and Susan Barry the day after closing

card is the appearance of Fred and Susan Barry the day after closing at the nearby Roxy theatre.

This reverses the process; most acts show at the Palace in hopes of getting the attention of bookers for higher-priced theatres, or getting the full RKO road tour. Just why the Barrys went into this house cannot be determined. At any event, the team, essentially good dancers, didn't show as well on this date. It might be that they were handicapped by the comparatively small stage. They have previously shown to better advantage.

The other key turns include Bob

viously shown to better advantage. The other key turns include Bob Howard in the next-to-closing slot, who beats out his tunes accompanying himself on the piano in an uninhibited fashion. This portly Negro songster, on a longterm contract to CBS, has always been a surefire applause-getter in vaude-ville.

ville.

Tommy Hanlon, Jr., hasn't exhibited locally for sometime. He's a personable youngster, with a bright and brash line of chatter and some essentially good material. He's assisted by a comely femme who provides some valuable aid in several portions of the act. At one time during his session, he gets an audience volunteer for the guillotine trick for a maximum number of laughs. ber of laughs.

Openers are the Adamsons (2), further discussed under New Acts, as are Ollie O'Toole and Boylan and King. Maidle and Ray, a'standard gab and roping turn, show off their talents in showmanly manner for good results. for good results.

for good results.

In the closing slot, the Reddingtons do some okay trampoline work for a fast closer. Bulk of the work is done by the male, who comes out of the audience to provide the major portion of the turn's color.

Jose.

Olympia, Miami

Miami, Jan. 28.

Allan Jones, Ada Lynne, Wells & 4 Fays, Freddie Stritt, Arlene Colyer, Les Rhode house orch; "The Great Lover" (Par).

Current layout makes for one of the better shows to play here in recent weeks.

recent weeks.

Allan Jones rates the topliner spot via his well rounded stint of vocalistics, plus a warming personality and assured delivery. Goodlooking songster wraps up with his routine, topped by "Donkey Serenade."

Supporting show builds solidly more Freddie Stritt handles his Emcee Fredue Stritt natures and chores in pleasant manner, and in own slot works his prattfalls-mugging-magico and chatter to round up hearty reception.

Ada Lynne adds to the comedy with her louise and gags

Ada Lynne adds to the comedy motif wth her lyrics and gags. Typical of the nitery performer working a vaude house with cleaned up routines, she garners laughs and applause. It's all broad delivery, with the nostops idea paying off in aud reaction.

Wells and the Four Fays get healthy returns via their acroanties. Xylophone stint by Arlene Colyer is okay. Les Rhode and house orch are adequate on the backgrounding.

Casino, Toronto

Toronto, Jan. 27.

Jan August, Terry Hall, 2 Adams,
Shirley & Jimmie Cameron, Char-les Gregory Line (18). Archie
Stane House Orch; "Parole Inc."
(EL).

With Murray Little's loosened purse-strings policy, three top acts of current vaude package are playing Canada for the first time. These include Jan August, American pianist; Terry Hall, English ventriloquist; and the 2 Adams, Danish bicycle act; all for a distinct international flavor and style diversity.

generous in encore requests and had to beg off.

On applause decibels, Hall, with his "Mickey Flynn" dummy, goes over big, particularly in his work in the aisles, where the dummy dares customers to catch ventro's lips moving. In songs and repartee, Hall wins to a rousing reception. The two Adams, mixed team, also score on their unicycle and breakway bike work for some thrilling effects.

way bike work for some unmanefects.

Line-girls have two nifty production numbers in full-stage; a Florida beach scene and a barn dance routine, going down into the audience to pick partners for latter. Jimmle and Shirley Cameron are on for interspersed song stylings and go over nicely, with male also acting as mc. McStay:

Orpheum, L. A.

Los Angeles, Jan. 25.
Patina & Rosa, Penny Edwards,
Roy Douglas & Eddie Echo, Ralph
Dunn in "The Law" with Bob
Long, Mike Sheehy, Jay Lee & Co,
Lathrop & Lee, Al Herman, Black
Bros. (2); "Wolf Hunters" (Mono).

Vaude veteran Al Herman, in his customary blackface, is the big click of the current Orpheum bill. His confidential manner of delivering the quips, his discussion of the other acts on the bill and, particularly, his razzing of the femme customers, had the latter keeping up a continuous flow of giggles at show caught. show caught.

show caught.

Otherwise, show offers a good variety lineup, and the customers liked what was dished out in the 85-minutes stage lights were on. Another old-time turn is the two Black Bros., masters of the pantomine falls and tumbling. In closing spot they earn a strong hand.

A smooth glib madic act is be-

they earn a strong hand.

A smooth, glib magic act is being presented by Jay Lee & Co. (comely wife Jacii is the company). Flavor of the turn hinges on Lee's smart patter, which puts chuckles into his rope-cutting, sleight-of-hand and hocus-pocus with a rabbit. Lee opens stin with a few gags and a song and then goes into the mystifying. Act is comparatively new and freshness slants it for good reception in any vaude situation.

Orpheum is reviving the old

vaude situation.

Orpheum is reviving the old vaudeville sketch this week, and ticket buyers seem to go for Ralph Dunn's offering of "The Law," It's Dunn's offering of "The Law." It's on for 11 minutes, and assisting the on for 11 minutes, and assisting the vaude vet, now working mostly in films, are Bob Long and Mike Sheehy. Roy Douglas struggled with laryngitis at show caught, but he and his dummy, Eddie Echo, came off winners. Douglas sells his material nicely, and the closing duet earns a good hand.

Lathrop & Lee do some nifty precision dancing, but held the naves down to only four minutes.

precision dancing, but held the payees down to only four minutes at opening performance. Opening

precision dancing, but held the payees down to only four minutes at opening performance. Opening turn on the bill has Patina & Rosa contributing expert balancing tricks that paid off. Patina climaxes act with a pole slide balanced on his head.

Penny Edwards, fetching blonde, holds down the two-spot, but needs to find better material before many more dates. Her opening song, "Because You Kissed Me Goodnight" sells excellently, "Some Enchanted Evening" is beyond her, and takeoffs on Beatrice Kay and Margaret Truman are a waste of time. Her encore terping measures up. The looks and personality are there, but song catalog needs a drastic revise.

Neue Scala, Berlin

Berlin, Jan. 23.

Donald O'Connor, Yvonne De-Carlo, Lois Andrews, Patricia Me-dina, Peggy Castle, Jackie Coogan, Leslye Banning, Ray Turner, Hal Belfer, Jack O'Connor, USAFE

For the Americans in Berlin who haven't seen television, burlesque, or celebrities for a long time, this variety show renewed old memories. The occasion was the Berlin premiere of the picture "Francis," starring Donald O'Connor and Patricia Medina.

O'Connor emcees and does a comedy routine to warm up audience. He is then joined by Jackie Coogan, Hal Belfer, Peggy Castle and Leslye Banning in some song and dance scenes and a few gags. Some of the latter were rather on the blue side.

Capitol, Wash.

Washington, Jan. 28, Marion Hutton & Jack Douglas, aynor & Ross, Hank Siemon, arns Twins & Evelyn; "Intruder Gaynor & Ross, Hank Burns Twins & Evelyn; in Dust" (M-G).

There's not much meat in current Capitol fare. The usual smartness and pace of vaude shows here seems lacking. Acts shape okay by themselves, but there's a general lack of luster about the whole layout.

out.

Marion Hutton & Jack Douglas, new husband-wife team, needs a great deal of polishing and more solid material before it can be really first class vaude. Combo of really first class vaude. Combo of radio and disk background of the eyefilling Miss Hutton, with the Hollywood script background of her groom sounds better than it shapes at present. Act is fairly shapeless, despite a G.I. nitery skit. Opens with an introductory duet, followed by some rather corny gags from Douglas. An intimate touch is added by Miss Hutton's revelation that this p.a. is still part of the honeymoon. There's a hep bit of boogle woosle

There's a hep bit of boogle woogle, "Big Foot Pete," from la Hutton, then the aforementioned bistroskit. Latter is on the tasteless side, though in all fairness to team it then though in all fairness to team must be noted that parts of it andience. apprecia must be noted that parts of instrong audience appreciate There's a great deal of blue nuendo, but no real comedy in routine. Windup is a "Samson Delilah" takeoff, all strictly steller.

stick.

Best bet on bill is novelty ventro act of Hank Siemon. The dummy routine is stock, with some fine technique and a modicum of humor. Gimmick involves using two "volunteers"—boy and girl—from galleries as stooges in a four-way conversation and later as dummles. In former stunt, Siemon carries on two different conversations simultaneously with both of his subjects. Latter consists of having stooges go through lip motions while ventrolquist supplies the dialogues. Walks off to hefty mitt action.

Burns Twins and Evelyn have a pleasant terp act, displaying nice team work and some fast precision steps. Gaynor & Ross fill curtainroller skating act performed on a table-like raised platform. Forte of team is its hair-raising acro stunts on wheels.

Chicago, Chi

Chicago, Jan. 27.

Lane Bros. (2), Larry Adler, Al Bernie with Charles Russell, Hilde-garde, Salvatore Gioe, Louis Basil Orch; "Tell It to the Judge" (Col).

What started out as a sprightly stage revue ended up as a concert, Show ran over 80 minutes, with the last 40 devoted to the Milwaukee chanteuse, Hildegarde, who worked under a handicap, singing with laryngitis, but surprisingly enough, seemed more warm and schmiltze emed more warm and schmal(zy she explained her difficulty.

seemed more warm and scinmatzy as she explained her difficulty.

Clad in a shimmering white satin gown, song stylist chirps "Feel a Song Coming On," and then goes into specialty, "Give a Little." In a new bit of business, she introduces the new Wurlitzer miniature organ in her only pop number, "I Can Dream, Can't I." which gets her hefty applause. Arms flying, she reprises "No Business Like Show Business," for more kudos, then her rose giveaways. Her flashy rendition of "Cumina" could also be sliced, but her '88ing of "Three Blind Mice." in various classical composer styles, is solid. Curtain draws as she in soft spot, chants "Je Vous Aine Beaucoup"

Lane Bros. is one of the strong-

Beaucoup."

Lane Bros. is one of the strongest opening acts in recent months, antics with skip rope getting heavy palming. Short rope passing under prone figure, balancing partner at same time, is sock.

Larry Adler makes his first appearance here in over a year, and proves his artistry with fine lip work on the harmonica. While he opens well with the somewhat overworked "Begin the Beguine," audience gives him better reception for worked Begin the Beguine, as ence gives him better reception "Ave Maria." His "Bolero," dwith only the aid of rhythm; tion, has a neat crescendo eff. Al Bernie impresses more twhen seen here last, partly

can pianist; Terry Hall, English ventriloquist; and the 2 Adams, Danish bicycle act; all for a distinct international flavor and style diversity.

August, however, is the marquee draw and has the youngsters squealing their requests for his boogie and bolero trade-marked numbers. That liquid right-hand work in the trebles is evident in his jazzing of the classics; his own composition, "Jan's Jam;" and the terrific speed of his "Mělancholy Baby" and "Nola" arrangements Playing in full-stage before a white-sequin drop, pianist was most

Some of the latter were rather on the buts side.

Yvonne DeCarlo also goes over with abang. She does three numbers, one a classic from "Carmen," Frankle and Johnnle" and "Babatthe plano along with directing the music provided by the USAFE or chestra.

For closer, Patricia Medina and his jazzing of the classics; his own composition, "Jan's Jam;" and the plano along with directing the music provided by the USAFE or chestra.

For closer, Patricia Medina and his apings of southern congressman and Winston Churchill are punch about everything from murders to "Helzapoppin."

All in all, show is good fun with him in the closing numbers. Although ences, most of his fastics are time music provided by the USAFE or chestra.

For closer, Patricia Medina and his apings of southern congressman and Winston Churchill are punch the company of his stock celeb takeoffs, which is much for the better, as a division of the work of his wife, Charlene Russell, who is paired with him in the closing numbers. Although the plano along with directing the music provided by the USAFE or closer, Patricia Medina and his apings of southern congressman and Winston Churchill are punch the plano along with directing the music provided by the USAFE or closer, Patricia Medina and bona division of his quips are a little blue times of the work of his wife, Charlene, Russell, who is paired with him in the closing numbers. Although the plano along with directing the plano along with directing the plano along with directing t

Sharp Upheaval in Concert Biz Seen In Met Exclusivity, Flagstad Plans

By ARTHUR BRONSON

Rumor factory has been rife this week with tales of startling changes pending in the concertopera world as result of the coming managerial switch at the Metropolitan Opera House, N. Y. Changes, if effected, would not only constitute a radical revamp of the present setup of opera presentations in N. Y. and on tour, but would also upset the whole structure of the concert business in America.

Rudolf Bing, Viennese-born exdirector of Britain's Glyndebourne Opera, who steps into the post of general manager of the Met in June, succeeding Edward Johnson, has been reported making plans and taking steps that will revolutionize the Met's future. Plans reportedly include such hot-potato items as exclusivity pacts with singers; re-engaging Nazi-tainted Kirsten Flagstad and side-tracking Helen Traubel; overhauling of the Met repertoire and shelving some of the old reliable opera warhorses like "Carmen" and "Lucia," and a drastic change in the Met's subscription setup.

Last-named idea has already

like "Carmen" and "Lucia," and a drastic change in the Met's subscription setup.

Last-named i de a has already been announced, and the Flagstad offer admitted by Bing, who will hold a general press conference—this afternoon (Wed.) to present his plans for next season. Certain facts are known already, however, to indicate the nature of his plans. Bing is naturally anxious to make a good impression next year, his first season at the Met after Johnson's 15-year tenure. Following along lines of European opera setups, he's been angling to tie singers to exclusive contracts for the Met, so that they can spend more time and attention there, for the opera company's benefit. This would mean, however, cancelling or cutting down on their concert tours; on opera engagements elsewhere, as well as possible film or radio assignments. Theoretically, say some managers, this is the ideal aim in building un an opera say some managers, this is the ideal aim in building up an opera company, but practically, they claim, it can't work out in America, where a concert nets a singer three e times what he gets for an (Continued on page 53)

Third 'ANTA Album' Most Profitable of All, With Almost \$41,000 Overall

Almost \$41,000 Uverall
Third annual "ANTA Album," presented Sunday night (29) at the Ziegfeld, N. Y., by the American National Theatre & Academy, was the most profitable in the series. Show netted over \$21,000, with a gross of almost \$41,100 from all sources and expenses of around \$20,000. As usual, it drew capacity attendance, but this year's audience reaction appeared to be that the entertainment was the best yet. Boxoffice receipts were \$29,053, at a scale ranging from \$100 to \$12 for the 1,628-seat house. Program advertising brought in \$11,588 and program sales (the souvenir play-

advertising brought in \$11,588 and program sales (the souvenir playbill was distributed free, but donations were invited) added \$420. Production expenses were around \$12,000 and printing and other costs came to \$7,000-8,000 more. Standout of the show was the appearance of Ethel Barrymore in the James M. Barrie sketch, "The Twelve-Pound Look," with Mildred. Dunnock, Louis Hector and Philip Tonge as supporting cast. Actress

Dunnock, Louis Hector and Philip Tonge as supporting cast. Actress was visibly moved at the demon-strations on her entrance and at the curtain of the sketch, and even more so at the ovation at the end of the program, when she was pre-sented with a testimonial scroll, with the outling company tammed with the entire company jammed

with the entire company jammed onstage.

Other notable scenes of the show included a scene from "Winterset," with Burgess Meredith and Margo; George S. Kaufman's "Still Alarm" comedy skit, with Jack Benny, Bert Lahr, Arthur Margetson, Tom Helmore and Myron McCormick; Bobby Clark singing his "Robert the Roue" number from "Streets of Paris"; Shaw's "Dark Lady of the Sonnets," with Rex Harrison, Lilli Palmer, Peggy Wood and Francis L. Sullivan, under Sir Cedrick Hardwicke's direction; a scene from "Ethan Frome," with Ruth Gordon and Raymond Massey; a scene from "Let Us Be (Continued on page 53)

'Montserrat' Loss To Be Less Than Expected

Be Less Than Expected
Loss on the recent production of
"Montserrat" will be less than expected. Backers of the Kermit
Bloomgarden-Gilbert Miller venture received an initial refund of
\$10,000 last week. Still to come is
about \$14,500 representing the
show's share of the \$40,000 film
sale, and approximately \$50\$1,000 in miscellaneous assets. It
was previously figured the payoff
would total about \$20,000.

Production, budgeted at \$60,000,
cost about \$56,500 to bring to
Broadway. During its 65-performance run, ending Dec. 24, at the
Fulton, N. Y., it earned an operating profit of more than \$7,400.

'Disciple' For B'way House

"Devil's Disciple." Shaw revival click at the N. Y. City Center, will be transferred to a regular Broadway house under the management of Richard Aldrich & Richard Myers. Although contracts haven't been signed, the show is slated to reopen. Feb. 20, probably at the Royale, with the same principals continuing in the cast. Because of the revised salary and theatre terms, the boxoffice scale will be boosted from the present \$3 to \$4.80.

Production is being financed by

\$4.80.

Production is being financed by Aldrich & Myers as a new venture, under a limited partnership. It is budgeted at \$40,000, including an estimated \$8,000-\$10,000 to rebuild the scenery (as required by the various craft unions), rehearsal expenses, union bonds, hauling charges, preliminary advertising, a cash reserve, etc. Necessity of building and painting new scenery is also the reason for the two-week break between the show's closing next Sunday (5) and the Feb. 20 reopening.

The City Center will not par-

closing next Sunday (5) and the Feb. 20 reopeping.

The City Center will not participate in the Broadway presentation of "Disciple," but Maurice Evans, star of the production as well as artistic supervisor of the popular-price revival series, will share in the profits, as will Margaret Webster, who staged the comedy, and the stars, including Dennis King, Marsha Hunt and Victor Jory. Understod everyone involved is taking nominal coin until the new production cost is earned back, after which the sharing terms will apply.

Aldrich & Myers originally sought the Winter Garden for the transplanted Shaw play. However, the Shuberts reportedly declined to move "Alive and Kicking" out of the house, and offered the Royale instead. Latter house currently has "Dance Me a Song," the Dwight Wiman revue, but that would presumably be moved to another theatre to make room for "Disciple."

Transfer of "Disciple" to the Royale will give the '93-year-old

other theatre to make room for "Disciple."

Transfer of "Disciple" to the Royale will give the 93-year-old Shaw two Broadway hits at the same time, as a revival of his "Caesar and Cleopatra," with Sir Cedric Hardwicke and Lilli Palmer starred, is already playing to profitable business at the National, also under Aldrich & Myers management. Combined receipts for the two shows last week were over \$60,000, making Shaw the highest-grossing solo author in New York. Only Joshua Logan, as co-author of "South Pacific" and "Mister Roberts," topped him.

WATERS NIXES VIDPIC BID TO STAY IN LEGIT

Ethel Waters, star of "Member of the Wedding," is turning down a bid by Procter & Gamble to play the title role in a vidpic version of the "Beulah" radio series. Plans to shoot the TV films on the Coast would require Miss Waters' leaving the show, for which she is under contract through June, 1951.

Actress-singer says she wants to continue in "Member," which is playing to the standee trade. "As long as the curtain goes up, I want to be behind it," she explains.

Romero Doing Two Stock Dates in 'Dishonorable'

Cesar Romero is making two legit stock appearances in "Strictly Dishonorable." Film actor is playing a one-week engagement at the Astor theatre, East Hartford, which started Monday (30) followed by a similar stand at the Penthouse theatre. atre, Atlanta, beginning Feb. 13.

Actor is also set for a personal appearance date at the Puerto Rico theatre, N. Y., Feb. 23.

'Lady' Leaving While in Red; 'Glass' 70G Loss

"That Lady," Katharine Cornell production which closed Saturday night (28) at the Martin Beck, N. Y., is figured to have involved the heaviest loss of any play ever presented by the actress-manager. Kate Brien drama recouped about \$9,000 on its Broadway run, having cost a trifle over \$60,000 to produce, plus a tryout loss of \$1,900 and \$1,600 pre-opening expense in New York However, the show may regain more of the investment during its tour, which opened Mondaynight (30) in Chicago. "That Lady," Katharine Corn

Production nut of \$60,000 is fig-Production nut of \$60,000 is figured relatively modest, considering that the show is a three-setter with a large cast and elaborate costumes and lighting effects. However, nothing was invested in bonds, as the unions don't require a deposit from Miss Cornell. Despite sizable grosses during the preliminary tour, three of the five tryout weeks involved a loss. Play drew unfavorable notices in New York, but managed to get an operating profit every week except the finale, largely on the strength of the star's personal draw.

Last week's other Broadway clos-

the star's personal draw.

Last week's other Broadway closing, "Design for a Stained Glass Window," represents a loss of around \$70,000. Drama was brought in for about \$75,000 and took a loss on its eight-performance run, but had assets in the form of bonds on deposit with various unions. Show was presented by OBS productions, with Mrs. Margaret M. Olsen the principal backer with an investment of \$51,250.

"An Old Beat-Up Woman."

ment of \$51,250.

"An Old Beat-Up Woman,"
Margo Jones production which
folded Saturday night in Boston
during a tryout tour, represents a
loss of about \$30,000 on an investment of \$36,000. The three-character drama by Sari Scott was originally presented a few weeks previously by the director-manager at
her Theatre '50 in Dallas.

Limited-Run Revivals Of Old B'way Hits Mulled By ANTA for Guild, N.Y.

By ANTA for Guild, N.Y.

Limited-run revivals of former Broadway hits, as well as a renewal of the Experimental Theatre, may be presented by the American National Theatre & Academy in its newly-acquired Guild theatre, N.Y. First such offering may star Burgess Meredith and Margo in "Winterset," in which they originally appeared on Broadway.

Pair, who clicked in a brief seene from the Maxwell Anderson drama Sunday night (29) as part of the third annual "ANTA Album," at the Ziegfeld, N. Y., subsequently expressed eagerness to play the same parts in a limited-engagement revival under ANTA sponsorship. It's figured that because of the non-commercial aspect of such a presentation, they might accept nominal salary. That, plus the ANTA setup of the theatre, would make possible a pop-price bo. scale.

Instead of waiting until next fall,

Instead of waiting until next fall, Instead of waiting until next fall, as previously expected, ANTA may launch the revival series and possibly a Sunday-night schedule of Experimental Theatre productions, sometime this spring. The Congress-chartered group plans to take possession of the theatre before the 60-day deadline, and figures on presenting some sort of shows there as soon as possible thereafter.

'Roberts,' After Almost Two Years On B'way, Is Still Top Straight Grosser

Seek Arbitration Award Okay vs. Lee Shubert

Okay vs. Lee Shubert
Motion to confirm an arbitration
award against Lee \Shubert was
made in N. Y. supreme court last
week by Dmitri Tlomkin, Claude
Binyon, William Walsh and Fred
Herbert, authors and composers of
a musical comedy, "Sweet Surrender." The arbitration panel recently ruled out Shubert's demand for
the repayment of \$2,500 advance
paid to the author-composers in
1944 for an option on the musical,
which he subsequently falled to
produce.

Court application is due for trial

Court application is due for trial

Equity Mulls Tryout Pay Cuts

ary players accept cuts during losing pre-Broadway tryouts has been ing pre-Broadway tryouts has been taken under consideration by Actors Equity. After hearing the plan outlined in detail yesterday (Tues.) by a CTP delegation, the union's council named a committee to study the question and report back in two weeks. The council's reaction to the idea yesterday was said to be sympathetic.

back in two weeks. The council's reaction to the idea yesterday was said to be sympathetic.

CTP suggestion is understood not to involve any modifications of the Equity minimums or rules covering working conditions. Instead, the producer group reportedly wants merely an expression of moral support or approval from the union council for its plan to ask stars and higher-salary players to take cuts on losing tryout weeks. It's noted that Equity has no actual say in the matter, since above-scale salaries are a matter of negotiation between the actor and the producer. However, the CTP figures that it would be in better position to ask individual players to accept reductions if the union has approved the idea in principle.

The amount of the cut that the CTP would like to ask higher-salary actors to accept, in the case of losing tryouts, would be 50% on salaries and minimum guarantees above a floor of \$200. As in the 75% royalty slice recently accepted by the Dramatists Guild, the setup would cover only three-and-a-half weeks of tryout, and all cuts would be paid back if the show subsequently made a profit.

The CTP delegation included Leland Hayward, chairman; Oscar Hammerstein, II; Robert E Sherwood, Herman Shumlin, Howard Lindsay and Gilbert Miller. The committee named by the Equity council to study the plan includes Margaret Webster, Barbara Robbins, Robert Perry, Sam Jaffe, Louis Simon, Willard Swire and Rebecca Brownstein.

BENNY SET TO EMCEE 'ANTA ALBUM' NEXT YR.

Jack Benny has already agreed to m.c. next year's, the fourth, an-nual "ANTA Album." Radio-film star, who came east to appear Sun-day night (29) in the third edition of the show enthused over the as-signment backstage after the per-

formance:
Besides appearing in a nonspeaking bit and playing his violin
"solo" for the curtain of George S.
Kaufman's "The Still Alarm"
sketch; Benny did a monolog in
which he kidded about having
made the trip from Holllywood on
the assumption that he was to play
the lead in the piece with Bert
Lahr, Arthur Margetson, Tom Helmore and Myron McCormick.

SIOUX FALLS HOUSE BURNS

Sioux Falls, N. D., Jan. 31.
The Coliseum theatre here went up in flames Sunday (29). House was without a show at the time.

Jack Buchanan has leased the Princes theatre, London, from Bert Montague to present the American hit, "Detective Story," there around middle of March.

"Mister Roberts," after almost two years on Broadway, was the top grossing straight play in town last week. The Leland Hayward production took \$33,239.50 at the Alvin theatre, bettering the gross of \$32,500 registered by "I Know My Love," the Alfred Lunt-Lynn Fontanne starrer at the Shubert. In addition, the touring company of "Roberts" drew a total of \$33,986 in a split-week between Minneapolis and Milwaukee.

Already the highest-grossing straight play on record, the Thomas Heggen-Joshua Logan comedy-drama is apparently set to continue mopping up both on Broadway and the road. With Henry Fonda continuing in the title part, the show is a cinch to play through the balance of the current season at the Alvin, and is a prospect to stick into next winter or the spring of 1951. The touring edition is already booked through next season.

"Roberts" has thus far made a

"Roberts" has thus far made a "Roberts" has thus far made a profit of \$873,000 on an initial investment of \$100,000. That includes \$575,000 profit from the original company and \$298,000 from the touring edition, which was financed from the profits on the first. Backers have received \$850,000 profits and the balance consists of

pronts and the balance consists of cash reserve, bonds, etc.

For the first year on Broadway the production consistently played to capacity trade of \$35,000 a week, and has held to better than \$30,000 to capacity trade of \$35,000 a week, and has held to better than \$30,000 through the second year, except for one week during the bottom of last summer's general boxoffice slump and a few weeks during the recent pre-Christmas lull. Grosses for the touring company have varied, largely according to the capacity of the theatres played, but the show hit what's believed to be an all-time high for a straight play when it packed in \$51,800 in a recent week of one-nighters.

If any further proof had been needed, the show demonstrated its popularity week-before-last, when it set a new house record of \$39,-112 at the Lyceum, in Minneapolis, despite 22-below-zero temperature and the worst blizzards of the season. The regular wire to the New York office, reporting that week's business, was signed, "Abe Cohen, manager of the Birdseye company of 'Mister Roberts'."

R&H May Follow Trend For Bestsellers With 'Parasites' for Lawrence

Penchant of Richard Rodgers and Oscar Hammerstein, II, for best-selling novels, either as adaptors or producers, may find them producing "The Parasites," Daphne du Maurier's recent novel, as a vehicle for Gertrude Lawrence. Negotiations are now in progress and will continue in the next few days, when Miss Lawrence returns from a Florida vacation. Alicia Markova is also being talked of in the part of the ballerina. It's undecided whether to do it as a play or a musical:

The R&H streak of doing novels

whether to do it as a play or a musical:

The R&H streak of doing novels started with "I Remember Mama" (adapted by John van Druten from Kathryn Forbes' "Mama's Bank Account") and produced by R&H, Then "South Pacific," which they musicalized from the James Michener. "Tales of the South Pacific," Pulitzer prizewinner, followed by "The Happy Time," which they produced and which is a current smash hit after opening last week on Broadway. "Heart of the Matter," Graham Greene's British novel, is in rehearsal now, and R&H will produce this season with ter," Graham Greene's British novel, is in rehearsal now, and R&H will produce this season with an adaptation by Greene and Basil Dean.

Nothing set yet as to who would do the adaptation of "Parasites."

Hodge Adapts Novel

Phoenix, Jan. 31.
Cleveland Amory, author of "Home Town," declared here last week that Martha Hodge is dramatizing the novel for fall production. Harold Freedman of the Brandt and Brandt agency, New York, is handling details.
Understood that both Paramount and Metro have manifested interest in the film rights to the play.

Plays on Broadway

The Happy Time hard Rodgers & Oscar Hammerstein roduction of comedy in three acts scenes) by Samuel Taylor, based on of same name by Robert Fontaine.

Alfred James O'Rear Mr. Frye Oliver Cliff

"The Happy Time," adapted by Samuel Taylor from Robert Fontaine's book of reminiscences, is a sort of French-Canadian combination of "Life With Father" and "You Can't Take It With You." Although it is uneven and occasionally hokey, it is a warm, tender, touching and immensely enjoyable comedy. It's an unqualified smash as well as a natural for films. For producers Richard Rodgers and Oscar Hammerstein, II, it provides a lively straight-play boxoffice companion for their "South Pacific" musical.

The show is a felicitous blend of hilarity and poignance. Depending on vivid characters rather than plot, it tends to be episodic, but gradually builds an engrossing situation in an adolescent boy's growing awareness of, and awkward attempts to understand, such adult enigmas as love and truth. Certain scenes seem contrived and a bit broad, but they're invariably offset by irresistibly funny or affecting moments, so the defects are inconsequential.

The "Happy Time" title refers

The "Happy Time" title refers, of course, to the author's youth in his native Ottawa. The easy-going, devoted French-Canadian family includes the light-hearted father, a violinist at the local vaudeville house; his Scotch-Presbyterian mother whose disapproval of the antics of her uninhibited Gallic relatives is usually undermined by her sense of humor; a gay, wise and irrepressibly romantic grandfather; a philandering uncle who collects ladies' garters and another who achieves a state of

father; a philandering uncle who collects ladies' garters and another who achieves a state of perennial bliss by drinking wine from a water-cooler, and finally a beautiful girl who lost her job with a vaudeville act and comes to work as a maid.

The first few scenes do little more than establish the characters of the unpredictable household, but the slight story takes shape in the second act when the boy, beginning to be curious about sex, gets into an innocent scrape by stealing the maid's nightgowns. Then, when he is cruelly and unjustly punished by a hypocritical principal because he brings his uncle's copy of La Vie Parisienne to school, and is blamed for drawing an obscene picture, the situation is set for a moving father-andson discussion of the facts of life and an uproarious final scene.

The piece is affectionately played by a cast that appreciates a genuinely human comedy. Claude Dauphin seems just right as the sometimes baffled but always understanding father, and Leora Dana is lovely as the mother who worries about her son's unbringing in such unconventional surroundings. Richard Hart is ingratiating as the Lothario uncle; Kurt Kasznar is effective as the bacchanalian uncle, and Edgar Stehll is infectious as the "old goat" grandpere.

Eva Gabor is properly engaging as the maid whose looks and affectionate nature precipitate much of the complication; Johnny Stewart is bellevably juvenile as the boy; Gage Clarke is expertly comic as a querulous, disheveled sawbones, and Marlene Cameron is amusing as the next-door girl with braces on her teeth. Mary Aurelius is understandably indignant as the bibulous uncle's spouse; James O'Rear is plausible as harassed prospective son-in-law and Oliver Cliff is convincing as the sanctimonious schoolmaster.

Staging by Robert Lewis is inventive and neatly paced, if not especially restrained, and the settings—and costumes designed by Aline Bernstein catch the spirit of the script.

'Okla.!' in Phoenix

"Okla.!" in Phoenix
Phoenix, Jan. 31.
"Oklahoma!" will have its
Phoenix premiere for three performances, Feb. 13-14, at the
Orpheum picture theatre here.
Seats scaled from \$4.27 top to \$1.22
are being sold only by mail.
Show, which comes here from
Los Angeles, stars Bond and
Patricia Northrup. Indications are
that house will be sold out in a
few days.

As You Like It

Mulam Robert Foster Rowland Robert Rober

William Prince is handsome as Orlando, and a fine dramatic actor as well. Ernest Thesiger is excellent as the doleful exile. Jaques, and is perhaps the best Shakespearean actor in the company. Whitford Kane, as an old shepherd. Aubrey Mather, as the princely banished Duke; Judy Partish as a field country maid. princely banished Duke; Judy Parrish, as a fickle country maid; Cloris Leachman, as Rosalind's devoted friend; Bill Owen, as Touchstone, the clown; Jay Robinson, as a foppish court attendant; Pat Englund, as a lusty country wench, and Ernest Graves, as a misguided prince, lend sterling support prince, lend sterling suppor

prince, lend sterling support.

The Devil's Disciple
N. Y. City Theatre Co. presentation of Margaret Webster production of comedy in two acts (five scenes) by George Bernard Shaw. Stars Martine Evans. Dennis King, Marsha Hunt, Victor Jory; features Hidd a Vaughn, Ian Martin, Gavin Gordon. Staged by Miss Webster: production every two; Evans; settings and lighting supervery of Evans; setting supervery of Evans; setting supervery of Evans; successful production even the supervery of Evans; successful production of the Saldiers, Soldiers. Townspeopie. Cliff Cothren, Robert Latta, Joe Mego, Kenn Martine, Bartlett, Mary Bell; Paul Davis, Olive Dunbar, William Hawley, Louis, Hollister, Billy James, Dorothy Johnson.

With "The Devil's Disciple," the N. Y. City Center has the most promising of "Caesar and Cleopatra," at the National, N. Y. Following Maurrer revivals of "Candida," it is obvious that the 93-year-old Irishman is the most promising of our dramatists.

Evans and his City Center as Souclates had courage to attempt social tempt.

Broad Davis and the mission of the superversion of the Saldrich Sal

the "Disciple" production, since Shaw always involves difficulties and in this instance there were only two weeks available for rehearsal and a single preview as "tryout." Under the circumstances, the generally high quality of the performance is a credit to everyone concerned. Moreover, with further playing, the show should be even better.

Although "Disciple" isn't one of Shaw's best plays, it is a mettlesome work, impudent and stimulating, but also wise and a bit warmer-blooded than some. After a rather ponderous start, the comedy comes to life with the entrance of Evans as the rambunctious Dick Dudgeon.

It really gleams with merriment and shrewd observation, however, in the scenes where the hero, mistaken for the local preacher and about to be hauled off to jail, bids the preacher's wife ardent goodbye; where "Gentleman Johnny" Burgoyne sits in on and comments ironically on Dudgeon's court-martial, and where the condemned man is rescued from hanging.

Margaret Webster has staged the production skillfully, and the performance is generally excellent.

the production skillfully, and the performance is generally excellent. Evans gives a vigorous and contagiously humorous portrayal of Dudgeon, and Dennis King is divertingly witty as the urbane British general. Victor Jory catches the comic subleties of the minister role and Marsha Hunt is admirably interest as his impulsively romantic. intense as his impulsively romantic wife named, coincidentally, Judith

wite named, coincidentally, Judin Anderson.

In the supporting cast, Hilda Vaughn is credibly sour as the hero's mother, Gavin Gordon is eloquently fatuous as a military-minded redcoat Major, and Betty Lou Holland, Ian Martin and Loan Ramsey are acceptable in lesser parts. Peter Wolf's semi-impressionistic scenery is especially artful considering the limited budget.

Yiddish Play

Sadie Is a Lady

Rev. Martin Green Israel Sarah Doros

For her second starring vehicle of the season, Molly Picon—the East Side's Mary Martin—is appearing in a corny, entertaining frolic labeled "Sadie Is a Lady," and it's just what her loyal Second avenue following wants and needs, The old reliable triumvirate of Miss Picon, as star and lyricist; her husband, Jacob Kalich, as adapter, stager and guester, and Joseph Rumshinsky, as composer and conductor, combine again in an old-fashioned musical melange, derivative and familiar, for easy going, palatable entertainment.

Plays Out of Town

Now I Lay Me Down to to Sleep

Philadelphia, Jan. 31.

Nancy Stern and George Nichola, 3rd, production of comedy in three acts by Elaine Ryan, from novel by Ludwig Bemelmans. Stars Fredric March, Florence Eldridge; features Milton Parsons, Jacqueline Dalya. Henry Lascoe, Stefan Schnabel, Directed by Hume Cronyn; settings. Wolfgang Roht; costumes, John Berros: lighting, Richard Bernstein. At Directed by Hume Cronyn; settings. Wolfgang Roht; costumes, John Berros: lighting, Richard Bernstein. At Directed by Hume Cronyn; settings. Wolfgang Roht; costumes, John Berros: lighting, Richard Bernstein. At Directed Di Nancy Stern and George Nichols, 3rd, production of comedy in three acts by Elaine Ryan, from novel by Ludwig Bemelmans, Stars Fredric March, Florence Eldridge; features Milton Parsons, Jacqueline Dalya, Henry Lascoe, Stefan Schnabel, Directed by Hume Cronyn; settings, Wolfgang Roth; costumes, John Derro; lighting, Richard Bernstein, At Forrest, Phila, Jan. 30, 750. Milton ra. Milton ra. Marguerite Le Philip Gor Pold E. Gor Sally Ann Pars
Roy Po
Stefan Schna
Charles Chaplin,

Running way overboard on time and during its earlier portions often diffuse and muddled, "Now I Lay Me Down to Sleep," the Elaine Ryan adaptation of Ludwig Bemelmans' novel still manages to have a flavor and a beguiling note that might eventually turn it into a

There is no yardstick that comesto mind immediately for comparative purposes. Although styled
in the program as a comedy,
"Sleep" runs the gamut from
straight tragedy to utter farce.
Most of its mood is a rueful, ironic
note of comedy which needs the
deftest type of performance and
presentation, and that something
this Nancy Stern-George Nichol.
3rd. production has. The presence
in the two leads of Fredric March
and his wife, Florence Eldridge,
gives this difficult and moody play
just the stability and also the spirit
it needs, Without their presence
there wouldn't be a lot of use in
figuring on a stage future for
"Sleep" after the obviously necessary cutting and all-round editing
are completed.

Here is the story of a rather There is no vardstick that comes

Here is the story of a rather fantastic Latin-American, Gen. Leonidas Erosa, who, after living in luxury and comfort in Biarritz, in luxury and comfort in Biarritz, decides to return to his native Ecuador. With him on this momentous trip (aboard a not-too-lux Greek freighter) go his chef, a host of flunkies, a stowaway who becomes his valet, and finally an English woman who is governess, and general womanly adviser for the strange entourage. His Excellency is an incorrigible adviser for the strange entourage. He is also an incorrigible flirt and on the voyage he carries on a rather flagrant affair with the pretty wife of a young cousin (the husband having been left behind). It is left for the second act to

husband having been left behind).

It is left for the second act to bring forth what most of the audience has realized from the start, that Miss Graves (the dignified governess) is really in love with the General and he with her. A rather flamboyant suicide attempt on her part seems to at least partially unmuddle the affair. But it's further complicated after the arrival in Ecuador by the discovery that an attractive native girl is expecting a baby whose paternal parentage is lodged right at the General's door.

Scandalized, Miss Graves insists that he marry the girl, although it breaks her heat the

General's door.

Scandalized, Miss Graves insists that he marry the girl, although it breaks her heart. He wriggles out with characteristic Latin skill and then nature enters the picture with an earthquake that tears up things in general and isolates Leonidas (and a couple of his aides) in a cave. While waiting for rescue, the General, once again a contrite and sorrowful man, is drowned in an underground pool.

The end of the play finds the General's entourage planning their return trip to France with Miss Graves frozen-faced and apparently unemotional. She softens, however, when the native girl's baby (whose mother was killed in the quake) is delivered to her, and, at the very final curtain, it is evident that her crust of very, very

Milton Parsons is excellent as the refugee who becomes the General's valet. Henry Lascoe is amusing as his chef and Jacqueline Dalya is persuasive and provocative as the youthful cousin with whom the general dallies on shipboard. There is a long cost with

whom the general dallies on ship-board. There is a long cast with several minor characters giving good account of themselves.

In its favor, in addition to the sincere and graceful performances of the stars, the play has a distinguished and atmospheric physical presentation, with nice settings by Wolfgang Roth and some striking lighting by Richard Bernstein, Hume Cronyn's direction seems on the uneven order although it, like the play, improves in act two and three.

All You Need Is One **Good Break**

Philadelphia, Jan. 24 ionte Proser and Joseph Kipness pro-tion of drama in two acts by Arnoid noff. Directed by John Berry and J. ward Bromberg. Designed by Samuel ve; lighting, Peggy Clark; costumes, al Du Pont. At Locust, Phila., Jan. 24, Salem Ludwig

Roy Hammerma Lucille Pattor Gertrude Core Anthony Mannin zie eader etta Goldberg ise endant... Mary's Double

"All You Need is One Good Break" impresses as a show with considerable possibilities but by no means the world-beater it had been whispered as being.

There is one inevitable handicap "One Good Break" has to face It's sure to be compared to Arthur Miller's "Death of a Salesman," and on this count it is almost certain to come out second-best. Manoff's play, like Miller's, is a strictly up-to-the-minute realistic study of a frustrated human being in a metropolitan city. The protagonist of "Salesman," Willy Loman, is an aging man; Martin Rothman in the current piece is a brash youngster. In both their cases it is partly their lies and their boastings which bring about their downfalls. "Salesman" ends in stark tragedy; "One Good Break" winds un close to it.

lies and their boastings which bring about their downfalls. "Salesman" ends in stark tragedy; "One Good Break" winds up close to it. There are, however, a lot of differences. Loman is for most playgoers a highly sympathetic, pathetic figure. Rothman, a phoney, who dreams of changing his \$35 a week clerkship into millions through a few good gambling breaks, is pretty much of a heel as we see him in the early stages of the play, as, for example, when he takes his old and ailing mother's 50c piece to help him on his evening's campaign. And although the author tries, to win sympathy for him at the end, when the mother is stricken with a possibly fatal illness and Martin goes to the hospital to try to bluff his way into getting a \$1,500-a-job surgeon to operate on her. It is a little too late. Martin remains an interesting but unappetizing character.

Also whereas "Salesman" had a

late. Martin remains an interesting but unappetizing character.
Also, whereas "Salesman" had a number of vivid characters in addition to poor Willy and showed him and them in scenes of dramatic conflict, "One Good Break" is strictly a one-man show—a (Continued on page 52)

Total Legit Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates for last week (the 35th week of the season) and the corresponding week of last season:

BROADWAY	This Season	Last Season
Number of shows current	28	26
Total weeks played so far by all shows	690	766
Total gross for all current shows last week	\$717,300	\$696.700
Total season's gross so far by all shows \$	17,569,400	\$18,272,500
Number of new productions so far	37	48
ROAD		

(Excluding Stock)
Number of current touring shows reported 31 31
Total weeks played so far by all shows 629 787
Total road gross reported last week \$653,302 \$699,800
Season's total road gross so far \$13,107,302 \$15,887,900

Chi B.O. Better for Some Shows; 'Kate' 43G, 'Fancy' \$19,100, 'Death' 15G

'Roberts' 34G in Split

Milwaukee, Jan. 31.

Touring edition of "Mister Roberts" grabbed another great gross in a split between Minneapolis and here last week, getting a total of \$34,000.

The stanza included four performances, winding up a 10-day run at the Lyceum, Minneapolis, and four performances the latter half at the local Davidson.

'Break' \$11,500,

Ballet 27G, Phila.

Chicago, Jan. 31.

Swing upward which is due for Chicago legit has been spotty thus far, but should improve shortly. That Lady" opened last night (Mon.) to fine attendance. "Detective Story" closed Saturday (28) to strongest week of its run and will tour midwest before heading for the Coast. "Goodbye, My Fancy" has moved over to the Blackstone for at least two more weeks because of biz upsurge. The Erlanger is booked almost until summer with Blackstone, the magician, in for two-week engagement Feb. 19, and "Madwoman of Chaillot" starting a six-week run March 13. "Oklahoma!" makes its third return April 23 for five weeks.

Estimates for Last Week

weeks. Estimates for Last Week "Blossom Time," Great Northern (2d week) (1,500; \$3.71). Registering very satisfactory \$17,000. "Death of a Salesman," Erlanger (19th week) (1,334; \$4.33). Boxoffice held about even at about \$15.000

Ballet 27G, Phila.

Philly's legit season has produced few smash hits thus far but business has been continuing its week.

Philly's legit season has produced few smash hits thus far but business has been continuing on a ween keel and there were no loud squawks at last week's attendance. "Goodbey. My Faney," Harris (5th week) (1,000; \$3.71). Moved over the weekend to the Blackston to make way for Katharine Cornell in "That Lady." Continues at least two more weeks; got lively \$17,100 last week.

"Kiss Me, Kate," Shubert (19th week) (2,100; \$6.19). Favorite of out-of-towners with good \$43.000.

"Light Up the Sky." Studebaker (2d week) (1,237; \$3.71). Having trouble at \$8,600, and may resume tour soon.

LAY ME DOWN' \$16,700

IN LONDON, ONT., BOW

London, Ont., Jan. 31.

"Now I Lay Me Down to Sleep, starring Frederic March and Florence Eldridge, grossed a passable \$16,700 last week in a break-in ergagement at the Grand here.

Elaine Ryan dramatization of the Ludwig Bemelmans novel is continuing its tryout tour in Philadelphia and Boston before opening March 2 on Broadway.

Streetcar in Toronto

House Record, \$28,509

Toronto, Jan. 31.

House record here for any dramatic show was chalked up by "Streetcar in Toronto"

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'Song' \$54,000, Detroit

Detroit, Jan. 31.

Civic Light Opera Assn. production of "Desert Song," with Edward Roecker, Jack Goode and Ollie Franks, reaped \$54,000 at Masonic Temple last week. Current show is "No, No, Nanette," starring Edward Everett Horton.

Two legit playhouses, Cass and Shubert-Lafayette, are dark.

'Tristan' 17G, St. Loo

St. Louis, Jan. 31.

A two and a half hour concert of the St. Louis Symphony, with Helen Traubel, local born, and Lauritz Melchior presenting a condensed version of Wagner's "Tristan and Isolde" last week in the convention hall of the Henry W Kiel auditorium, attracted a moof 8.719.

Gross of \$17 000 week.

Gross of \$17 900 was one of the week.

Sarah Churchill and Jeffry Lynn in "Philadelphia Story" grossed a nild \$9,000 in four evening per-ormances and one matinee at the 1.500-seat Mayfair theatre last House was scaled at \$4.20.

New Haven, Jan. 31.
"Lend An Ear" opened its road

tour at Shubert last week to okay biz on a full stanza. In for eight

biz on a full stanza. In for eight shows at \$4.20 top gross reached an approximate \$21,000.

This week has preem of "Bird Cage" (Melvyn Douglas) for a last half (Feb. 2-4). "Heart of the Matter," previously set to open here Feb. 16-18, has been delayed and will how preem in Boston. Feb. 23-25 gets breakin of Vinton Freedley's "Great To Be Alive."

STORY' 9G IN 5, PORTLAND

Portland, Ore., Jan. 31.

'Honest John' OK \$3,900

Los Angeles, Jan. 31. "Oklahoma!" displayed a phenomenal buildup here during the three weeks it played at the Biltdoing a good \$10,000 better the third week than it did in the first stanza. One remarkable as-

first stanza. One remarkable aspect of the way the b.o. built lay in the fact that the musical was here for the third time.

"Honest John," Buddy Ebsen's comedy at the Las Palmas, again more than made expenses last week, with the result that it remains on now through Feb. 4. "Kitty Doone," at the small Circle Playhouse, also got by with fair biz. "Doone" shortly goes on the road with Kay Francis topping the cast.

Estimates for Last Week

"Honest John," Las Palmas (388; \$3) (5th week). Okay \$3,900. "Kitty Doone," Circle Playhouse (150; \$2.40). Good at \$1,300.

"Oklahoma!" Biltmore (1,636; \$3.50) (3d week). Excellent \$37,000; extraordinary biz considering first week grossed \$26,900.

'Arms' 36G, Hub; 'Chaillot' \$20,100

Boston, Jan. 31.

"Madwoman of Chaillot" added to the current flurry of staunch biz at the Hub's legit houses on its opener here this week. Guild auspices show got raves and stepped into SRO brackets. "Arms and the Girl" meantime sock at the Shubert all performances. San Carlo didn't do as well as expected but paid off, and "Yosele the Nightingale" was okay at the Colonial "Come Back, Little Sheba" and "Diamond Lil" opened last night (Mon.).

Estimates for Last Week

Estimates for Last Week

Estimates for Last Week

"Arms and the Girl," Shubert
(2d week) (1,750; \$4.80). This one
has been a wow at the bo. from
the outset, going clean all performances and getting plenty of
favorable comment. Got a sock
\$36,000, and moved out.

"An Old Beat-Up Woman." Wilbur (1st week) (1,200; \$3.60). The
aisle-sitters weren't too happy
about this and gave it something
of a beating up. Never caught on
and got about \$4,100.

"Madwoman of Chaillot," Plym-

of a beating up.
and got about \$4,100.

"Madwoman of Chaillot," Plymouth (1st week) (1,200; \$3,60). Here as a Guild offering and doing a smash \$20,100 on its first week, very big. Moved over to the Shuran make way for "Diamond to make way for "Diamond to bouse." bert to make way for "Diamo Lil," now current at this house,

Lil," now current at this house,
San Carlo Opera Co., Opera
House (3,000; \$3.60). Didn't do
quite as well as it should have, a
couple of performances being hit
by bad weather and the matinees
proving a little light. Exceeded
\$24,000, however, which is well
into the profit side. House dark
this week.

"Yesels, the Michiland"

this week.

"Yosele the Nightingale," Colonial (1st week) (1,500; \$3.60). Yiddish musical found plenty of favor here to do a fair \$10,000 on nine performances. "Come Back, Little Sheba" here now.

'Dinner' Okay \$20,000 In Four Midwest Towns

Madison, Wis., Jan. 31. "The Man Who Came to Dinner," starring Monty Woolley, grossed a total of \$20,000 last week in stands at the Lincoln, Decatur, Ill.; Orpheum, Springfield, Ill.; Rischer, Rockford, Ill., and the Parkway here

After the current week in Kan-sas City, the comedy jumps to the

U.S.A.' 28G, Seattle

Seattle, Jan. 31.

"Inside U.S.A." really got the coin during its week's date at the 1,500-seater Metropolitan, ending Saturday (28).

House, scaled from \$4.75, did practically sellout nightly in spite of the snow and poor traffic conditions, for over \$28,000.

'Etchings' \$8,800, Buff.

Buffalo, Jan. 31.

Lee Tracy, starring in "Moreous of not quite \$8,800 in a tryout run at the Erlanger here last week.

week.

Brock Pemberton production is due on Broadway this week.

'Okla.!' Fine \$37,000 L.A.; B'way Spotty, But New Hits Help; 'Happy' SRO \$21,800 for First 6, 'Party' \$20,800, Hepburn 121/2G in 4

Business was generally uneven on Broadway last week. Most of the established shows held about on par with the previous week's healthy pace, but a few improved and several slipped a trifle. As usual, the top hits maintained capacity level. Among the new entries, at least two are indicated hits, a couple of others appear to have a fair chance and several seem unlikely to make the grade.

There were two closings last week: Katharine Cornell's production of "That Lady" and the Martha Scott starrer, "Design for a Stained Glass Window." This week brings three openings; "Mr. Barry's Etchings," "The Innocents' and "Arms and the Girl," with no scheduled closings as of the moment.

Estimates for Last Week Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta), Other parenthetic figures refer to seating capacity and top price, including 20% amusement tax, However, grosses are net; i.e., exclusive of tax.

Estimates for Last Week
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CD (Comedy-Drama), R (Revue),
M (Musical), O (Operetta).
Other parenthetic figures refer
to seating capacity and top price,
including 20% amusement tax.
However, grosses are net; i.e.,
exclusive of tax.
"Alive and Kicking" Winter

However, grosses are net; i.e. exclusive of tax.

"Alive and Kicking," Winter Garden (2d wk) (R-1,519; \$6). Management is taking extra-space ads to combat the notices, but the production appears a doubtful run prospect; first full week grossed almost \$30,000.

"As You Like It," Cort (1st wk) (C-1,064; \$6). Revival opened Thursday night (26) to four favorable reviews, three mild pans, and one no-opinion. Theatre Guild subscription and Katharine Hepburn's name should help; first four performances drew over \$12,500.

"Caesar and Cleopatra," Na-

"Caesar and Cleopatra," National (6th wk) (CD-1,172; \$6). Shaw revival is set for a run, making a handsome operating profit and appears likely to pay off; about the same at \$27,600.

"Clutterbuck." Biltmore (8th wk) (C-920; \$4.80). London import has caught on for at least a moderate run and is getting a fair operating profit; topped \$16,400.

"Cocktail Party," Miller (2d wk) (C-940; \$4.80). T. S. Eliot verse play apparently benefiting from the pro and con critical discussion; first full week was capacity at nearly \$20,800.

"Dance Me a Song," Royale (2d wk) (R-1,035; \$6). Chances for this Dwight Deere Wiman show aren't yet clearly indicated; first full week grossed around \$20,000.

"Death of a Salesman," Morosco (51st wk) (D-914; \$4.80). Sometimes has a few empty seats at the midweek matinee, but standees take the week's receipts to an over-capacity \$23,800.

"Design for a Stained Glass Window," Mansfield (1st wk) (D-1,041; \$4.80). Religious drama couldn't withstand the critical beating and had to fold Saturday night (28) after eight performances; collected a slim \$4,500.

"Detective Story," Hudson (45th wk) (D-1,015; \$4.80). Ralp h Bellamy starrer climbed a bit to \$21,800.

"Devil's Disciple," City Center (1st wk) (C-3,025; \$3). Shaw revival opened Wednesday night (25) to eight rave notices and has drawn virtual capacity trade; production will be shifted to a regular Broadway house for a commercial run; first six performances; (including a preview) got about \$29,500, but \$6,500 was added in two showings Sunday (29).

"Gentlemen Prefer Blondes," Ziegfeld (8th wk) (M-1,628; \$6). Another solid capacity week, with party commissions limiting receipts to over \$46,900.

"Happy Time," Plymouth (1st wk) (C-1,063; \$4.80). New Richard Rodgers-Oscar Hammerstein, II, production premiered Tuesday night (24) to a critical verdict of seven for and one against; has had standees all performances since the opening, with a six-time gross of \$21,800.

"Happy Time," Plymouth (1st wk) (C-1,063; \$4.80). New Richard Rodgers-Oscar Hamm

Acxas, L'11 Darlin'," Hellinger (10th wk) (M-1,543; \$6). Anthony B. Farrell production jumped to \$32,200.

"That Lady," Martin Beck (10th wk) (D-1,214; \$4.80). Katharine Cornell starrer closed Saturday night (28) after 79 performances, going on tour; finale got over \$13,600.

"The Enchanted," Lyceum (2d wk) (D-990; \$4.80). Prospects for this Valency-Giradoux collaboration aren't yet clear; first full week grossed around \$12,000.

"The Man," Fulton (2d wk) (D-966; \$4.80). Kermit Bloomgarden production still an uncertain bet, but the modest operating budget is a helpful factor; first full week \$9.200.

"Touch and Go," Broadhurst (16th wk) (P-1,80.66)

week \$9,200.

"Touch and Go." Broadhurst
(16th wk) (R-1,160; \$6). About the
same at nearly \$28,500.

"Velvet Glove," Booth (5th wk)
(D-712; \$4,80). Grace George-Walter Hampden starrer moves next
week to the Golden; trade has
improved the last couple of weeks;
\$10,700.

"Where's Charles (19,100)

\$10,700,
"Where's Charley?" St. James
(67th wk) (M-1,509; \$6). Longestrun musical in town has climbed
back to capacity; \$37,800.

run musical in town has climbed back to capacity; \$37,800.

Openings

"Arms and the Girl." 46th Street (M-1,319; \$6). Musical comedy edition of the Lawrence Langner-Armina Marshall "Pursuit of Happiness," stars Nanette Fabray and Georges Guetary, presented by the Theatre Gulld and Anthony Brady Farrell, opens tomorrow night (Thurs.); production cost \$150,000, breaks even at around \$25,000 and can gross \$41,000.

"Mr. Barry's Etchings," 48th Street (C-917; \$4.80). Lee Tracy is starred in play by Walter Bullock and Daniel Archer, presented by Brock Pemberton, opened last night (Tues.); production cost around \$45,000, can operate for approximately \$16,000 and has a capacity of \$23,000.

"The Innocents," Playhouse D-865; \$4.80). Play by William Archibald, adapted from the Henry James novel, "The Turn of the Screw," presented by Peter Cookson, opens tonight (Wed.); show, cost \$55,000, has an operating nut of about \$11,500 and capacity of \$19,500.

All You Need Is One Good Break," Feb. 9, Mansfield; "Come Back, Little Sheba," Feb. 15, Booth; "Bird Cage," Feb. 22, Coronet.

'Streetcar' \$20,993 Set Richmond 4-Year Record

"Streetcar Named Desire," with a gross of \$20,993, racked up the best legit week (23-28) enjoyed by the 1,382-seat WRVA theatre in four years. House, with a \$4.40 top, sold out its house from Thursday night on, including a capacity Saturday matinee.

Company here was headed by Judith Evelyn, Ralph Meeker, Jorja Curtright and Jim Nolan.

Graham Over \$20,000 For Nine in N.Y. Week's Stay

same at nearly \$26,000.

"I Know My Love," Shubert Martha Graham and her modern il3th wk) (CD-1,391; \$4.80). Luntfontaine show dipped a bit to \$32,500.

"Kiss Me, Kate," Century (56th wk) (M-1,654; \$6). Back to over capacity; \$47,100.

"Lost in the Stars," Music Box eight-week tour to the Coast,

Chorus Equity in 'Punitive Action' **Vs. All Absentees From Meetings**

At a meeting attended by about 150 out of a total membership of approximately 3,000, Chorus Equity last week proposed to take "punitive action" against members who fail to attend at least two of the four annual sessions. Move who fail to attend at least two of the four annual sessions. Move took the form of a recommenda-tion to the union's executive com-mittee to consider making such attendance compulsory. If ap-proved by the executive commit-tee, the matter will go to the coun-cil of the parent organization, Actors Equity.

Actors Equity.

Slim attendance, not only at membership meetings, but of the regular sessions of the governing body, is one of the major problems of all unions, but is particularly acute in the case of show business groups, many of whose members are apt to be out of town or otherwise unable to be present at scheduled gatherings. In the case of both Equity and Chorus Equity, it is sometimes difficult to get a quorum for meetings of the council and executive committee, respectively.

In the case of Equity, its mem-

respectively.

In the case of Equity, its membership meetings are frequently attended by no more than 10% of the total membership, sometimes even when issues of intense interest to the union are to be decided. Attendance at council sessions is relatively little better, although members are almost invariably sounded out on their ability and willingness to come to the regular weekly meetings before they are chosen by the nominating regular weekly meetings before they are chosen by the nominating committee. Neither Equity nor Chorus Equity informs its membership of the attendance or voting records of members of the governing bodies erning bodies.

Because of consistently scanty attendance at membership meetings, the Assn. of Theatrical Press Agents & Managers and the United Scenic Artists now fine members \$5 for missing such sessions without a satisfactory excuse. Since the adoption of the policy, both unions have had large turnouts at all meetings. all meetings.

Equity president Clarence Derwent and Matt Briggs presided at last week's Chorus Equity session, which was held at the Capitol hotel, N. Y.

'BRIGADOON' HOT 43G IN 3 EASTERN STANDS

"Brigadoon" put together three potent engagements last week for a total gross of more than \$43,000. Musical started with almost \$14,000 in three performances Monday and Tuesday (23-24) at the Metropolitan, Providence, and after a healthy one-nighter in Bridgeport, wound up with a blazing \$24.800 in four performances Thursday-Saturday (26-28) at the Bushnell auditorium here.

Cheryl Crawford production is splitting the current week between Utica, Rochester and Syracuse.

'Brig' \$4,300, Bdgpt.

Bridgeport, Jan. 31.
"Brigadoon" did SRO at single terformance. at the 1,500-seat clein Memorial under Katherine thea's management last week (25). Show did \$4,300, without tax.



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Mixed Production Tryout Group Mapped for Harlem

Warren Coleman, currently in the Broadway production of 'Lost in the Stars,' is forming a little theatre group, on 125th street in New York's Harlem. Group, which theatre group, on 125th street in New York's Harlem. Group, which will operate under the label of Studio Theatre, will put on new plays, hoping to draw Broadway interest. Initial work, Lynne Riche's "Salt and Pepper," is scheduled for presentation sometime in March. Productions will be enacted by a mixed group with casting assignments distributed irrespective of color. Group will also put on plays for producers who want to look at a work in its physical form before going out on a limb with production plans.

Denham Signs Chauvire, French Choreo Star, To **Bolster Ballet Russe**

Bolster Ballet Russe

What is considered a 10-strike
in the ballet world is the signing
by Serge Denham, director of the
Ballet Russe de Monte Carlo, of
Yvette Chauvire as guest artist for
the troupe's spring N. Y. engagement at the Met Opera House, beginning April 9. The French dancer, ex-premiere danseuse etoile of
the Paris Opera Ballet, is considered the national ballerina of
France, on par, for instance, with
Margot Fontayne of Sadler's Wells.
Mille. Chauvire was the only dancer
to score rave notices when the Paris
Opera Ballet appeared in N. Y. at
the City Center in October, 1948.

Dancer will receive \$1,500 for
two weeks of performances and a
week of rehearsals. If she dances
a third week, she'll get another
\$500. Pacting is considered a master-move by Denham because his
Ballet Russe is admittedly no
longer a No. 1 company today, and
needs bolstering. Last fall the
troupe got bad notices throughout
its N. Y. run. The troupe has a
psychological problem, being the
first dance company to go, into the
Met since the Sadler's Wells made
its sensational stay there last fall.
Although Ballet Russe has done excellent biz on the road this season, Although Ballet Russe has done ex-

its sensational stay there last fall. Although Ballet Russe has done excellent biz on the road this season, management has been leary of the spring N. Y. engagement, and of the reaction of N. Y. press and public since Sadler's departure.

Another reason for bolstering Ballet Russe is the fact that Ballet Theatre, its rival, will also be dancing in N. Y. this spring, at the same time. Last spring Ballet Russe inked Alica Markova and Anton Dolin as guest artists to strengthen its N. Y. draw. Mlle. Chauvire should prove a stronger attraction. She was given a year's leave of absence from the Paris Opera Ballet, after an inter-organizational squabble, and has since resigned from the company.

'Little Sheba' Mild \$4.600 In Four in Wilmington

Wilmington, Jan. 31.

"Come Back, Little Sheba," the Taeatre Guild's production of William Inge's comedy, picked up a mild \$4,600 in a four-performance tune-up at the Playhouse here last Thursday-Saturday (26-28).

Play is in Boston this week.

'Lives' Fine 19G, St. Loo

St. Louis, Jan. 31.
"Private Lives" with Tallulah
Bankhead and Donald Cook heading the cast, wound up its oneweek stand at the American Saturday (28) with a swell \$19,000 Comedy was scaled to \$4.27.
"Harvey" teed off Sunday (29)
for another one-week stand, with
James Dunn in the Jead role. It
was the fourth local visit of the
show.

'Barretts' 14G, Pitt

Pittsburgh, Jan. 31.

"Barretts of Wimpole Street", got away to a slow start last week at the Nixon but picked up and finished around \$14,000. That was okay at a \$3.25 top.

Nixon is currently dark and apparently will stay that way until Feb. 20, when "Madwoman of Chaillot" comes in under subscription auspices.

'Harvey' \$16,600 in Seven In Three Midwest Stands

VARIETY

Evansville, Ind., Jan. 31.

"Harvey," starring James Dunn, kept the wicket clicking in three different stands last week, grossing a total of over \$16,600 in seven performances.

Dates included the Fairbanks, Springfield, O.: Victory, Dayton, and the local Coliseum.

Current Road Shows

(Jan. 30-Feb. 11)

llet de Paris—Shubert, Phila ; Majesty's, Montreal (6-11). Ballet Theatre—Aud., Portland, Ore: (30-31); Temple, Tacoma (1); Metropolitan, Seattle (2-4); Curran, S. F. (6-11).

"Barretts of Wimpole Street"—Cox, Cincy (30-4); Walnut, Phila (6-11).

"Bird Cage" — Shubert, N. H (2-4); Locust, Phila. (7-11):

"Brigadoon"—Avon, Utica, N. Y. (30-31); Aud., Rochester (1-2); Em-pire, Syracuse (3-4); Grand, Lon-don, Can. (6-11).

"Come Back Little Sheba"—Co-lonial, Bost. (30-11).

"Death of a Salesman" — Erlanger, Chi. (30-11).

"Detective Story" — Aud., St. Paul (30-31); Lyceum, Minneapolis (1-4); Omaha, Omaha (7-8); KRNT Radio Theatre, Des Moines (10).

"Diamond Lil"-Plymouth, Bost

"Goodbye My Fancy" — Black-stone, Chi. (30-11).

"Harvey" — American, St. L. (30-4); Orpheum, Cedar Rapids, Ia. (6-7); Waterloo, Waterloo, Ia. (8); Palace, Rockford, Ill. (9); Parkway; Madison, Wis. (10-11).

"Inside U.S.A." — Strand, Vancouver, B. C. (30-4); Aud., St. Paul (8-11).

"Kiss Me, Kate"—Shubert, Chi. (30-11). "Lend An Ear"—Ford's, Balto (30-4); Shubert, Phila. (6-11).

"Light Up the Sky" — Stude-baker, Chi. (30-11). "Madwoman of Chaillot"—Shubert, Bost. (30-11).

"Man Who Came to Dinner"— Orpheum, K. C. (30-4); Biltmore, L. A. (6-11).

"Merry Widow" — Lyric, Allentown, Pa. (30): Community theatre, Hershey. Pa. (31): Rajah, Reading, Pa. (1): High School Aud., Pottsville, Pa. (2): Playhouse, Wilmington (3-4): Ford's Balto. (6-11). "Mister Roberts" — Davidson, Milwaukee (30-11). "Now I Lay Me Down to Sleep" — Forrest, Phila. (30-11). "Oklahoma!" — Aud., Fresno, Cal. (30-2): Aud., Riverside, Cal. (3-4): Arlington. Santa Barbara (6): Russ Aud., San Diego (7-8): Civic Aud., Pasadena (9-10): Municipal Aud., Long Beach, Cal. (11). "Philadelphia Story" — Geary, S. F. (30-11).

Long Beach, Cal. (11).

"Philadelphia Story" — Geary, S. F. (30-11).

"Private Lives"—Quimby Aud., Ft. Wayne (30): Victory, Dayton (31-1); Town Hall, Toledo (2-4); Colonial, Akron (6): Park, Youngstown (7): Shea's, Mansfield, O. (8); Lima, Lima, O. (9); Shea's, Ashtabula, O. (10): Shea's, Erie, Pa. (11).

"Streetcar Named Desire" (No. 1)—Erlanger, Buffalo (30-4); Shubert, N. H. (6-11).

"Streetcar Named Desire" (No. 2)—Virginia, Wheeling, W. Va. (30-1); Hartman, Columbus, O. (2-4); Aud. Louisville (5-7); Lincoln, Decatur, Ill. (9); Shrine, Moscue, Peoria (10-11).

"That Lady" — Harris, Chi. (30-11).

Webster-Shakespeare — Robin-

Plays Out of Town

All You Need Is One Good Break

monody in which Rothman holds the stage practically the whole evening, often addressing his remarks directly to the audience in oratorical fashion. The other characters are mostly dim and fleeting, although those of the father and mother do have a couple of scenes, which give them vitality.

vitality.

This gives "One Good Break" the aspects of an extended monolog, sometimes exciting but just as often static and sometimes, as in the later parts of Act I, a little tedious. It's a trick that Manoff has performed and he has done a rather neat job with the help of John Berry as Rothman, but the whole thing seems much too one-dimensional. It will attract respect but scarcely great enthusiasm.

To be sure, both the author and

but scarcely great enthusiasm.

To be sure, both the author and Berry have been greatly assisted by the mechanical aspects of the production. Samuel Leve has done a fine job of stage designing and, with the help of twin revolving stages, shows 18 or 20 scenes with smoothness and celerity. Peggy Clark's lighting of these multiple scenes is even more extraordinary. At the opening, the physical production moved with perfect precision and it was possible for the customers, satiated with Rothman's long diatribes, to forget them temporarily while watching the changing scenes.

Berry, hitherto associated with

ing scenes.

Berry, hitherto associated with films as both actor and director, doubles here too. He and J. Edward Bromberg co-directed. Berry is bound to win plaudits for his ability to carry this gargantuan role. Parts of it will, of course, have to be trimmed. Show ran until 11:15 at opener.

Bromberg has only one short

Bromberg has only one short scene as an actor and clicks neatly, as does Lee Grant ("Detective Story") in a single scene of Act II. Reuben Wendorff and Anna Appel, as the parents, have the best chances.

chances.

"One Good Break" belongs, of course, to the strictly photographically realistic school of Clifford Odets and Miller. Its main difficulty is that, although often impressive, it simply is not a good play.

Waters.

Come Back, Little Sheba

Wilmington, Jan. 26, William Inge in two acts (six scenes). Features Shirley Booth, Sidney Blackmer. Directed by Dsniel Mann. Setting and lighting, Howard Bay: costumes, Lucille Little. At Playhouse, Wilmington, Jan. 26, '50; \$3.60 top.

Sidney Blackmer
Joan Lorring
Shirley Booth
Lonny Chapman
Daniel Reed
Olga Fabian
John Randolph
Arnold Schulman
Robert Cunningham
Wison Brooks
Faul Kraus

There are many excellent things in this Theatre Guild offering and unless audiences are surfeited with the modern American tragedy type of play, it should be in for at least a moderate run. At present its chances are retarded by a slow, lethargic first act. However, fine play-writing, topnotch physic al production and excellent performances give it an aura of artistic success regardless of its boxoffice fate.

fate.

William Inge has penned a mov-

coln. Decatur, III. (9); Shrine, Moscue, Peoria (10-11).

"Moscue, Peoria (10-11).

"That Lady" — Harris, Chi. (30-11).

"Webster - Shakespeare — Robinsary College, Shreveport (1); Fine Arts Aud., Natchitocheg, La. (2); Gym Aud., Scotlandville, La. (3); City Aud. Beaumont, Tex. (4); Jones Aud. Texas College of Arts & Industries, Kingsville (6); Jefferson H.S. Aud. San Antonio (7); Gregory Gym Aud., Texas U. Austin (6); Jefferson H.S. Aud. San Antonio (7); Gregory Gym Aud., Texas U. Austin (8); Melba, Dallas (9); Texas State College for Women. Denton (10); Tarleton Aud., Stephenville, Texas (11).

"Wisteria Tree" — McCarter, Princeton (10-11).

"Great (1

doomed regardless of their good resolutions.

It is mostly a play of characterization, mood and unhurried incidents in the couple's shriveled lives.

Shirley Booth gives a glowing performance, making the infortunate wife a real person masse to be pitied than censured. Since Blackmer, as the husband markes her portrayal in sensitivity and competence. As the art stitlent Joan Lorring is lovely and handles her scenes with feeling. Lonny Chapman is impressive as the athlete with a Kinsey slant on girls, and Olga Fabian has several good bits as a neighbor. Robert Cunningham, John Randolph and Daniel Reed all are good in supporting roles.

No small factor in setting the

Daniel Reed all are good an supporting roles.

No small factor in setting the play's mood is Howard Bay's setting of a cluttered living room and kitchen which expresses the wife's lack of taste and energy in house-keeping. Daniel Mann's direction is well coordinated, especially in his keen attention to detail.

Klep.

Legit Bits

Trescott Ripley joins the cast of the touring "Man Who Came to Dinner" tonight (Wed.) in Kansas, City, succeeding Mardetta Edwards as the nurse and understudying the femme lead. . . . Jane Middleton, who played the secretary in the original Broadway production of "Light Up the Sky," has gone into the leading part of the actress, succeeding Lynn Bari. The comedy is playing Chicago. . . Theatrical attorney Saul P. Pryor due back today (Wed.) from Florida business trip. . . E. Martin Browne, British director who staged T. S. Eliot's "The Cocktail Party," will speak Friday (3) at the weekly "Round Table" at the American National Theatre & Academy.

Bid of Edwin Lester, general di-

Nound Table at the American National Theatre & Academy.

Bid of Edwin Lester, general director of the San Francisco and Los Angeles Civic Light Opera companies, to take over the Center, N. Y., for an annual season of musical revivals, probably will be turned down in favor of the continuation of the present ice show series, according to Rockefeller Center representatives. . William Redfield takes over the male lead in "Miss Liberty" two weeks hence, when Eddie Albert goes to the Coast for a picture commitment. . Jed Harris says he's establishing legt producing headquarters on the Coast, with film producer Charles K. Feldman as partner. . . Gilbert Miller leaves early next week for London.

Leonard B. Sang is house mana-

early next week for London.

Leonard B. Sang is house manager of the Lyceum, N. Y., representing Harry E. Gould, who took over ownership of the theatre this week from Max Gordon, George S. Kaufman, Moss Hart and Marcus Heiman.

Peter Cookson's production of "The Innocents," which opens tonight (Wed.) at the Playhouse, N. Y., is financed at \$40,000, but cost about \$55,000; including bonds. The producer's actresswife, Beatrice Straight, featured in the cast, is a sitent partner in the presentation. The backers are society names, except actor-producer Cookson, who has invested \$4,000.

ciety names, except actor-producer Cookson, who has invested \$4,000. . Skater-playwright Ken Parker, currently in the cast of "Howdy, Mr. Ice of 1950," is working up a night club act.

Literati

Cowles Sees Long Red for Flair
He's not anticipating hitting the
financial break-even point on Flair
for a long time to come, Gardner
Cowles, publisher of the new mag,
said in New York last week. Combination of the usual difficulties in
starting a new publication and
the exceptionally high production
costs of Flair are the reasons, he
explained.

the exceptionary in production costs of Flair are the reasons, he explained.

Coincident with publication of the first issue last Friday (27), Cowles estimated that the ultraflossy monthly costs something like \$1.50 per copy to print. It sells for 50c a copy or \$5 a year. It is possibly the most complex and expensive production job ever attempted on a regular publication basis. It is printed in five different plants. This is made necessary by the variety of printing stocks used, the die-cut front cover (which will be a regular feature), and a number of different-page sizes and inserts.

Among the inserts is about a four

stocks used, the die-cut front cover (which will be a regular feature), and a number of different-page sizes and inserts.

Among the inserts is about a four inch-by-six inch reproduction of a painting on heavy card stock, a Jean Cocteau story in a pamphlet, an accordion-folded streamer about two inches high and 16 inches long, and a number of other items.

Cowles said the first run was 280,000 copies and he would hold it down to that for the first six issues to prevent circulation getting too far ahead of the ad rate schedule. First issue, incidentally, carried considerable advertising. It was accepted only on the proviso that advertisers also take copy in three succeeding issues.

In contrast to the long period he sees ahead before he's out of the fiscal trenches on Flair, Cowles pointed out that Quick, which he started only six months ago, would be profitable by the end of its first year. The 10c, midget-sized weekly. Up to that point will have represented an investment of only \$500,000. Cowles asserted. He said that it would start taking advertising in March. It started on a basis of accepting no ads until circulation had been built up. It's now selling 700,000 copies weekly. Flair's editor is Fleur Cowles, wife of the bublisher. She is also associate editor of Look, which he publishes. She said last week that Flair would have no regular show biz departments—just as it will have few regular features in any category. Idea is to hold departments—fust a minimum to allow space for complete flexibility. "Flair will vary from issue to issue," she explained, "in an effort to give the reader a sense of surprise and the joy of discovery."

Varied facets of show biz will be covered as ideas and stories present themselves. Mrs. Cowles said. She disclosed that the second issue will devote 25 pages to Hollywood. part of it in bictures and part in a lengthy article by Cecelia Agar, formerly on the staff of Vaniery.

of Variety.

Mag as a whole is on the chi-chi side, an updated and somewhat broader version of Vanity Fair (its managing editor, George Davis, was formerly associate editor of Vanity Fair and feature editor of Harper's Bazaar). While going in heavily for fashions and other femme attractions, it will attempt to hold a male audience, too.

Sackett's Seattle Daily
Sheldon Sackett, recent buyer of station KRSC, Seattle, and owner of KROW; Oakland; KOOS, Coos Bay, Ore., and KVAN, Vancouver, Wash, is buying the property of the defunct Seattle Star and will publish a paper to be called the Seattle World, Sackett said he will furnish all the equity capital but may secure more funds from liberal sources in the Pacific Northwest. Paper may be a daily, semi-

sented on Broadway as basis for the musical, "Lost in the Stars." To date 20 newspapers in 14 states have subscribed to the service, SRL expects a total of 45 papers, with 4,000,000 circulation. Column is not planned as a replacement for local literary editors, but rather as a supplement.

Femme Ban Sticks
A move to break down the bars which have kept newspaper women from membership in the Overseas Writers of Washington failed last week by a vote of 28 to 4. The friendly four were Ernest K. Lindley of Newsweek, Joseph C. Harsch, CBS radio commentator; Lowell Mellett, columnist, and Paul Wooton, correspondent of the New Orleans Times Picayune.

CHATTER

Tim Taylor in charge of publicity at town Hall, N. Y., under E. R. Leibert, director of public

E. R. Leibert, director of public relations.

Ralph T. Kettering, legit historian, currently making the rounds of publishers with his newly completed book, "This Is My Theatre"

Photographic Society of America Photographic Society of America Publishing a new technical journal, "Photographic Science and Tech-nique," to be edited by Paul Ar-nold.

noid.
Cartoonist Ken Kling enroute to the Coast to arrange a film sale of his first novel, "That Big If," which Greystone is publishing in March.

which Greystone is publishing in March.

John Cowles, prez of the Minneapolis Star & Tribune, sailed from New York Saturday (28) for a 54-day Mediterranean cruise on the Britannic.

Richard Macaulay's novel, "The Good Die Young," written a year ago and based on a \$1,000,000 holdup, will be published in spring by Little Brown.

William K. Bowden and Edward Freeman shifted from the L. A. Times to the L. A. Mirror as advertising chief and retail ad manager, respectively.

Mel Heimer, King Features' scribe, left New York Sunday (29) on a two-week European junket. He'll author his column, "My New York," in his travels.

Career Crossroads, new publication dealing with government, industry, education, employment and films, is scheduled to hit the stands latter part of the month.

Associated Press discontinued its syndicated column devoted to reviews of records, started four months ago by Bill Becker. Not enough interest among the newspapers.

enough interest among the newspapers.
Mrs. Bruce Gould, editor of the Ladies Home Journal, William Wise, general manager of the Paris edition of the N. Y. Herald Tribune, and Howard Baldwin and Donald Lawder of the New Yorker mag, off to Europe Saturday (28) on the Queen Mary.

Sharp Upheaval

Continued from page 49

opera appearance, and where a ra-dio date means a fee 10 times greater.

greater.

Bing is reported to have gone to singers in many cases without seeing their managers, which hasn't sat well with either manager or artist. He's also said to have backtracked considerably on the exclusivity idea, especially with top talent of the standing of Leonard Warren. Dorothy Kirsten, Rise Stevens and Jussi Bjoerling, whom he'll need more than they need him. him

furnish all the equity capital but may secure more funds from any secure more funds from may secure more funds from the sources in the Pacific North-west. Paper may be a daily, semi-weekly or weekly.

Sackett previously held an option on the Star which he sold to smith Davis, newspaper broker. The owners of the Star later sold the goodwill, features, circulation, etc., to the Seattle Times.

SRL's Book Service
In effort to hypo book coverage by newspapers, the Saturday Reside by newspapers, the Saturday Resides book news and review of Literature has inaugurated service. Besides book news and reviews, the column also includes a special weekly syndicated book scurrently being most read. This is determined from a weekly questionnaire sent out to a cross-section of SRL's subscribers.

As indicated by the first selection, choice doesn't necessarily correspond with the current best-seller lists being published. Residues of the first survey showed Alan Paton's "Cry, The Beloved Country" ranking first in that category. Book is currently representations of operas presented, concentrating on longer-rehearsed, the wants a minimum of 20 performances of the same opera, with the same opera with the same opera. The same op

Merola, Frisco general manager, is now in N. Y. on the hassle.

Met board of directors is known to have decided to offer a con-tract to Kirsten Flagstad, although it's also rumored that the bid wasn't unanimously voted. Bing is said to consider the Norwegian the No. 1 Wagnerian singer of the is said to consider the Norwegian the No. 1 Wagnerian singer of the day. There have been rumors that some directors have been dissatisfied with Helen Traubel's singing and want her out. Flagstad, who made her rep at the Met, left it in 1941 to return to Nazi-held Norway to be with her husband, a member of Premier Quisling's Cabinet who reportedly made \$25,000,000 in war dealings with the Germans. Although she never sang for the Germans, Mme Flagstad is reportedly persona non grata with her countrymen and had to leave because, as she herself says, they treated her "badly." Mme. Traubel came along at the time Mme. Flagstad left, to save Mme. Traubel came along at the time Mme. Flagstad left, to save the Met's Wagnerian repertoire, and there's some trade feeling that it's unfair to push her aside afternine years' service.

nine years' service.

The subscription plan idea, splitting the Met list into two 10-week setups instead of the normal 20, in order to add a new list of subscribers, is regarded as Bing's most important change. And it's felt, even around the Met, that with such drastic changes being made, the Flagstad engagement is an unwise complication. It may drive off prospective subscribers, and if the new subscription split idea doesn't work, the Met, with its planned renovations and changes, may find itself next season with well over a \$300,000 deficit.

Mme. Flagstad has been received

Mme. Flagstad has been received in opera houses abroad, among Al-lied countries, and sang with the San Francisco Opera, as well as in recitals in N. Y. and elsewhere. But engaging her for the Met may start protests from subscribers. Edward Johnson said two years ago that he couldn't affront a substantial segment of his subscribers by engaging Mme. Flagstad, but evidently Bing feels differently or considers that times and tempers have changed.

have changed.

Managers of various Met singers are keeping mum on the charges of exclusivity. Flagstad, etc., some feeling the James A. Davidson Mgt. erred in tipping its hand too soon in the Traubel-Flagstad snarl.

Davidson manages Mme. Traubel as well as Margeret Truman.

Anyway, American Guild of Musical Artists hasn't signed its basic agreement with the Met for next season, and until that is done. individual contracts can

Third 'Album' _ Continued from page 49 _

Gay,' with Francine Larrimore and Philip Bourneuf, and Ethel Waters singing "Takin' a Chance on Love" and title song from "Cabin in the and title song from Sky."

Sky."

Other memorable bits included Will Mahoney's xylophone dance, from the Earl Carroll "Sketchbook"; a scene from "Room Service," with Philip Loeb, Lionel Stander, Murray Hamilton and Alexander Asro; a number from "On the Town," with Nancy Walker and Chris Alexander; two ballads by Burl Ives, the "Floradora"

Alley McLerie, Kate er and Chris Alexander; two ballads by Burl Ives; the "Floradora" sextet, with Allyn McLerie, Kate Murtah. Mardi Bayne, Ethel Barrymore Colt, Jane Judge, Candace Montgomery. Jack Whiting and others; "St. Louis Blues" and two other numbers by the Hall Johnson choir; Brenda Forbes singing "And Why Not 1?" from "Three to Make Ready."

Also, as usual, the opening and closing numbers by the choruses of the various Broadway musicals, including "South Pacific," "Where's

SCULLY'S SCRAPBOOK By Frank Scully

Bedside Manor, Hollywood, Jan. 28. the guy at 'Is there a shortcut through this place? our door wanted

to know.
"Shortcut to where?"

"Shortcut to where?"

"To Hollywood and Vine."

"Sure." I said, "drive your car right through our living room and then take the first turn to the left. If you run down a lot of expectant mothers, that's Hollywood and Vine."

He flashed a million-dollar smile.

"I know your face." I said. "I saw it in a recent copy of Life. You were plugging a dentifrice or something. How come they didn't print your name under the picture? In fact they didn't identify you at all."

"Oh, that's the new kind of advertising," a guy who was leaning over his shoulder offered. "They mention nothing with the photograph. It flatters the people who don't know?" I wanted to know.

"Say, how about that short cut?" the lost pilgrim demanded.

"Sit down," I said. "There may be something in you besides enough strength to carry home an Oscar. Haven't I seen you some place before?"

strength to carry nome an Oscar. Haven't I seen you some made before?".

"In 'The Strange Love of Martha Ivers'?" his alter ego suggested. I shook my head. "Didn't see it," I said.
"In 'Qut of the Past'? 'T Walk Alone?' 'Mourning Becomes Electra?"

"Oh, no, really? Does anybody dare mention 'Electra' as a screen credit?"

"The Walls of Jericho'? 'My Dear Secretary'? 'Letter to Three

The Walls of Jericho? 'My Dear Secretary'? Letter to Three Wives'

The Wrong Mr. Douglas

"Don't tell me," I said. "No prompting, please. Douglas. Paul Douglas. I went to school with him."
"You went to school with him? Paul Douglas is a young man."
"Well, I went to school with some Paul Douglas. I think he is now U. S. Senator from Illinois."
"But this isn't Paul Douglas. This is Kirk Douglas," the alter ego prompted.

prompted.
"Oh, I said, "The Champion!" Now I remember. The guy who discovered Stanley Kramer. You know, for a moment I mistook you

"Oh, I said, "The Champion!" Now I remember. The guy who discovered Stanley Kramer. You know, for a moment I mistook you for Eckie Calder."

"Eckie Calder?" echoed Douglas.

"Yeah, Eckie Calder. He was the greatest all-around athlete St. Lawrence University ever turned out. The last time I saw Eckie was in 1916. You look just as he did then.

"I was born in 1916. I went to St. Lawrence, too. But I'm not related to Eckie Calder, not even by innuendo."

"Did they have co-eds at St. Lawrence in your time?"

"Girls didn't interest me then. I had six sisters."

"Shake," I said. "I had six too. Every doorknob carried a bustle in my boyhood."

in my boyhood.'

In my boyhood."

No Bustles For Him

"Bustles were before my time," he said. "But hustle wasn't. And I had to hustle. I worked as a bellhop, punch-press operator, parking attendant, waiter and usher. From the American Academy of Dramatic Arts I landed in "Three Sisters!—and what sisters—Katharine Cornell, Judith Anderson and Ruth Gordon. I was an echo offstage. Finally I landed in a comedy—a juvenile lead. That was 'Kiss and Tell.' Somebody must have told, because the next thing I knew I was in an anti-submarine unit in Uncle Sam's navy.

"Wounded and discharged, I convalesced in Hollywood. I must have looked awful pooped because I was cast as a weakling. I had to play against Barbara Stanwyck, Lizabeth Scott and Van Heflin. Who wouldn't look like a weakling against such a trio?"

"Your latest picture is 'Young Man With a Horn,' isn't it?" He said it was. "I thought so," I said, "but just keep blowing it because you blow an awful sweet note in this town of phoney modesty."

"Just to keep the record straight," he said, "let me confirm you on that. I am not a modest person. I don't believe acting and modesty go together anyway. A lot of unpublicized people and a tremendous degree of luck, combined with an annoying persistence of my own, all contributed to make me a 'star' overnight!

"Call Me Jack" Costs Dough?

"The big laugh to me about 'The Champion' is that people now No Bustles For Him e my time," he said. "But hustle wasn't.

"Call Me Jack" Costs Dough?

"The big laugh to me about "The Champion' is that people now suddenly say I have sex appeal. I did eight pictures before 'Champion' but no one ever said then that I had what they say I have now, and I assure you I'm the same fellow. I'm not a good-looking guy and I can climb upward in this town only through good acting and good pictures. I'm politically naive. When Jack Warner said to me one day 'Call me Jack' I thought to myself I'd better be careful. This might cost me a nicture. Is that myself I'd better be careful. This might

call me Jack I thought to myself I'd better be careful. This might cost me a picture. Is that proof of an awakening political sense?"

I told him on that alone he could hold down a chair as professor of political economy anywhere.

He said he wanted to do a play next. I told him about one which concerned a guy who conquered the world trying to get away from

concerned a guy who conquered the world trying to get away from two dames.

"Oh boy," he said, "that's my story!"

So I put him and Lewis and Young, the producers, in touch with one another as one more proof of the sort of service Variety muggs do every day and which rarely shows in the galley proofs.

For all his success he doesn't think he knows at all how to handle producers. They may swing from issuing directives and ordering you to give \$5,000 to a charity which passed their desk that day to inviting you to their homes and telling you not to bring your agent, because this one is social. Everything becomes so convivial that you figure you're living in the best of all possible worlds. Then the next day you get an on-else directive again, and the day after you're the studio hero because the right number of people went crazy after seeing a sneak-view.

view.
"It all reminds me of when I was in college." he said. "I had started

"It all reminds me of when I was in college," he said. "I had started from scratch. Our family had nothing. It was during the depression. I couldn't afford to belong to any fraternities and didn't like them anyway, and then suddenly I found myself elected student-body president!

Naive Like a Loan Shark

"I am naive. In this town people are conditioned to smart thinking. The simple, naive things escape them. Otherwise how could you explain a property like "The Champion', lying around for 20 years? The first time I saw it I knew it was a good movie. I was sure that a good movie was boxoffice. But this town had decreed that fights could be fixed in a dressing room but not in a cutting room. Irving Thalberg had produced The Prizefighter and the Lady' and somehow it had failed. Therefore, for the next 20 years fight pictures were poison at the boxoffice. boxoffice. 'It's tough to overcome things like that unless you're a simple naive

"It's tough to overcome things like that unless you're a simple naive guy and try to keep what is innocent about you from being too mixed up with the confusions of a town where everybody is afraid of something. I don't mean 'being afraid' is something I don't share. I certainly was scared when I went into 'The Champion.' For one thing I had never been in a ring in my life, and suppose a guy failed to pull a punch.' He could kill me. But I certainly wasn't afraid to play in the picture merely because for 20 years the shadow of a Thalberg failure was still hovering over the town like smog."

He looked around the room.

"If I cut-right through here," he asked, "will it bring me out at Hollywood Boulevard?"

"It will if you're walking," I said.

"I'm walking," he said. "It's my favorite exercise."

"Keep on walking," I said. "And if anybody knocks you down, take his number. His name might be Oscar."

Broadway

Jane Wyatt in town for two weeks filling radio and TV com-mitments.

mitments.

Milton Ebbins, manager of Billy Eckstine, laid up with grippe in Hollywood.

Michael Hall Associates, showbiz publicity outfit, moved to expanded quarters.

David Wayne in from the Coast, and due to start rehearsals soon in Cole Porter's "Out of This World."

Jenny Godeck, assistant to Sam Bramson of the William Morris cafe dept., recovering from appen-

Bramson of the William Morris cafe dept., recovering from appendectomy.

Walter Reade, Jr., circuit operator, heads for Switzerland this week with his wife for a two-week vacation.

Ben Washer finally established publicist headquarters in the RKO building after working from his home fof months.

Joe Ehrlich, former 20th-Fox wire and syndicate contact, has joined Selznick Releasing Org's publicity department.

Emil Oswald, director-general of the Austrian Society of Composers, Authors, and Publishers, has arrived in New York on business.

Henry Dunn, national administrative secretary of the American Guild of Variety Artists, relieved of \$138 by a pair of yeggs Sunday night (29).

Jackie Robinson, Brooklyn Dodgers' second sacker, planes for Hollywood Friday (3) to huddle with Eagle Lion execs on his coming EL film.

Margaret Hartigan; former press head for N. Y. City Opera Co. and Lewisohn Stadium, N. Y., concerts, now publicity manager for Victor Red Seal records.

Celeste Holm over the weekend did four shows at the Tower theatre, Philadelphia, where she broke in new material for her Broadway Paramount personal.

Former Universal pressbook editor Charles Cohen back with the film company for a special assignment handling Noel Coward's "The Astonished Heart."

Virginia Mayo, Michael O'Shea, Mervyn LeRoy and Alfred Nightingale, business manager of the D'Oyly Carte Opera Co., off to Britain Saturday (28) on the Queen Mary.

Richard F. Walsh, International Alliance of Theatrical Stage Em-

Mary.
Richard F. Walsh, International
Alliance of Theatrical Stage Employees prexy, named member of
the national labor committee of
the 1950 Heart \$6,000,000 fund-

Alliance of Theatrical Stage Employées prexy, named member of the national labor committee of the 1950 Heart \$6,000,000 fundraising campaign.

Thesper Richard Carlson planing in today (Wed.) from Nairobi, Africa, with production unit man Robert Surtees, following lensing of sequences on Metro's "King Solomon's Mines."

Sidney Mayers, director of the prize-copping "The Quiet One," joining the Dramatic Workshop to conduct a seminar in film techniques. He'll use his own pic as the film for analysis.

Morton A. Spring, first veepee of Loew's International Corp., arrived in Buenos Aires Monday (30). He's accompanied by Maurice Silverstein, company's Latin-America chief, and Mrs. Spring.

Toves Maes, Danish actress, planed in from Copenhagen Saturday (28) to 'attend last night's (Tues.) preem of "Child of Man" at the Normandie. Star of the pic, she returns to Denmark next week. Film attorney Arnold Grant planed to the Coast last night (Tues.) for a month's huddles with Clients, namely Columbia pix prez Harry Coln and songwriters Johnny Burke and Jimmy Van Heusen.

Sales Corn's Chicago district man.

sen. Sam Horowitz, Motion Picture Sales Corp.'s Chicago district manager, in town for confabs with MPSC's top exces, Neil Agnew and Charles L. Casanave, on Chi distribution of William Dieterle's "Volcano."

Charles L. Casanave, on. Chi distribution of William Dieterle's "Volcano."

Oldtimers applauding the courage of vet emcee Johnny Perkins, who did a nifty job of handling the intros recently at an East St. Louis affair. Perkins has diabetes, Burger's disease, has had two strokes, one leg has been amputated—and he did the show from a wheelchair.

Carol Reed's directorial hand currently being displayed simultaneously at three first-run New York theatres. The Victoria is featuring "The Third Man," the Sutton has "The Fallen Idol" and the Park Avenue is offering a revival of "Odd Man Out."

William Ferguson, Metro's retiring exploitation chief, feted yesterday (Tues.) at a luncheon tendered him by Howard Dietz, adpub veepee. Among Metroites on hand were Joseph Vogel, Harry Moskowitz, J. Robert Rubin and Charles M. Reagan.

newly created Coast branch. All the Evans clients have signified good will and intention to stick with the office.

Broderick Crawford in N. Y. to accept the N. Y. Film Critics' award as the best actor of the year for his performance in "All the King's Men." Presentation will be made Sunday (5), following which Crawford returns immediately to the Coast for lead role in "Born Yesterday" for Columbia. role in lumbia.

lumbia.

Twentieth-Fox sales veepee Andy W. Smith, Jr., planed to Cleveland last night (Tues.) for three days of huddles with company division and branch personnel there. Assistant sales manager William C. Gehring left at the same time for a swing through Pittsburgh, Buffalo and Washington, and is slated to return to his homeoffice desk Monday (6).

Philadelphia

By Jerry Gaghan
Mrs. Edward G. Robinson in town exhibiting her paintings.
Hal Moore, WCAU disk jockey, had his tonsils bobbed and is out

had his tonsils bobbed and is out for a week or more.

Margaret Hartigan has rejoined RCA-Victor to handle publicity for Red Seal recordings.

Abe Ellis, the concessionaire, bought the Steel Pier, Atlantic City, concessions for a reported \$65,000.

Susanna Foster was out of cast of "The Merry Widow" (Forrest) because of illness. Her place taken by Helen Kelly, wife of stage man-

ager.
Vinton Freedley will be principal guest speaker at first "theatrical brunch" sponsored by Federation of Women's Clubs at Warwick,

eb. 6. Savannah Churchill will link orces permanently with Dole

Savannah Churchill will link forces permanently with Dole Dickens unit, her current accompanists at Chubby's, West Collingswood, N. J.

Pete Conlow, Jr., son of one of Philly's top dancing masters, has featured spot as a hoofer in road company of "Lend an Ear," which bows in at Shubert, Feb. 6.

Myers, Johnston

Continued from page

the body, to continue their fight for outright repeal or a reduction of the Federal 20% tax on theatre admissions.

admissions.

Edwards, who recently returned from Washington, said, while President Truman's tax measure message to the Congress did not mention the controversial theatre tax, he believed the theatreowners should not lessen their efforts to effect at least a compromise.

D. C. Try Falls
Washington, Jan. 31.
Another abortive move to wipe out all wartime excise tax rates, including the 20% admissions and 20% nitery levies, failed here last week. It was in effect a publicity-getting stunt by Republican House leadership without much chance of it getting anywhere.

where. Republican House leader Joseph Martin, of Massachusetts, offered an amendment to kill off the exan amendment to kill our the ex-cises. It was proffered while the House was considering legislation to tax insurance companies, and was ruled out on a point of order as having nothing to do with the legislation on tap.

legislation on tap.

Ontario's Admish Pledge
Toronto, Jan. 31.

If the present 20% amusement tax is cut to 10%, this reduction will be passed on to film patrons; and theatre managers have pledged that they will not raise admission prices for at least the ensuing year. This is the proposal to be submitted immediately to the Legislature by the Motion Picture Theatres Assn. of Ontarlo, which embraces 511 theatres, with a total seating capacity of 335,575, and includes membership of the Big Three chains—Famous Players (Canadian), Odeon Theatres (J. Arthur Rank), and 20th Century Theatres (Nat Taylor).

MPTAO will point out that filmgoing is the workers' form of relaxation and that the present 20% was originally instituted as a wartime measure and now should be

Park Avenue is offering a revival of "Odd Man Out."

William Ferguson, Metro's retiring exploitation chief, feted yesterday (Tues.) at a luncheon tendered him by Howard Dietz, adpub veepee, Among Metroites on hand were Joseph Vogel, Harry Moskowitz, J. Robert Rubin and Charles M. Reagan.

Death of publicist George Evans won't change the status of his outfit hange the status of his outfit. Bud Granoff and Charlie Stone will be in charge of the New York office, Jack Keller heading the

London

Ronnie Ronalde due to make his third trip to New York to open at Radio City in the Easter show.

Windmill theatre, which boasts that it never closed throughout the blitz, celebrates the 18th anniversary of vaude-revue Friday (3).

J. Arthur Rank hosted a 21st birthday party for Jean Simmons yesterday (Tues.) with reps of Brit-ish and foreign press as principal

guests.

"Queen Elizabeth Slept Here,"
British title for "George Washington Slept Here," celebrated its
100th performance at the Strand,
Friday (27).

Friday (27).

Jeanne Sook and Ted Roman, after having finished 30 weeks in Tom Arnold's "Ice Vogues" at Stoll theatre, return to New York on the Queen Mary, Feb 8.

William Fox and Patricia Hilliard stepped into the cast of "Young Wives" Tales" at the Savoy in parts previously played by Derek Farr and Joan Haythorne. Alfred Junge and Roger Forse, Alfred Junge and Roger planed to Hollywood for co consulta tions with Metro execs on "Ivan-hoe," which is to be filmed in Tech-nicolor at Elstree studios in the

March.
Filmstar Dirk Bogarde doing a guest season at the Bedford, Camden Town, starting with an old Irish melodrama, "The Shaughraun," and following with "The Leopard."
Somerset Maugham at 76 is writing his first film script, "The

ing his first film script, "The Verger," one of the three stories in "Trio," which is being made on a Rank - Paramount co-production

arrangement.
Edmundo Ros and his band, for

Edmundo Ros and his band, for some years a regular feature at the swanky Bagatelle restaurant, make their vaudeville debut at Finsbury Park Empire, March 6, with Stoll theatres to follow.

Emile Littler's "The Purple Fig Tree," by George Ralli, a young Greek student presently in America, opens at the Piccadilly Feb. 15 with Margaret Rawlings and Jack Hawkins starring.

"Daphne Laureola" folds Feb. 11 after its 11 month run at Wyndhams. After a short vacation Edith Evans will play the title role in "Lilian Baylos" before going to Broadway with the "Laureola" cast.

cast.
Lucienne and Ashour Apache act booked by Charles L. Tucker for Jack Hylton's short vaudeville season opening at Victoria Palace, Feb. 6. Show stars BBC's top radio feature, "Take It From Here," as fill in before the Crazy Gang is ready with a new program sometime in March.

Miami Beach

By Lary Solloway

By Lary Solloway

Leon Fields heads up new show at Club 22.

Harry and Jimmy Ritz joined brother Al here.

Leon Enken, Jr., now managing Wolfie's, beach duplicate of Lindy's. Danny Thomas set for a one-week at Copa City after Club Boheme date.

Lauritz Melchior due in for Feb. 3 concert date with University of Miami symphony orch.

Arthur Godfrey back at what is by now his winter home, the Kenilworth. Spot has complete studio setup for him.

Tony Martin and wife Cyd Charlsse, to the Bermudas for vacation following closing at Club Boheme and before opening at Beachcomber Feb. 15.

Rome

By Helen McGill Tubbs Lewis Milestone at the Excelsior. Rene Williams left for Holly-

Raphael Hakim in Rome for a

Mischa Auer will turn director for his next film in Italy. Stewart Stern, Metro scripter for planned "Therese," left for the

for planned therese, as the states.

Gracie Fields will not remain at her villa in Capri, but will return to England.

Gwynne Pickford Ornstein's leg in a cast from a fall sustained several days ago.

Guido Orlando here from Paris making plans to do a film here with Lawis Milestone.

Guido Orlando here from Paris making plans to do a film here with Lewis Milestone.

The Keyboard, featuring Charlie Broadca opened last week (20).

Renee Rosen and Leon Charles Algrant of Rome Metro office were married here last week.

Adrian Reid, documentary film tured hyproducer, has left for London, callous.

after completing three films here in Italy.

Rome Theatre Guild opened last week (23) with "Biography," first English-speaking theatrical pro-duction in Italy, at Teatro dei

Satir.

Shirley MacDonald here from Minneapolis to marry Sidney Salkow, director of "The Eagle and the Lamb," British film being made in Italy.

Portland, Ore.

Ballet Theatre at the Auditorium Jan. 30-31.

Maurice and Mayres headlining at Amato's Supper Club.

Jack and Jills nightclub set reopening date for Feb. 4.

Eugene List and Carroll Glenn in concert at the Auditorium Jan. 28.

Eugene List and Carroll Glenn in concert at the Auditorium Jan. 28.
Mills Bros. completed three-week date at Music Hall Supper Club last Sunday (29).
George Murphy in town for Chamber of Commerce First Citi-zen dinner as guest speaker.

German Market = Continued from page 5 :

nicolor at Elstree studios in the spring.

"Riders of the Range," one of the top BBC radio features, has been fixed by Fosters' agency for extensive vaudeville tour for Moss Empires and Stoll's opening late March.

Filmstar Dirk Bogarde doing a guest season at the Bedford, Camden Town, starting with an old Irish melodrama, "The Shaughraun," and following with "The Shaughraun," and following with "The Majors' Hassle

Majors' Hassle

Majors' Hassle

The majors' hassle with the Germans was over the latter's demand that the 15 pix for which the entry permits would be used must be listed. Americans objected that they couldn't tell so far in advance what pix they'd want to bring in. Compromise agreement was that the companies would submit a list the companies would submit a list in advance, but that substitutions

in advance, but that substitutions might be made.

There has been some feeling among American execs that the dispute over licenses, as it pertains to both majors and indies, reflects an effort by the German industry to protect itself for the future. It is seen as an attempt to hold down imports against the day when German film-makers will again be working with U. S. product for playing time. ing time.

This was also viewed as a reason This was also viewed as a reason for the stringency of some of the regulations in the German self-regulation code which was instituted last fall, and applies to Hollywood product. It is reported that to date, however, the code has been reasonably administered.

reasonably administered.

Importance attached to the German market since the U. S. companies began operating there individually on Jan. 1 is seen in appointment by all the top indles of reps in the territory. Latest to send in his own man is Edward Small. He'll be represented by Moe Rotman, who left for Europe on the Queen Mary last Saturday (28). He's a former Paramount exec in Central America and the Far East. In the absence of import licenses, Small is threatening Far East. In the absence of import licenses, Small is threatening to release his pix in Germany, anyway. He has about a dozen negaway. He has ab tives there now.

Pa. Undertaker = Continued from page 3 =

Prentice-Hall and Garden City Publishing, publishers of the novel.

Publishing, publishers of the novel. Suing for damages to his funeral biz, plaintiff conceded on cross-examination conducted by Edward C. Raftery that he partners the mortuary with an uncle. Ed Strzalka. Raftery brought out an admission that Strzalka had pleaded guilty in 1943 to appropriating jury fees when he was a court clerk. Equally damaging to the claim of heavy financial injury from the Janney yarn was a further admission by Polniaszek that he and his uncle bought the business from a grand-

Polniaszek that he and his uncle bought the business from a grand-mother for \$500 in 1947.

At the close of the cross-exam, Polniaszek consented to a dismissal of the case on the merits. He also agreed to ditch, similar actions against RKO, Jesse Lasky, Paramount, Loew's and Warner Bros. theatre chains, Comerford theatres, Lever Bros. and Columbia Broadcasting System.

It was plaintiff's contention that the undertaker named in the book was none other than himself. The Janney yarn, he maintained, pictured him as unscrupulous and callous.

Hollywood

David O. Selznick laid up with

Elizabeth Taylor graduated from University High School

Mitchell Hamilburg to Toronto for huddles with Gene Autry.

Judy Canova rounding up troupe or tour of three southern states. for Blanche Yurka to Phoenix for a winter stock role in "The Wild Duck."

Last testament of Alan Hale be-queathed bulk of his estate to his widow.

Bud Abbott and Lou Costello staged benefit show for late Lester Allen.

Teddy and Phyllis Rodriguez to Las Vegas for a dance date at Flamingo.

lamingo.

Bob Doman returned to 20th Fox

eight months out

Flamingo.

Bob Doman returned to 20th Fox flackery after eight months out with fractured hip.

Andrews Sisters will warble at Girl Scouts' annual powwow at Shrine Auditorium.

John Barrymore, Jr., and Chill Wills worked up stage act to plug "The Sundowners."

John Wayne is 125th thesp to plant his feet in cement in front of Grauman's Chinese theatre.

Juan Guthman in from Buenos Aires to gander film situation while guesting with Hugo Fregonese.

Hollywood Foreign Correspondents Assn. will hold its eight annual Golden Globe Awards Dinner Feb. 23.

Herbert J. Yates received a special award from Southern California Motion Picture Council for making "Sands of Iwo Jima."

Jack Warner won Victory of Samothrace Award for "Treasure of Sierra Madre." voted the best foreign film released in Spain last year.

Paris

By Maxime de Beix (33 Blvd. Montparnasse)

Paris crammed with dress buy-

The year of 1949 saw 197 Ameri-

ers.

The year of 1949 saw 197 American pix on French screens.

Warner's rep Wolfe Cohen visiting with Joe Hummel in Paris.

Jimmy Davis back in Paris after a successful tour of Switzerland.

"Home of the Brave" opening in Paris with the title of "I Was a Negro."

Daniel Gelin, pic actor, turning poet with the publication of his first collection, titled "Fatras."

Paris crix turning a jaundiced eye on Louis Jouvet's new way of producing Moliere's "Tartufe."

Josephine Premice, Haitian singer-dancer, back in Paris after a Spanish junket. Rumored she may replace Josephine, Baker in the Folies Bergeres.

Austrian pic "Fregola" being boycotted because of appearance of Marika Rokk, who was a star in Germany under the Nazis. She has been given a clean slate by MG.

Minneapolis

By Les Rees

By Les Rees
Joe Flynn here ahead of "Inside U.S.A."
"Harvey" set for third local date at Lyceum.
Minneapolis gets "Death of a Salesman" at Lyceum in May.
Curly's has Lou Seiler, Melba Vick, Dick Wesson and line of girls.

Dorothy Lewis, silver blades star, opening ice-skating school here.

Joe E. Brown scored hit appear-ing on St. Paul Women's Institute

ing on St. Paul Women's Institute program as lecturer.

Hotel Nicollet Minnesota Terrace holding over Rudy Vallee and has Liberace underlined.

Sophie Tucker back at Club Carnival for return engagement on show that also includes Vic Hyde, Carmen Garcia's rhumba band and Bob Locken orch.

Metropolitan Grand Opera to make sixth personal appearance at Northrop Auditorium May 5-7, presenting "Die Meistersinger," "Aida," "Elixir of Love" and "Carmen." No... senti "Aida.

Pittsburgh

By Hal Cohen

Imogene Coca playing her first local nitery engagement at Monte Carlo.

Carllo.
Carmen LaPorte, former dancer, now managing Club 51 for Joe Knapil.
Don Cornell, Guy Rennie and Joan Holloway in new show at Carousel.

Don Cornell, Gay
Joan Holloway in new show of Carousel.
Fran Warren playing Copa this week and Tiny Sinclair's back as mistress of ceremonies.
Lenny Litman and Ralph Harrison bringing Charles Laughton to Syria Mosque for one nighter on Feb. 21.

OBITUARIES

BENJAMIN H. DARROW

BENJAMIN H. DARROW
Benjamin H. Darrow, 60, founder and director of Ohio's "School of the Air" from 1929 to 1937, died Jan. 28 in Columbus, 0.
Known as "the radio school-master," he was a country school teacher who founded the "Little Red Schoolhouse" program on WLS, Chicago. He directed the program until 1927 when he spent a year with the Payne fund in New York surveying the possibilities of radio for classroom usage. The first Ohio school of the air broadcast was heard on Jan. 7, 1929 from Ohio state university station WEAO (now WOSU) and marked the first regional broadcast planned expressly for school listening it was carried from OSU campus by wire to Cincinnati where it was broadcast by WLW to a four-state area.

Thousands of school children came to know him as "Uncle Ben" during his service with Ohio "School of the Air." Later he was educational director of WBEN and WEBR, Buffalo, N. Y. He returned to Columbus during the war and was in charge of radio activities in a four-state area for Office of Civilian Defense and later for OPA during which his office supervised 110 broadcasts a week.

Survived by wife, two sons, two daughters and a sister.

ROCKCLIFFE FELLOWES

ROCKCLIFFE FELLOWES
Rockcliffe Fellowes, 65, retired actor, who had been a star in many silent films, died Jan. 28 of a heart attack in the Cedars of Lebanon Hospital, Los Angeles.
Born in Ottawa, Fellowes had appeared on the stage before entering motion pictures. Among the screen productions in which he appeared were, "The Golden Princess," "The Border Legion," "The Signal Tower," "The Garden of Weeds," "Rose of the World," "East of Suez," "Declassee," "The Third Degree," "The Understanding Heart," "The Crystal Cup," "The Taxi Dancer," "Syncopating

IN LOVING MEMORY OF MY HUSBAND HARRY ROGERS December 12, 1949

-PEGGY ROGERS

Sue," "Ladies of the Big House,"
"The Charlatan," "Monkey Business" and "The Phantom Broadcast."
Fellowes retired 15 years ago.
His marriage to Lucile Watson, stage and screen actress, ended in divorce. He is survived by a brother, Kenyon Fellowes, Canadian Commissioner of Taxation, and a sister.

GEORGE O. MILNE
George O. Milne, 47, director of
technical operations for the American Broadcasting Co., died Jan. 27
in Miami Beach, Fla.
Born in Mamaroneck, N. Y.,
Milne took a course at the Western
Electric Installation School. In 1923

Electric Installation School. In 1923 he began professional radio work as a maintenance man for WEAF, and during the next four years gave important aid in setting up technical facilities for network broadcasting. In 1927 he was made control supervisor and in 1928 operations supervisor.

In 1930 he was appointed divisions engineer for NBC, and remained in that post until 1942, when he joined ABC, then the Blue Network, as director of technical operations.

He leaves his wife and two sons.

operations.

He leaves his wife and two sons.

JOHN TAINTOR FOOTE

JOHN TAINTOR FOOTE
John Taintor Foote, 69, author, playwright and film producer, died in Hollywood, Jan. 28. Foote's first play to be produced in New York was "Toby's Bow" in 1919. His following work, "Flying Colors," which he co-produced with John Golden, was shelved during its out-of-town tryout. In 1933 he returned to the Broadway stage as co-author with Hubert Hayes of "Tight Britches."

As a scenarist, Taintor wrote

"Tight Britches."
As a scenarist, Taintor wrote
"Kentucky," "The Mark of Zoro,"
"Swanee River" and recently "The
Story of Seabiscuit" and "The
Great Dan Patch." His novels include "Full Personality," "Daughter of Delilah" and "Hell Cat."
His wife and two sons survive.

KATIE ROONEY

Katie Rooney, 82, vaude performer and eldest of the Rooneys, died in Moriches, L. I., Jan. 27.

She was the sister of Pat Rooney, Sr., and of Julia, Mattie and Josie Rooney, who also had been vaude, performers. She was the widow

of John Harding, legit musical director, who died several years ago.
Miss Rooney made her stage debut in an act with her father, the original Pat Rooney, and after the latter's death had continued acts with her sisters. Although having retired from the stage some years ago she recently appeared. years ago, she recently appeared with her brother, Pat, on the "We the People" airshow, where she did an impersonation of her father.

Survived by brother and three

WALTER E. STANZEL

WALTER E. STANZEL
Walter E. Stanzel, 60, manager
of the Strand theatre in Binghamton, died Jan. 24 at Binghamton
City Hospital. He came to Binghamton in 1915 and conducted the
orchestra and did solo work as
pianist, at the old Stone Opera
House. In 1920 he became conductor of the Strand theatre orchestra. chestra.

When talkies were introduced in When talkies were introduced in 1929, Stanzel became buyer and booking agent for the Comerford theatre chain. During his association with Comerford he was manager of each of their Bingham-

In addition to his wife, he is survived by a son, Walter, Jr., on editorial staff of the Binghamton

JAY PACKARD

Jay Packard, 77, former actor and talent agent, died at his home in Atlantic City, N. J. Jan. 24.

Packard quit the stage after a short acting career in the early 1900's to join his mother, Mrs. Clara Beaumont Packard, in the Packard Theatrical Agency. He retired to Atlantic City in 1940 after a few years as a New York restaurant proprietor.

Wife and a son survive.

ARTHUR SPITZ

Arthur Spitz, vaude and legit producer, died in New York, Jan. 24. His only Broadway production was "Yours Is My Heart," an operetta with music by Franz

tion was "Yours is My Heart," an operetta with music by Franz Lehar, which was produced at the Shubert theatre in 1946.

Born in Hungary, Spitz produced production acts in a chain of vaudeville theatres he operated in Germany during the 1920s.

ARTHUR HIGGINBOTHAM

ARTHUR HIGGINBOTHAM
Arthur A. "Slim" Higginbotham,
60, president and general manager of Dixie Theatres Corp., of
New Orleans, died there Jan. 27.
Higginbotham was also in partnership with Paramount-Richards,
Inc., in Baton Rouge, in addition to
heading chain which operated
houses in Louisiana and Mississippil sippi. Wife and stepson survive.

KATE PULLMAN
Kate Pullman, 57, former vaude
dancer, died in Chicago, Jan. 27.
Since her retirement from show
biz she had operated hat-check concessions in Chicago. For some
years she had been teamed with
Roscoe Ails in dance production
acts

acts.
Survived by a sister and three

THOMAS McDERMOTT
Thomas McDermott, 60, manager of the RKO Palace theatre in Trenton, N. J., died in that city, Jan. 18. He had managed the Jan. 18. He had managed the house for many years. Prior to that he had been a booker in Hollywood and Philadelphia. He was a native of San Francisco.

R. HUGH JONES

R. Hugh Jones, 67. British actor, died in London, Jan. 22. He had been a member of the D'Oyly Carte Opera Co. for more than a quarter of a century. Prior to that, he had appeared in many London musical productions.

BILLY McCLAIN
William C. (Billy) McClain. 93,
oldtime minstrel and later a film
player, died Jan. 28 in a fire which
de stroyed his trailer pear Los

lodge near Big Bear, Calif., following a heart attack.

WILLIAM C. APPLEBY
William Crawford Appleby, 27,
radio and television actor, died
Jan. 26 in North Hollywood of
coronary thrombosis.

GEORGE B. EVANS George B. Evans, 48, veteran lew York pressagent, died Jan. 27 t his home in New York after a eart attack. Details in Vaudeville section.

Sam Morton Kennedy, 37, son of the erstwhile vaude team of Paul Morton (whose family name was Kennedy) and Naomi Glass, died in White Plains, N. Y., Jan. 25. He was the grandson of Sam and Kitty Morton, who headlined vaude in the 1900's with son and daughter as the Four Mortons.

-Joseph Kozinsky, 67, father of the King brothers, film producers, died, Jan. 27 at his home in Hol-lywood, after long illness.

Wife of J. Lester Bush, owner of the Dixie theatre, Grafton, W. Va., died in that city Jan. 21.

Father, 70, of Dane Lussie reenwriter, died Jan. 22 Hollywood.

Anton Bloom, 74, studio miniature specialist, died Jan. 25 at his home in Hollywood.

Valentine Rayburg, 78, pioneer film house owner, died Jan. 25 in Los Angeles.

Mrs. Lily McBurney, 74, mother of Alvino Rey, orchestra leader, died Jan. 25 in Los Angeles.

WB-NBC Suit

Continued from page 1

but admitted that "something is in the wind" and said that "what NBC has done will not be overlooked." Major film companies have consistently maintained that their control of film rights to a property in itself incorporates video rights. WB as a result, reportedly did not register a formal complaint with NBC prior to the broadcast for the express purpose of letting the show go on and thereby gain a basis for a test case.

Similar situation occurred last fall, when "Ford TV Theatre," aired on the CBS network, planned to stage "Edward, My Son." Broadcast would have taken place about

You Can't Do That!

Major film companies aversion to having their stars appear on television took it on the chin twice in video shows over the weekend. Before the main event started during NBC-TV's pickup of the Madison Sq. Garden, N. Y., fights. Friday night (27), Paramount star Bob Hope was introduced by the ring announcer. Hope, of course, stood up for a bow and the NBC cameras swung over to pick him up.

and the NBC cameras swung over to pick him up.
Ed Wynn, on his CBS-TV show Saturday night, did it in a kidding way. After introducing guestar Gloria DeHayen, he told her, "While you sing your song, Tll go over to Metro and get permission for ne told her, awhile you sing your song, I'll go over to Metro and get permission for you to appear on this program." Miss DeHaven is now freelancing in films, having parted company with Metro over a year ago.

a week before the Broadway opening of the Metro film based on the play. Metro, as a result, carried its objection directly to Henry Ford and CBS board chairman. William S. Paley, both of whom consented to withdraw the show and substitute another. Both the Ford series and the new Lucky Strike series have refrained from kinescoping their programs (recording them on film off the face of a receiving tube for delayed broadcast in other areas) so as not

player, died Jan. 28 in a fire which destroyed his trailer pear Los Angeles.

Surviving is his daughter. Teddy Peters, an entertainer.

CHARLES KREIGHBAUM
Charles Kreighbaum, 53 former, theatre owner and hotel operator, died in Rochester, Ind. Jan. 22, from a heart ailment.

ROBERT F. DUKE
Robert F. Duke, 41, manager of Los Angeles theatre in downtown section, was killed Jan. 19 by a hit-run driver in Glendale, Calif.

TED WRAY
Ted Wray, 41, film actor and cafe owner, died Jan. 26 at a mountain

claims, is the only way they can both survive and prosper. If the suit goes to trial and is decided against NBC, it could snatu Mont-gomery's plan from the start. Also to be drawn into the legal action if WB goes through with its

purported plans are the American Tobacco Co., sponsors of the series, and BBD&O, the ciggie outfit's

Bob Hone

Continued from page 1

reported that Hope, in addition to

reported that Hope, in addition to his guarantee, was offered a 50% deal on the gross over \$110,000. With house capable of grossing in the neighborhood of a maximum \$175,000 weekly, comedian's cut on that sum could have been \$82,500. However, in order to rake in that kind of coin at the Roxy, Hope would have to play four or five shows daily.

On one-nighters, he'll get a minimum of \$10,000 against 60% of the gate for one show only. Some fair dates are being booked in excess of that sum, with Associated Booking Corp, assured that Hope will get from than his minimum by setting him into spots with 10,000 or more capacity. This would include lush dates in some of the major league ballparks, which are currently being negotiated and at which his minimum will be considerably in excess of \$10,000. Hope, in previous seasons, has grossed \$500,000 during. his tour. But on this jaunt, there will be a major effort to make this the most lucrative route. Aim is to hit around \$750,000. Although this sum cannot be guaranteed on 45 dates, it's expected that overages will hike the ultimate gross into that bracket.

Hope will pay for the performers in his troupe, personnel of which hasn't been set as yet.

Eve Canada Tour

Negotiations are currently being carried on for the Bob Hope vaude troupe to do a five-day tour of Western Canada under the auspices of Celebrity Concerts of Canpices of Celebrity Concerts of Canada. Engagement would begin in Regina Aug. 21, to be followed the next four days by appearances in Calgary, Edmonton, Saskatoon and Winnipeg. A. K. Gee, Celebrity prexy currently in New York, said the only major obstacle is the booking of arenas.

Gee also stated there's a possibility that the Louis Armstrong allstars might play a similar tour. But nothing definite has been set. Celebrity also books legit attractions and concert dates.

Oscar Financing = Continued from page 3

pointed out that the awards are worth millions at the b.o., creating interest in pix nominated prior to awards and later to winners and

awards and later to winners and runnersup.

On the Coast, Academy board of governors met Friday (27) to seek ways of financing the 1949 presen-tation, but gathering was a gloomy

ways of financing the 1949 presentation, but gathering was a gloomy one, with no coin-getting suggestions offered. Board heard treasurer Fred Metzler, comptroller of 20th-Fox, report on his plea to the Motion Picture Assn. of America to reconsider its stand and put up money, but on Friday there was no prospect of reconsideration.

Of the \$75,000 to be advanced by film companies for Oscar Derby, Loew's, Paramount, RKO, 20th-Fox and Warners will each put up \$12,500 for a total of \$62,500. Other MPAA companies will make up remaining \$12,500. These include Columbia, Republic, Allied Artists, Cecil B. De Mille Productions, Universal, Hal Wallis. Last year the companies put in \$52,000.

MARRIAGES

MARRIAGES

Inez Matthews to Rev. Ulysses
Jackson, Elizabeth, N. J., Jan. 29
Bride is a featured player in "Lost
in the Stars" Music Box, N. Y.).
Edna Mae Riley to James Warsham, Chicago, Jan. 31. Bride is
secretary to Irving Mandel, Chi.
Monogram franchise holder.
Helen Reifman to Irving Mandel, Chicago, Jan. 21. He's a Monogram franchise holder in Chicago.
Shirley Bernstein to Irving
Green, Chicago, Jan. 21. Bride's
father is United Artists Chi Exchange manager.
Barbara Riiff to Woodie Wilson,
Las Vegas, Jan. 20. Bride is a
showgirl: he's an actor.
Jean Wallace to Jim Randall,
Hollywood, Jan. 28. Bride is a film
actress and former wife of Franchot Tone.

Even Vodka Sip

Continued from page 1 :

no time to talk it over, Maas asked that the offer be put in writing and sent to him in Prague. He said he'd take it up with the MPEA board when he returned to the U.S. Soviets promised him that it would be awaiting him in the Czechoslovak capital. That was well over month-and-a-half ago, and h hasn't received it yet.

Maas has since returned to the U. S. and is now vacationing in Florida. In his absence, John G. McCarthy, director of the international division of the MPAA conformed the story of Maas's disappointing Moscow stay. McCarthy otherwise refused comment beyond stating that the Yank industry still hoped that a satisfactory arrangement with Soviet officials could be worked out.

worked out.

One of the elements that has blocked the deal, it is reported, is the fact that the exec of the Russe film monopoly who made the original agreement with Johnston has been liquidated or otherwise removed. Whether or not the pact moved. Whether or not the pact was made in good faith—which is a point on which American indus-tryites disagree—the man who ne-gotiated it isn't there to carry it through.

through.

The Russian officials have viewed almost 50 U. S. pix in Moscow and received reports from their reps all over the world on some 150 others which the Yank industry has offered them under terms of the Johnston agreement. Despite this, they maintain they can't find 20 that are satisfactory.

CBS Interested Continued from page 1

whenever they desire. Most of these, he said, are too busy now with their combined AM and film work to start in video, which still pays considerably less than either

of the other two media. But he pointed out, Miss Ball has already guested on several TV shows and she, together with the others, can be expected to enter video fullscale as soon as they get the opportunity.

Of all CBS radio stars, Bing Crosby is believed to be the only one now who cannot legally appear on video without the consent of his on video without the consent of his film studio, Paramount. Jack Benny, who has no such legal ties, again expects to bypass TV this year, believing set circulation is not large enough yet for video to be worth his time and effort. Groucho Marx, another CBS star, has already cut a kinescope audition for a proposed TV series, which is now being considered by CBS execs in N. Y.

While results of the CBS policy

CBS execs in N. Y.

While results of the CBS policy will not be immediately apparent, it is believed that most of the web's top AM performers will make the switch into video as soon as TV coverage can approach that of radio. Policy did not enter into the new fire year evilusive next signed. dio. Policy did not enter into the new five-year exclusive pact signed this week with Alan Young, who will bow in under the CBS banner via a half-hour TV musical revue. If Young had been under contract to a major film studio, however, it is doubtful he would have been pacted by the web.

BIRTHS

Mr. and Mrs. Nestor Auth, daughter, Akron, O., Jan. 21. Father manages the Union Square theatre in Cleveland.

Mr. and Mrs. William Beegle, daughter, Pittsburgh, Jan. 26.

daughter, Pittsburgh, Jan. 26.
Mr. and Mrs. Byron Moore,
daughter, Pittsburgh, Jan. 26.
Father's the son of Dinty Moore,
Father's Pitt concert impressario.
WB district manager in Pitt zone.

Mr. and Mrs. Andy Anderson, son, Los Angeles, Jan. 26. Father is manager of the RKO Hillstreet theatre there.

Mr. and Mrs. Rex Allen, son, Hollywood, Jan. 24. Father is a western film star.

Mr. and Mrs. Larry Parks, son, Holly wood, Jan. 26. Mother, Betty Garrett, is a film star; father is also a film star. Mr. and Mrs. Hugh Jones, daughter, Chicago, Jan. 23. Father is newswriter at WBBM.

Mr. and Mrs. Robert Bermant, son, in Port Chester, N. Y., Jan. 25. Mother is daughter of vet per-former Jack Powell





MARION JACK HUTTON DOUGLAS

Just Concluded:
THUNDERBIRD HOTEL,

Las Vegas
OLYMPIA THEATRE,

Miami
CAPITOL THEATRE,

Washington, D. C.

Opening February 8th

CAPITOL THEATRE

- ★ Guest Starring February 26th NBC-TV
 PERRY COMO'S Chesterfield Supper Club
- * Marion Hutton's Latest Releases can be heard on

MGM RECORDS



GENERAL ARTISTS CORPORATION

New York 19, N. Y., by Variety, Inc. Annual subscription, \$10. Single copies, 25 cents r 22, 1905, at the Post Office at New York, Ng. Y., under the act of March 3, 1879 TT, 1959, BY VARIETY, INC. ALL RIGHTS RESERVED COPYRIGHT, 1950, BY VARIETY, INC.

NEW YORK, WEDNESDAY, FEBRUARY 8, 1950

PRICE 25 CENTS

OLD OUT ON PIC PRICES

Radio's 'Double Feature' Frankenstein; B'WAY SLOW ON **See Guestar Policy Menacing Ratings**

The "double feature" scourge currently besetting radio has brought in its wake ominous fore-bodings. The week-in-week-out practice of Al Jolson guesting on the Bing Crosby, Burns & Allen or Edgar Bergen stanzas, or Crosby shuttling over to Bob Hope and vice versa, or Fred Allen putting in appearances with Jack Benny, Hope, etc., is turning into a Frankenstein.

enstein.

The situation is already being reflected in the weekly Hooper and Nielsen ratings. On the weeks that Crosby is showcasing a "double feature attraction," the rating goes up. But let a Crosby, Hope or Bergen revert to a normal pattern, and the audiences, on the, basis of the Hooper charts, aren't interested. It doesn't matter that a Benny show cost Lucky Strike \$40. ested. It doesn't matter that a Benny show cost Lucky Strike \$40,000 a week, or the same amount is poured by Chesterfield into Crosby's stanza. Or the fact that a Benny or Crosby as a "single" have reached the top of comedy perfection. perfection.

erfection.

It has suddenly dawned on the trade that the listening public has been made guestar conscious. They've been spoiled by the Hope-Crosby variety of teamups or reasonable facsimiles. The top comics have put themselves in the position where they must shoot for a higher level each time. And since they've already skimmed the cream off the guestar cycle, where, it's off the guestar cycle, where, it's (Continued on page 87)

BRITISH FILM-GOING STRONGER THAN IN U.S.

Filmgoing habit has a stronger hold on the British people than on Americans. That conclusion is reached by Audience Research, Inc., in releasing figures showing that 42% of the British adults go to the flickeries at least once weekly against 25% in the U. S. Poll was recently taken by the British Institute of Public Opinion.

ARI also points up that film af-

ARI also points up that film attendance in Britain is increasing since the 42% compares with 36% in the year previous. In the current survey only 14% said they never go to films; 22% less than once monthly; 26% once weekly and 16% more than once a week.

Survey included none under the

Survey included none under the age of 21. Highest attendance among Americans is in the age bracket covering the late teens and early 20s. ARI believes the British public would show the same attendance frequency if so questioned.

Mayor as Disk Pro

San Antonio, Feb. 7.

Mayor Jack White officially joined the ranks of singing politicians here last week. He inked a recording contract with a local disk firm.

Mayor is expected to cut his first disk this week, and for every disk sold he will receive a 3c. royalty.

Nitery Salaries For Miami Bch. Dates Hit Record Highs

Miami Beach, Feb. 7.
Super Salaries are again the vogue in Miami Beach. Bonifaces, particularly Ned Schuyler of the Beachcomber and Murray Weinger of the Copa City, are again shelling out unprecedented coin for names that will draw during the remainder of the season.

The highest salary yet contracted for came last week with the pacting of Milton Berle for Copa City. Berle is ticketed for \$40,000 for 10 nights starting March 2. Same spot is also working on a deal for Eddie Cantor to go in at \$21,000 weekly.

The fight for headliners at super sums started with Danny Kaye's contract for the Beachcomber at \$25,000 weekly. It's understood that Kaye's engagement didn't pan (Continued on page 77)

Rudy Vallee's WOR **Daytime Show Set**

Rudy Vallee is returning to the air with a cross-the-board 30-minute show on WOR, N. Y., which will also be syndicated to other stations. Music Corp. of America which reps Vallee; Charles King Productions, Hal Block and WOR wound up negotiations yesterday (Tues) on terms.

Airer will have the crooner gab, interview cel bs and spin records. WOR plans to sked the show from 11:15-11:45 a.m., immediately preceding its Kate Smith programs. Station feels that, perhaps because of the Arthur Godfrey influence, femmes want to hear more men's voices during the day to complement distaff commentators.

King will transcribe Vallee's broadcast while the latter is on tour.

H'WOOD SALES

By HERB GOLDEN

Despite the general deflationary trend in show business during the past few years, the price tags on screen rights to Broadway tags on screen rights to Broadway legit hits stubbornly refuse to come down. Largely as a result of the heavy coin demanded for the rights, the currently eight-monthold legit season has been one of the slowest in years for Hollywood buys.

the slowest in years for Hollywood buys.

Only one new, current play has been bought by the studios since reaching Broadway. That's "Detective Story," purchased by Paramount for \$285,000 plus a percentage. "Monserrat," which proved a flop on Broadway and closed in December, was the only other current season's play purchased for pictures. It was bought by Anatole Litvak for \$40,000 plus percentage. High prices which continue to be asked for screen rights are generally believed to result from the changing nature of Broadway itself. There are very few "medium hits" any more; a show is either a long-run smash or a flop.

As a result, the authors are in no (Continued on page 87)

Saked for screen rights are generally believed to result from the changing nature of Broadway itself. There are very few "medium hits" any more; a show is either a long-run smash or a flop.

As a result, the authors are in no (Continued on page 87)

TV Competition

Unfair, WB Claims

On NBC's Letter

Warner Bros. will base its contemplated suit against NBC and American Tobacco anient the recent televising of W. Somerset Maugham's "Letter" not on a copyright infringement claim but on the rasis of unfair competition it was learned this week. While no definite action has yet been taken. a WB spokesman reiterated the company would proceed with its plans to protest in the courts NBC's 'elevising of "Letter" as the first in the new "Lucky Strike Theatre" series Jan. 30.

Warner spokesman admitted the original contract with Maugham for film rights to the story made no mention of TV. He pointed out, though, that the company has a legal precedent on which to base its claim of unfair competition in a Supreme Court decision rendered by the late Oliver Wendell Holmes in the Morosco vs. Manners case. That decision prevented the author of "Peg O' My Heart" (Continued on page 2)

Garden, N. Y., this week reaffirmed his conviction that television does not hurt the gate for lost the traper as the Garden have resulted testion boxoffice ticket sales. On professional basketball, in fact advance sale for last weekends on professional basketball, in fact advance sale for last weekends on professional basketball, and the sports events, declaring that test pickups of the three major winter sports at the Garden have resulted vision does not hurt the gate for lost weekends on professional basketball, and the sports events decision professional basketball, in fact advance sale for last weekends on professional basketball, and test pickups of the three major winter sports events decision bed for professional basketball, and test pickups of the three major winter sports events decision professional basketball, and test pickups of the first

Many Exhibs Defer Verdict on Ingrid Until They See 'Stromboli' B.O. Returns

CBS Sets Berle's Mrs.

CBS, which hasn't yet found an answer to the competition given it by Milton Berle on NBC, may be trying desperate measures. Network this week signed Joyce Mathews, Berle's estranged wife, for a show starting March 22. She'll be sponsored by Sunset Appliances.

pliances.

Miss Mathews will do a personality series with guests at 11 p.m. for a half-hour weekly.

Ned Irish Sees No Gate Decline in '50 **Garden Telecasts**

Washington, Feb. 7.
Motion picture company presidents will receive results of the television survey of the Motion Picture Assn. of America by the end of this month. It is expected to show a jarring effect on the box office by video competition, and the industry's future policy regarding the new medium will depend largely upon the reaction of the findings.

Survey will probably be a little more conservative than some which have been made, but will show the same general trend. It was made (Continued on page 2)

In the form of free passes being distributed to state officials, sendors and representatives. The Annie Oakleys are good for any theatre in the state, and the Kentucky Assn. of Theatre Owners is urging all exhibs to show the utmost courtesy towards the legislators.

As a diplomatic reminder, however, KATO is forcing the politicos to pay the Federal 20% tax and Kentucky 10% tax on all tabs. KATO is targeting its campaign at the repeal of the local tax, the blocking of a bill compelling limin the propose special censorship provisions on films.

Film industryites who've been through similar campaigns before are entirely cynical on how many theatres can be expected to join the currently mounting boycott on "Stromboli." They declare that the number of exhibs deciding to nix the Ingrid Bergman-Roberto Rossellini film will hinge entirely on what success the pic achieves at the b.o. in early engagements.

If RKO's Italian-made film gives promise of providing heavy profits for exhibs, it's said, there will be very few who will find it advisable to skip the film. On the other hand, should it fail to do business, hundreds of theatremen may be expected to decide that "moral considerations are too great" to play "Stromboli," according to observers in New York.

Reports of bans and boycotts were gradually building up throughout the country yesterday. Tuesday). Nevertheless, the total number of theatres and censoring bodies that had stamped "No" on the much-publicized film remained comparatively unimpressive in light of the size of recent head-lines.

A handful of theatres in Indiana,

lines.

A handful of theatres in Indiana, sparked by J. P. Finneran, father, of Allied States exhib association's "Finneran Plan," and a few scattered houses elsewhere were the only ones that up to yesterday had indicated they'd definitely not play the film.

Official censor boards (Continued on page 19)

OAKLEYS WOO SOLONS. **BUT GOTTA PAY TAX!**

Loutsville, Feb. 7.

Kentucky exhibs are broadening their strategy of romancing state political leaders with the aim of creating a friendly attitude towards the film industry. Latest bouquet tossed at the politicos is in the form of free passes being distributed to state officials, senators and representatives. The Annie Oakleys are good for any theatre in the state, and the Kentucky Assn. of Theatre Owners is urging all exhibs to show the utmost courtesy towards the legislators.

BLOCK'S

TVA, SAG Battle Over Television Jurisdiction at Complete Impasse

merger with the Screen Actors Hospital Camp Shows no more a reality now than it was

Guild and Screen Extras Guild is no more a reality now than it was six months ago, members of the Four A's here last week passed a resolution calling for the TVA board to offer SAG a 50-50 partnership and to provide some satisfactory method of breaking any possible deadlock.

Resolution was passed after George Heller informed some 450 Four A's members that SAG refused to mediate their grievances with TVA and that negotiations between the two factions have come to a complete impasse. TVA has not replied to SAG's final memorandum, Heller said, because it differs, in almost every respect, from Guild's memorandum of six weeks ago. Heller said the TVA had worked out all points of SAG's original notice and sent its reply containing points upon which new organization agreed and those with which it disagreed. Following this, SAG's second memorandum brought about another switch according to Heller.

Simple Issues

Simple Issues

Heller said the issues which have separated TVA and SAG are simple. TVA believes that it should have jurisdiction over film inserts in live shows, kinescope programs derived from a live telecast and kinescope shows taken from a closed circuit performance. TVA asserts that SAG should control all 15, 30 or 60-minute and over films.

SAG, meanwhile, is firm on the grounds that film spots fall in their jurisdiction and that any kinescope made on a closed circuit using film techniques should also fall to them.

TVA belittles this stand, stating techniques should also fail to them. TVA belittles this stand, stating that any kinescope or film insert put to use by networks or advertising would have to fall into the live field.

Heller informed the membership that TVA has proposed to allow the membership, in a partnership arrangement, to vote upon any deadlock between partners. A 75% vote of that membership would break the deadlock. SAG has no objection to presenting the problem to a joint membership, Heller said, but the problem must then be taken to the respective memberships for final voting. This move, according to Heller, will find each group going in different directions with nothing being accomplished.

There must be a close proximity

complished.

There must be a close proximity between wage scales set up by TVA and SAG or producers will be playing one factor off against the other, Heller said. TVA will try to effect networks running to \$150 to \$200 for a performer but will more than likely be stumped if SAG's current minimum of \$55 is still in effect. If the two factions do not join together, a close salary level between the two will, more than likely, not be effected.

level between the two will, more than likely, not be effected.

Following Heller's address to the group, the membership passed the resolution calling for TVA to gettogether with SAG on some firmer ground. Proposed by Frank Nelson, prexy of local AFRA, the resolution was adopted over another motion from the floor proposing that a joint meeting of SAG and TVA (in a partnership arrangement) be the only means of breaking any deadlock, SAG has already rejected this proposal from TVA.

Will Be Continued; 'Folding' Rescinded

Veterans Hospital Camp Shows will be continued as a showbusiness project. Organization, which has provided entertainment to wounded vets in military and Veterans Administration hospitals, will be continued after funds provided by USO run out in April.

by USO run out in April.

Decision was made Friday (3) afternoon at a meeting attended by representatives of Army Special Services talent agencies, and show business craft unions and organizations. Abe Lastfogel, VHCS president and general manager of the William Morris Agency, who came east to decide on the fate of VHCS, chairmanned the meet.

The VHCS crisis developed two

thairmanned the meet.

The VHCS crisis developed two weeks ago when USO suddenly announced its folding, except for a skeleton staff to serve as a nucleus for a full-scale organization to meet a national emergency. USO had already allocated its remaining funds to VHCS.

had already allocated its remaining funds to VHCS.

Just how the entertainment industry will raise the necessary funds is still to be decided upon. Organization's board of directors is currently working on plans to insure sufficient income to continue sending shows to hospitals throughout the country.

It's expected that some of the present VHCS activities will be curtailed. It's anticipated that hospitals located in large urban areas will get less shows since there are many' organizations that provide entertainment on a regular basis in these areas. Concentration will be on hospitals in remote areas.

Whether USO member agencies such as Salvation Army, Young Men's and Young Women's Christian Assns., Jewish Welfare Board and National Catholic Community Service will help maintain vHCS is still to be determined. Units had been dispatched to 103 hospitals in 43 states

dispatched to 103 hospitals in

STORY OF 'VARIETY' ON' WB'S SPRING PROGRAM

Warners announced the reactivation of "Mr. Broadway," the story of Variery and its founder, the late Sime Silverman. Property, held by the Studio for some time, was placed on the spring production schedule.

William Jacobs put the story on

tion schedule.

William Jacobs put the story on his early filming program after conferences with Abel Green, VARIETY editor, who wrote the original story. On his current visit to Hollywood, Green brought along additional material. additional material.

Metro Assigns Brown

Hollywood, Feb. 7. Metro assigned Clarence Brown produce and direct "When in Metro assigned Charence Brown to produce and direct "When in Rome," based on Robert Buckner's yarn about an American priest on a Holy Year pilgrimage to the 'Italian capital.

Picture is the second on Brown's 1950 program, following the Clark Gable-Barbara Stanwyck co-starrer "To Please a Lady."



WILL MAHONEY THE INIMITABLE THE INTRIPED S
Starting Feb. 9
THE FLAMINGO, LAS VEGAS
Direction
ASSOCIATED BOOKING CORP.

TV Competition

Continued from page 1

from selling film rights to the play trom selling film rights to the play to Paramount while the play was running on Broadway, on the assumption that a picture would compete unfairly with the play. (It was later filmed twice by Metro, however.)

(It was later filmed twice by Metro, however.)

According to Warners, its film based on "Letter," starring Bette Davis, and released originally in 1940, is to be reissued soon. On the basis that neither the author nor the producer of a property is permitted legally to do anything to hurt one another, WB will claim that Maugham had no right to sell TV rights to the story, since the video show is in direct competition with the picture.

It has also been learned, incidentally that while NBC did not receive a wire of protest from Warners prior to the telecast, such a wire was sent to American Tobacco. Robert Montgomery, who produces the series, asserted last week he had no knowledge of the telegram until several days following the airing.

telegram until several days following the airing.

NBC-TV's "Lucky Strike Theatre," in the face of the unfair competition suit threatened by Warner Bros. for its use of "The Letter," is planning to adapt another story filmed by Warners for the third in its series of hourlong dramatic shows. Producer Robert Montgomery revealed this week that "Male Animal," released by WB in 1942, will be staged on video Feb. 27.

NBC in this case negotiated for

staged on video Feb. 27.

NBC in this case negotiated for the TV rights directly with Elliott Nugent and James Thurber, coauthors of the original Broadway play. Nugent, in fact, will star in the show, repeating the role he had on Broadway that was played in the WB film by Henry Fonda, which Nugent directed. Picture, released by Warners in 1942, was produced by Hal Wallis. WB is expected to object just as strongly on "Animal" as it did on "Letter."

Preceding "Animal" for Lucky.

on "Animal" as it did on "Letter."

Preceding "Animal" for Lucky
Strike will be/ "Kitty Foyle,"
which was filmed and released by
RKO in 1940. Whether RKO is
planning to follow WB in its suit
against NBC has not yet been determined. Montgomery said that
Jane Wyatt would star in "Foyle"
next Monday night (13), in the role
Ginger Rogers played in the film Ginger Rogers played in the film, with Peter Cookson and Richard with Peter Cookson and Richard Derr topping the supporting cast.

MPAA Survey

Continued from page 1

by a committee headed by Edward Cheyfitz, assistant to Eric Johnston, MPAA prexy.

ston, MPAA prexy.

Some company presidents, such as 20th-Fox's Spyros Skouras, regard theatre television as the answer to the headache, but some other solutions may be suggested in the survey. A segment of MPAA, for example, feels the small nabe house is doomed by video, and that after pictures are shown in the larger theatres they will have to be routed to the TV nets and stations for the studios' secondary income.

One suggestion is expected to be that, with divorcement in the works, TV version of Hollywood films will be the natural solution to more than one problem.

RKO Dealt Big Blow on Bergman Pix That Show Her as Saint and Nun

Hope Springs Eternal All Over D.C. Lot In Frenzied 2-Day Whirl

Washington, Feb. 7.

Bob Hope, who always gets around, racked up a record breaking weekend for himself in the nation's capital the past week. His two-day D. C. stint crammed the local columns with Bob Hope items and set him on a merry-go-round of activity that had the comic reeling by Saturday night.

Chronologically, Hope, accompanied by his frau Dolores, started his Washington visit with a p.a. and a few quips at the luncheon tossed by the Women's National Press Club in honor of Vice-President and Mrs. Barkley. Hope not only shared head table honors with the veep and his bride, but shared the headlines as well.

headlines as well.

Thence, he was whisked to the White House to receive the Air Force exceptional service award from W. Stuart Symington, Secretary of the Air Force, whose house guest he was during the hectic weekend. Mrs. Hope received a scroll of appreciation for her part in the Christmas hop to Alaska at the same ceremony. Scrolls also went to Patty Thomas, Jimmy Wakely, and Geoff Clarkson, members of the troupe for the Alaskan junket. The White House visit included a chat with the President.

Friday night found the Hopes

cluded a chat with the President.

Friday night found the Hopes rubbing shoulders with the nation's great and town's upper crust at the social reception given by famed hostess Mrs. Gwen Cafritz in honor of the Alben Barkleys. Despite the competition, the Hollywoodites got more than the usual share of attention in the society. share of attention in the society

On Saturday, Hope received the On Saturday, Hope received the "Champion Sportsman of the Year" award from Harry Wismer, ABC sports director, on a network broadcast. Hope copped the award from such contenders as Notre Dame football star Leon Hart, Bud Wilkinson, Oklahoma Us football coach, and New York Yankees' Joe Di Maggio.

Comic wound up in a blaze of glory as star and emcee of the show put on by the White House Radio Correspondents' Assn. at their annual dinner Saturday night in honor of the President.

L.A. PROBE OF FAKE

L.A. PROBE OF FAKE

FILM, VIDEO SCHOOLS

Hollywood, Feb. 7.

Motion Picture Industry Council
has lined up with the Screen
Actors Guild in the fight against racketeers who have been squeezing money out of the public-with fake film and television talent schools. With the suddengrowth of TV, these so-called schools have popped up all over town, with promises of rich careers to any chump with the price of tuition.

City and County officials, the Chamber of Commerce, the Better Business Bureau and police and postoffice executives have been asked to join in the campaign.

Also Blasted on Coast Rome, Feb. 7.

"Volcano," the Anna Magnanistarrer, fared no better in worldwide newspaper publicity on its prem here last week than did its view in California the week before. "Stromboli" was labeled by the united Press in a story on its international trunk wires as "conventional, uninspiring, hastily," the UP added in recounting the premiere of "Volcano," the Anna Magnanistarrer, fared no better in worldwide newspaper publicity on its prem here last week than did its united Press in a story on its international trunk wires as "conventional, uninspiring, hastily." "The audience received it colding," the UP added in recounting the premiere of "Volcano," the Anna Magnanistarrer, fared no better in worldwide newspaper publicity on its prem here last week than did its visual "Stromboli" was labeled by the united Press in a story on its international trunk wires as "conventional, uninspiring, hastily." "The audience received it colding," the UP added in recounting the premiere of "Volcano." which was directed by Hollywoodite William Dieterle. A version for the Chamber of Commerce, the Better Publicational trunk wires as "conventional, uninspiring, hastily." "The audience received it colding," the UP added in recounting the premiere of "Volcano." which was directed by Hollywoodite William Dieterle. A version for the Chamber of Commerce, the Better Publicational trunk wit as story on its international trunk wires as "conventional trun

City and County officials, the Chamber of Commerce, the Better Business Bureau and police and postoffice executives have been asked to join in the campaign.

'Real' Jesse James To Be Film-Bioged

Danches Bros. and publicist Carl Erbe expect to roll a documentary, "The Real Jesse James Story," in about six weeks as a locationer at Merrimac Caverns, Stanton, Mo. Financing arrangements have al-ready been completed. Free science ready been completed, Erbe said in New York last week.

While recent publicity on Ingrid Bergman may provide a tremendous b.o. hypo to her newest picture, "Stromboll," it has dealt a heavy financial blow to RKO on two other pix that the company distributed. They are "Bells of St. Mary" and "Joan of Arc."

In "Bells" Miss Bergman plays a nun and in "Joan" a saint. It is feared that in light of recent headlines there will be strong objection to both pictures from religious groups in the U.S. for many years to come.

"Bells," co-starring Bing Crosby, was released in 1946. and was being considered by RKO for reissue when the initial publicity on the Bergman-Roberto Rossellini romance hit the headlines early last year. Irdefinite delay in reissuing it and the permanent harm that may have been done the picture could easily cost RKO hundreds of thousands of dollars.

Residual rights in the film were believed until last year to have been as valuable as those in any film ever produced anywhere, with the sin-le exception of "Gone With the wind." It was figured timeless in its appeal. "Bells" was tremendously successful in its original release, grossing more than \$8,000,000 in he domestic market. That makes it the sixth biggest grosser of all time. It has never been re-

makes it the sixth biggest grosser of all time. It has never been re-

of all time. It has never been reissued.

"Joan" was released a year ago and has to date played only upped admission engagements. It is now out of release until fall—at least that was the plan a couple months ago—when it was intended to send it out at regular prices.

Pic now has \$2,500,000 in the till in domestic gross and it was hoved to get perhaps another \$2,500,000 in its first regular release, although it has never shown real b.o. draft in the U.S. In light of the tremendous business it is doing abroad, \$2,500,000 here might serve just about to get producer. Walter Wanger off the hook on the tremendously expensive production. It is figured that with the \$4.500,000 negative cost, the big ad campaign, the long Technicolor prints and the distribution fee, pic will have to hit a worldwide gross of about \$9,000,000 to break even. That would permit the paying of salary deferments—including Miss Bergman's.

While public sentiment has not wholly crystallized yet, should

Bergman's.

While public sentiment has not wholly crystallized yet, should there be strong objection to Miss Bergman in the role of saint, the minimum of \$2,500,000 additional needed in the U.S. would certainly be impossible to attain.

Magnani's 'Volcano' Also Blasted on Coast

NEW PARIS FASHIONS NO HOLLYWOOD THREAT

Paris, Feb. 7.

After viewing the openings of the Paris couturiers, such as Balmain. Christian Dior, Desses and Jacques Fath, feeling is that the films already completed in Hollywood won't suffer any damage from any striking change in feelings. fashions.

in New York last week
Star of the film will be 102-yearold Frank Dalton. According to
Erbe he "is Jesse James" and legal
proceedings to restore Dalton's
name to Jesse James are currently
pending in Union, Mb.

Repping the producers in the
petition are Weisman, Grant & seasons in the U.S., Hollywood will
Jaffe.



COURTS RAISE ANTI-TRUST ANTE

20th Opens N.Y. to Bidding; Sells 'Foxes' Away From RKO in Harlem

First breach in New York's long-standing system of exhibition, which may eventually give indie exhibitors a chance to bid for all

standing system of exhibition, which may eventually give indie exhibitors a chance to bid for all major company product against the Loew's and RKO circuits, was effected last week by 20th-Fox. Company sold "Prince of Foxes" on the film's second-rum playoff to the Apollo in Harlem, which won it via competitive negotiations against the RKO chain. Circuit's Alhambra in the same territory, which usually gets 20th product as a matter of course, was the house that lost out in the bidding.

Twentieth decision to open its top product to bidding was preceded by RKO but, because of the latter company's releasing setup, "Foxes" got out first. It was learned several weeks ago hat RKO would open "Holiday Affair" to bidding by any theatre which wants it in the metropolitan area, as soon as the RKO circuit asked for an availability on the film. Since then, however, RKO has decided to shove "Stromboli" in ahead of "Affair" in order to capitalize on the current publicity anent Ingrid Bergman and Roberto Rossellini, film star and director, "Stromboli" is earmarked for a mass day and date opening throughout N. Y, next Wednesday (15) and so becomes the first RKO film on which indie exhibitors will have a chance to bid against the RKO chain.

Apollo is owned by Leo Brecher, operator of a small string of thea (Continued as page 25)

Apollo is owned by Leo Brecher, operator of a small string of thea-(Continued on page 25)

Rossellini, Milestone, DeSica, Moguy Set New Int'l Film Co.

Rome, Jan. 31.

A new international film production combine, involving Roberto Rossellini, Lewis Milestone, Vittorio DeSica and Leonide Moguy, has been set up in Rome, with Italian coin backing the project. Chief financier in the deal is Angelo Rizzoli, pharmaceutical magnate and newspaper publisher, who is partnering with Giuseppe Amato, vet Italo producer. The combine, to be known as Amato-Rizzoli, was arranged by Guido Orlando, European public relations consultant. consultant.

consultant.

Milestone, who is en route to the U. S. to direct a film for 20th-Fox, will handle the initial film for the new company following his 20th assignment. He's slated to roll June 15 in Rome on a pic whose script will be prepared shortly. Rossellini's assignment for the new production company will also be delayed until the director finishes "St. Francis of Assisi," now being lensed near Rome. Rossellini has reportedly inked an also be delayed finishes "St. Francis of Rome. how being lensed near Rome. Rossellini has reportedly inked an agreement with Sir Alexander Korda for the English version of "St. Francis."

Spyros Skouras Talks Prod. With Zanuck

Twentieth-Fox prez Spyros P. Skouras is due back at the home-office tomorrow (Thurs.) after a week's huddles at the studio with production veepee Darryl F. Zanuck. Exec veepee William C. Michel and 20th International prez Murray Silvarstone who have reversely a supplementation of the present the studies of the studies o Murray Silverstone, who also par-ticipated in the talks, are expected to accompany Skouras back to New York. Silverstone went out with Skouras

London, Feb. 7.

Universal has withdrawn its. "Sword in the Desert," film devicting the Israeli struggle against Britain for independence, from release in England for an indefinite period at the request of the London the present total of 30 to about 42 within two years. While some of these are expected to come from outside indie producers, 20th will also up its studio output. To accomplish that, the company is spending \$6,000,000 to enlarge its studio facilities, with Skouras and the other 20th execs expected to approve final construction for this words.

Blumberg Heads East

Hollywood, Feb. 7.
Universal prexy Nate Blumberg goes to New York March 8 for a Universal-International board meeting, returning to the Coast with J. Arthur Rank, who arrives from England March 22.

May End Fracas Sans Schenck Aid

Attorneys for Sir Alexander Korda and David O. Selznick are currently in the throes of negotia-tions which may bring a peaceful tions which may bring a peaceful windup to the court fracas of the two indie producers. Talks are under way looking to a settlement that would give Korda a percentage cut in the U. S. revenues from his three pix being distributed by Selznick. These are "Fallen Idol" and "The Third Man," both in release, and "Gone to Earth," coming up.

lease, and "Gone to Earth," coming up.

Reportedly, Korda is demanding 50% of the take before ending his brace of suits against Selznick. For his part, British producer is offering to cut DOS in on the revenues from "The Paradine Case" and "Portrait of Jennie" in England. He has distribution rights to these pix as a part return for giving Selznick the U. S. rights to the British-made films.

If the discussions wind up amicably, the projected arbitration hear-

If the discussions wind up amicably, the projected arbitration hearings before Joseph Schenck next month in Hollywood will be dropped. Korda is scheduled to return to the U. S. to journey to the Coast with his attorney, Louis

Metro Hires Non-Guild Extras at 30c Per Day For 'Mines' in Africa

Some five months of location work in Africa has resulted in the completion of about 95% of Metro's film version of the H. Rider Haggard novel, "King Solomon's Mines." according to actor Richard Carlson, who arrived in New York last week after the company's on the section in the word with the company's on the section in the word with the company's on the section in the word with the company's on the section in th New York last week after the company's on-the-spot unit wound up shooting on the dark continent. Remaining sequences, he said, will be done on the Coast when Deborah Kerr and Stewart Granger, the other principals, return from London, where they're making a brief stopover enroute to the U. S. Cost of 100 days' actual lensing in Africa, Carlson estimated, ran around \$1,800,000 while the total outlay on "King Solomon" will likely approach \$3,500,000 before the Technicolor opus goes into release. Making the junket to Nairobi, Kenya, and the surrounding (Continued on page 85)

(Continued on page 85)

U PULLS 'SWORD' IN **LONDON AFTER ROWS**

London, Feb. 7. as withdrawn i Universal has

DIVESTITURE IS ORDERED IN CHI

The hot anti-trust situation posed itself this week as holding the No. 1 spot in exhib-distrib problems regardless of the maneuvers by warring factions for a solidified industry front. Developments pointed up the stakes in

vers by warring factions for a solidified industry front. Developments pointed up the stakes involved when a Chicago court yesterday (Tues.) slapped a resounding \$1.295.878 triple-damage verdict against the Big Five and ordered divestiture of five affiliated houses in Milwaukee.

On the Philadelphia front, another big suit was brought this week challenging the city's clearance system. Moreover, current settlement negotiations involving William Goldman may bring about the acquisition by him of several Warner Bros, houses in Philly, it was learned. Also, a host of upper New York exhibs are said to be nearing a settlement with the Schine circuit and the majors involving a solid chunk of cash.

In Chi, for the first time in the history of anti-trust litigation, a court handed down a precedent-breaking decision requiring the forced sale of affiliated theatres to outside interests. Under a ruling (Continued on page 27)

(Continued on page 27)

'Ecstasy' Ban In **N.Y. City Looms**

While "My Life," a scrubbed-up version of Hedy Lamarr's "Ecstasy," may not have been the Rialto theatre's biggest grosser, it came close to being the most provocative picture ever to play this small-seater on New York's Times Square since James Mage took over the lease from Arthur Mayer. In the course of the film's 13-day run ending yesterday (Tuesday), the house was threatened with an infringement suit and drew beefs of

Harry Warner Renews Decree Battle, Suspending WB Try to Unload

Par's N.Y. Exec Meet

Hollywood, Feb. 7.
Henry Ginsberg and Y. Frank
Freeman plane to N. Y. next week
end for talks with Paramount prez
Barney Balaban on production and
distribution problems.
They will be east about five days.

Decrees vs. WB, 20th, M-G Await D. of J. Confabs

Three-judge Federal court in New York will hold up the anti-trust decrees against Warner Bros., 20th-Fox and Metro, pending the results of current settlement negotiations by WB and 20th with the Dept. of Justice. Court is delaying action to prevent the majors from speculating on an easy decree while prolonging D. of J. dickerings to see which way to jump.

Although Metro®is not involved Although Metro® is not Involved in negotiations, nor has shown any indication to do so, the M-G decree will also wait out the WB and 20th dickerings, it is reported. The court_wants to make certain that its Metro decree will not give that company a better break than the other two get through consent decrees, attorneys say.

Federal court has had final decrees under consideration since argument of the case some three (Continued on page 27)

(Continued on page 27)

BIG 'HAMLET' GROSSES BRING N.Y. REPEAT

house was threatened with an infringement suit and drew beefs of varied natures from the Motion Picture Assn. of America, the N. Y. State Censor Board and Paramount rictures.

City license department, too, is acting this week, and likely will not permit the picture to be shown at any theatre in N. Y. because of complaints received.

New York foreign film distributor Martin Licht maintains that (Continued on page 25)

DINIMU N. I. REPLAI

Because of the huge gross rolled up by "Hamlet," J. Arthur Rank's filmization of the Shakespeare classic, in its first round through the RKO, Skouras, Randforce and Century circuits in metropolitan New York, the film will go back for a repeat performance in either the RKO or Loew's chain. University of the pic in the U. S., is currently negotiating with toppers of both circuits for the re(Continued on page 27)

Prolonged maneuvers to unload the controlling stock holdings of the three Warner brothers in the Warner chain were suspended this week as Harry Warner, company prez, renewed his battle to win a new anti-trust decree from the Government which would permit the brothers to divide along with the company. As Warner planed east over the weekend for a new Washington bout with the Dept. of Justice, Lehman Bros., Wall street investment firm agenting the stock transfer, marked time.

Warner went into immediate huddles with officials of the investment company on his arrival in New York. From there he shoves off for Washington to voice a new plea that he, Jack L. Warner, production chief, and Major Albert Warner, veepee and treasurer, should not be lumped together as one inseparable interest required to choose either the theatre or the production-distribution wing of the company.

Warner's renewed fight for the right of the brothers to split further complicated the chances of the Lehmans selling to an outside interest. An official of the investment house revealed this week that (Continued on page 24)

(Continued on page 24)

Goldwyn Scout Hails Video as Source For New Hollywood Stars

Television was hailed this week by Lew Kerner, casting chief for Samuel Goldwyn, as a great new training ground for film talent. Kerner, east on a scouting chore, declared that TV has suddenly begun taking the place of Broadway, vaude, burlesque and stock companies as a break-in point for young players. players.

players.

Kerner, who has been gandering would-be film stars in New York for the past two weeks, asserted that tele had come along just about in time as far as Hollywood talent execs were concerned. With the (Continued on page 22)

National Boxoffice Survey

Biz Continues Spotty; 'Samson' Still Top Grosser, 'Battleground' Second, 'Iwo Jima' Big Third

in some 24 keys covered by VARIETY.

"Samson" again is stalwart champion, moving away from its nearest competitors currently, with additional opening dates. It chipped in with another record week in Baltimore, and was good to terrific in 11 key cities. "Battleground" moved up to second, with "Iwo Jima," now mostly in holdover or extended-run, slipping to third position. Sustained strength shown by "Jima," last month's boxofice winner, still is amazing exhibitors.

Fourth money is being captured by "Montana" (WB) although not so big in some locations. "All King's Men" (Col is taking fifth spot while "My Foolish Heart" (RKO) is doing very well in sixth. "12 O'Clock High" (20th) is displaying enough to take over seventh slot, with "The Outlaw" (RKO) in eighth. Jane Russell starrer made terrific showings in three keys. "Red Shoes" (EL) is

Battleground' Second, 'Iwo Jima' Big Third

Despite sluggish tone in several key cities, partly blamed on the mild winter, the top pictures continue rolling up big to smash grosses this round. It is the same Big Three again this week, "Samson and Delilah" (Par), "Battleground" (M-G) and "Sands of Iwo Jima' (Rep) accounting for better than \$790,000 of total registered in some 24 keys covered by Varierry,

"Samson" again is stalwart champion, moving away from its nearest competitors currently, with additional opening dates. It chipped in with another record week in Baltimore, and was good to terrific in 11 key cities. "Battle ground" moved up to second, with "Iwo Jima," now mostly in hold-over or extended-run, slipping to third position. Sustained strength shown by "Jima," last month's boxoffice winner, still is amazing exhibitors.

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(Complete Boxoffice Reports on Pages 8-9)

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COMPO Has No Provisions as Yet For Cos. Repping Indies, Remain Uninvited

Neither United Artists nor Eagle
Lion, two of the chief distributing
funnels for indie producers, nor
other companies repping indies
have yet been asked to join the
Council of Motion Picture Organizations. Since these companies
handle most of the unaffiliated
film-makers, fund-raising operations of COMPO in that important
Seld will be complicated unless
ciake producer in Alson tions of cOMPO in that input and field will be complicated unless these outfits ultimately come into the picture. One hampering factor is that COMPO, as presently set up, has no notch in which the two companies can be fitted.

Other distribs are in the public relations organization by reason of membership either in the Motion Picture Assn. of America or the membership either in the Motor Picture Assn. of America or the Society of Independent Motion Picture Producers. UA, EL, Film Classics and others are not members of either org. It is expected that COMPO will ultimately take steps to bring them in by some sort of improvisation.

sort of improvisation.

Both UA and EL are withholding word one way or another on joining COMPO until invitations are sent. An EL exec revealed that no consideration had been given to the question yet though the company, generally, is not a joiner.

Meanwhile, three important member orgs of COMPO will study the ratification question shortly. Theatre Cwners of America is slating its exec committee meeting March 1-2 with the p.r. group's ratification topping the agenda. National Allied's board converges in Washington tomorrow (Thurs.) (Continued on page 25)

COWAN'S 'LOVE HAPPY' BACK ON UA'S SKED

Lester Cowan's Marx Bros.-star-rer; "Love Happy," has been re-turned to the United Artists sched-ule. It is expected to go into re-lease within the next few months. Necessary payments have been made by Cowan to release the negative and get prints made.

negative and get prints made.

UA lifted the indie pic from its slate last year when Cowan failed to deliver sufficient prints after a few test engagements. As a result of a complicated hassle with Mary Pickford, his partner in the production and a co-owner of UA, he didn't pay a lab bill that would have freed the negative for release printing.

have freed the negative for release printing.
Cowan tried to switch distribution to Eagle Lion, but UA refused unless bills for which it had advanced coin for Cowan were paid.
Cowan has such favorable distribution terms from UA that he was bution terms from UA that he was led to the belief the company would not put forth its best efforts to sell the pic. The terms, which Cowan got under Miss Pickford's contract with the company, have not been changed. They call for 25% to \$800,000 and 10% after that.

'Vadis' Finally To Roll, Starts May 21

Roll, Starts May 21

Hollywood, Feb. 7.

"Quo Vadis" has been set to roll
May 21, with \$2,000,000 already
invested by Metro in the production. Mervyn Leroy, director, is
in London testing actors to fill 80
roles. Robert Taylor is still set as
male lead, with the femme star
not yet assigned.

Leroy returns here Feb. 28, then
leaves for Italy in March with Sam
Zimbalist, producer. Henry Henigson, who made all preliminary arrangements in Rome, is here reporting to the studio, and leaves
again Sunday (11) for Rome.

L. B. Mayer and E. J. Mannix
will both visit Italy during filming
of the picture.

New Indie Prod. Setup

Hollywood, Feb. 7.

Jack Jungmeyer, Jr., heads for N. Y. shortly to talk new indie producing setup with 20th-Fox after withdrawing as veepee and associate producer in Alson productions.

tions.

Jungmeyer and his wife, the former Edith Skouras, will go on from N. Y. for gander at European production. Jungmeyer is disposing of his third interest in Alson and hopes to get 20th-Fox distribution for new indie firm he contemplates organizing.

Reiner Returning To SRO as Head Of New Foreign Unit

Manny Reiner is returning to the Selznick Releasing Organization this week eventually to head a new unit for the distribution of foreignlanguage films in the U. S. Reiner resigned from SRO's foreign department about a year ago to join the domestic setup of Motion Picture Sales Corp.

In establishing the new unit, which is expected in about three months, SRO is following the action of a number of other distribs in recent months. They all see a growing market in the field of art films and aim to move in on it, rather than leave it to the minor indie distribs who have always dominated it.

SRO owner David O. Selznick has already made some preliminary deals for lingual pix for distribution in the U. S. and is expected to close these and other (Continued on page 24)

UNIVERSAL PAYS 5G FOR 'CASBAH' RIGHTS

Los Angeles, Feb. 7.
Universal Pictures bought all rights to "Casbah" for \$5,000 at an auction sale held by the U. S. marshal. There was only one bidder. Sale was the result of failure by Marston Productions, which made the picture, t. pay \$350,000 owed on it. Film was produced for Universal-International release at a cost of \$1,300,000.

COMPO, Arbitration, **Bidding on Allied Sked**

Washington, Feb. 7. inree important issues—whether to affiliate immediately with COMPO, competitive bidding, and a voluntary arbitration systemare slated to top the agenda of the Allied States Assn. board which meet here Thursday and Friday (9-10). Three important issues

19-10).
Allied is unlikely to join COMPO so long as TOA is holding out and seeking changes in the plan-laid out at last December's meeting of the COMPO delegates.
Question of whether Allied should endorse a voluntary arbitration system will be considered from all angles. The board will report on competitive bidding as it has been operating in the various territories. The board wants to know whether bidding has broken monopoly control or whether it

Metro Catches Up To 'Bulldog Drummond'

Bulldog Drummond'
Hollywood, Feb. 7.
Bulldog Drummond will do his crime-chasing under the Metro banner from now on. Culver City studio bought screen rights to all new or unfilmed stories based on that character. They were formerly held by Columbia.

Deal was made with Gerald Fairlee, who has first call on the filming privileges. He will work on the screenplay for "Calling Buldog Drummond," to be produced in England in June. If it clicks, Metro will 'hoot Drummonds at the rate of one a year.

N.Y. Times Causes Minor Stew Over Ad Rapping Hollywood

Rapping Hollywood

Refusal of the N. Y. Times to discontinue publication of an ad tabbing Hollywood as catering to a 12-year-old market has resulted in a minor industry tempest. Ad. which appeared in both the Times and N. Y. Herald Tribune last Wednesday (1), drew an immediate protest from the industry via Motion Picture Assn. of America flack Alfred Corwin on behalf of the adpublicity director's committee.

According to Corwin, both the Times and Tribune felt the film companies had just cause for indignation, giving the impression it would not run again. However, ad made a repeat appearance in the Times Saturday (4) after reportedly having been refused the day after its original entry. Only other daily in which the ad ran was the N. Y. Compass for one-shot Thursday (2).

Placed by World Documentary films Saturday (4), read 'Hey, you with the 12-year-old mind. For is Hollywood wrong? Are they wrong when they base 95% of the film production in this country on the assumption that you have the mentality of a 12-year-old? We think they're wrong.

Placement of the ad also resulted in the resignation of World's flack, David Abrams, who stated his action was "in protest of World's ribble to the state of the state o

in the resignation of World's flack, David Abrams, who stated his action was "in protest of World Documentary Films' irresponsible, stupid attack on the film industry." Copy for the ad, prepared by Jack Shelton of the Robert Whitehill advertising agency, was inspired, according to Shelton, by a Norman Cousins article in the Jan. 28 issue of the Saturday Review of Literature.

M'MURRAY SUES NASSER FOR \$40,000 BALANCE

Hollywood, Feb. 7.
Fred MacMurray has filed a suit for \$40,000 in court here against James Nasser, claiming the producer owes him that amount as balance of payment for "Innocent Affair," a story owned by MacMurray.

Affair," a story owned by Mac-Murray.

Yarn was written by Joseph Hofman and Lou Breslow Mac-Murray, according to his suit, ac-quired the rights and sold them to Nasser for \$150,000, of which only \$110,000 has been paid.

David Coplan Due in N.Y. On 3-Way Production Deal

seeking changes in the plane laid out at last December's meeting of the COMPO delegates.

Guestion of whether Allied in London testing actors to fill 80 roles. Robert Taylor is still set as male lead, with the femme star not yet assigned.

Leroy returns here Feb. 28, then leaves for Italy in March with Sam Zimbalist, producer. Henry Henig son, who made all preliminary arrangements in Rome, is here reporting to the studio, and leaves again Sunday (11) for Rome.

L. B. Mayer and E. J. Mannix will both visit Italy during filming of the picture.

Deutsch on Yankee'

Hollywood, Feb. 7.

Third production by Armand Deutsch on his 1950 program at Metro will be "The Magnificent Yankee," with Louis Calhern in the title role.

Currently Deutsch is filming "Right Cross." His next will be "Three Guys Named Mike."

seeking changes in the plane laid out at last December's meeting of the COMPO delegates.
Question of whether Allied, out allow whether bidions a whether the variation system will be considered from all angles. The board will report on competitive bidding as it has been operating in the variations system will be considered from all angles. The board will report on competitive bidding as it has been operating in the variations system will be considered from all angles. The board will report on competitive bidding as it has been operating in the variations system will be considered from all angles. The board will report on competitive bidding as it has been operating in the variations of the portions. The board will report on competitive bidding as it has been operating in the variations of the portions. The board will report on competitive bidding as produced will angles. The board will report on competitive bidding as produced will angles. The board will report on competitive bidding as produced will angles. The board will angles. The

The (Colleen) Townsend Plan

Though it is pretty generally regarded by industry insiders as a press agent stunt, newspapers across the country are going hook, line and linotype machine for the Colleen Townsend story. Apparently partially by design and partially by luck, yarn on the 20th-Fox starlet quitting films to devote herself to religion broke at the height of the Ingrid Bergman headlines. Contrast greatly heightened its news value, so much so that the Chicago Tribune printed pictures of Miss Bergman and Miss Townsend side by side with the captions "Bad" and "Good" over them.

Since the Townsend story has broken just in time to catch the release of the first pic in which she plays an important role, "Willie Comes Marching Home," most industryites feel there's little doubt about it being a plant. Next move they see is an announcement about next August, just before Miss Townsend's option i up, that the gal has seen the light and realizes that she can bring just as much joy and good to the world through films as through religion and therefore she's changed her mind about leaving Hollywood. The studio in turn is expected to announce that it has picked up her option.

Meanwhile the yarn has jumped Miss Townsend from an unknown to a national figure within a week and has given a tremendous hypo to "Willie." Riding the bandwagon Miss Townsend preached from the pulpit of a church in Punxsutawney, Pa. virtually day-and-date with the preem of the pic in the town. Twenty-three wire service reps, reporters and photogs were on hand for the "Willie" opening in Punxsutawney Saturday (4) and the pulpit session the following morning.

Johnston Won't Run to Govt. for Help Vs. Foreign Curbs; Urges Self-Reliance

Trio Meet on Coast To Talk 'Justman' Coin

Hollywood, Feb. 7.
David Loew, Carl Leserman and
Alton Brody are meeting here on
question of providing financing for
Joseph Justman's UA production

Leserman has just returned from N. Y., where he huddled with UA tops, but it's understood here that contracts haven't been drawn due to disagreement among parties on

Report Yanks Cut To \$12,000,000 On **Brit. Remittances**

Washington, Feb. 7.
The coming Anglo-American film huddle in London will see a British effort to whittle down U.S. picture remittances to only \$12, 000,000 a year, according to rumors current in London, reports the Motion Picture-Photographic Branch of the U. S. Department of Com-

Under the existing agreement, the American firms may withdraw \$17,000,000 annually in dollars of their film earnings. In addition, they get the equivalent of the dollars earned in the U.S. by British films films

"The industry in the United Kingdom," said Commerce De-partment, "anticipates a reduced (Continued on page 24)

Metro Preps Waldorf Sequel About Hilton Hollywood, Feb. 7.

Metro is prepping Man About the Waldorf," a biopic of hotelman Conrad Hilton, who recently ac-quired the Waldorf-Astoria, N. Y. Film would be a sequel to the company's "Weeken at the Wal-

Screenplay for the Hilton film is to be based upon the Thors Ewing Davney book, "Man About the Plaza," which Kyle Crichton revised for the publishing house of Duell, Sloan & Pearce.

Europe to N. Y.

Frederick Ashton Joan Blondell David Coplan Walter Doniger Francis L. Harley Dave Kapp Harry Meadows Tony Muto Michael Todd

N. Y. to Europe

Marion F. Jordan Gilbert Miller Dorothy Rodgers Tamara Toumanova

Eric Johnston advised film in dustry leaders to bank more heavily on their efforts to ease foreign restrictions rather than rely on additional help from the U. S. State Department. The Motion Picture Assn. of America prexy intimated that he disagreed with Ellis Arnall's strategy of asking for stronger Government support in cracking overseas barriers,

cracking overseas barriers,

Treading very carefully on what might develop into controversell ground, Johnston stated he "hoped" Arnall, head of the Society of Independent Motion Picture Producers, would be present at the meeting of the Motion Picture Industry Council, tentatively set for next week, to "explain and explore" the situation. Exact date of the MPAA prexy's Hollywood trek is dependent on his appearance to testify here on the excise tax situation. He made clear, however, that he was anxious to huddle on the foreign situation and answer Arnall's recent letter as soon as possible. recent letter as soon as possible.

Johnston's stand is that the motion picture industry has always appealed to the Government for its help and has "gotten very good support within the limitations of the Government's foreign trade program. This does not mean, however, that we should eliminate our own efforts. We must constantly try by every means at our disposal to improve the situation."

Backgrounding the present U.S. policy, MPAA topper pointed out (Continued on page 27) Johnston's stand is that the mo-

L. A. to N. Y.

Mel Blanc
Ruby Dandridge
Doris Day
Sidney Deneau
Kirk Douglas
Arthur Dreifuss
Angus Duncan
John Ford
Marc Frederics
Y. Frank Freeman
Henry Ginsberg
Bob Hawk
William Heineman
Sheldon Leonard
Frank Loesser
Elliott Lewis
Lloyd Nolan
Frederick N. Polangin
Merrill Pye
Phil Regan Mel Blanc Merrill Pye
Phil Regan
Emanuel Silverstone
Sam Stiefel
Walter Tetley
Charles Vidor
Walter Wanger

N. Y. to L. A.

R. 1. 10 L.
Eddie Albert
Nate Blumberg
Charles Boyer
Dennis Day
Olivia de Havilland
Herbert Drake
Adele Fletcher
Victor Jory
Edward L. Kingsley
Irwin Margulies Irwin Margulies
Ernest H. Martin
Alexander Paal
Fred Sammis Ralph Surtees Jules Weill Carey Wilson

148 FILM RELEASES BY JUNE

The Releases Breakdown

Following is a company-by-company breakdown of releases for the first five months of 1950 as compared to the corresponding period in '47, '48 and '49:

1950	1949	1948	1947
Metro 15	17	13	13
RKO 14	10	9	11
Warner Bros 11	13	10	10
20th-Fox	14	18	13
Paramount 9	17	13	13
Columbia 24	23	21	23
Universal 12	11	12	10
United Artists 7	8	10	10
Eagle Lion 25	17	20	5
Republic 20	14	17,	16
Total148	136	140	124

If EL Can Push Its Gross Rentals Up 10%, It Will Operate in Black

If Eagle Lion can push up its gross rentals another 10% in the gross rentals another 10% in the current calendar year, its top execs see that company operating solidly in the black on an overall yearly basis. Still trailing red ink in its ledgers, the distrib company has worked its way up to a \$17,300,000 worldwide gross during 1949, representing a hoist of 12% over the \$16,000,000 take of the preceding year.

resenting a hoist of 12% over the \$16,000,000 take of the preceding year.

Despite the gain, company's net loss for 1949 is in the neighborhood of \$1,200,000. Of the \$17,300,000 overall revenues, about \$12,000,000 were garnered from 35m theatrical distribution in the U. S. Another \$3,000,000 represents foreign returns while the balance came from 16m distribution and the sale of incidentals.

After struggling for the past several years below the profit line, that \$13,000,000-\$14,000,000 gross rental target necessary for black ink entries now looks to be just ahead. Figure, as a matter of fact, was hit for several months in early 1949 but a lack of product flow caused by pinched financing brought the total down below the breakeven point.

Within the next couple of weeks, EL will beat \$275,000 weekly in rentals, thereby finally reaching the goal of profitable operations. That rental is sighted in the mass release of a number of EL's new pix, notably "Guilty of Treason" and "The Sundowners." Both pix (Continued on page 22)

(Continued on page 22)

EL Defers Ad Expenses, Part of Distrib Fee For 'Treason' World Rights

Spotlighting the intense struggle among film distribs to grab off the releasing rights to product with strong grossing potentials. Eagle Lion has deferred all of its advertising and exploitation expenses and part of its distribution fee to get worldwide rights to penses and part of its distribution fee to get worldwide rights to "Guilty of Treason," pic revolving around the Cardinal Mindszenty case. Only one other deal of that sort has been made in the past, that of Film Classics, which deferred its distribution fee on Louis deRochemont's "Lost Boundaries" until negative costs were recovered.

Conceding that the practice has its risks, an EL spokesman said this week that no other deal of that sort would be made in the future. EL exec then qualified his statement by adding that "perhaps we might do it again if a highly unusual film came along."

EL does not recoup its ad-pub expenses until the bank loan on "Guilty" is paid off. On its distribution fee, company is deferring 5% until after the first \$1,000,000 is grossed. Company takes 25% on rentals up to \$1,000,000 (5% of this being deferred); 30% on rentals from \$1,000,000.\$1,500,000: and 35% on the take in excess of \$1,500,000.

The 5% deferred on the initial

71.000.000.

The 5% deferred on the initial \$1,000.000 is immediately allocated to EL out of the first monies comlar in when the \$1,000,000 total is passed. Film goes into mass distribution this month.

Tears, Inc.

Detroit, Feb. 7.

A bigger than usual ballyhoo for the current "Hasty Heart" (WB) by United Detroit Theatres was capped by this box in the United Artists Theatre newspaper ads:

"Mezzanine reserved for men who are embarrassed to have others see their emotions stirred."

Lawrence Set By Goldwyn To **Succeed Farnol**

succeed Lynn Farnol as publicitysucceed Lynn Farnol as publicityadvertising chief for Samuel Goldwyn. Lawrence, who is resigning
as head of publicity in the U. S.
for J. Arthur Rank, will be playing
a return engagement with Goldwyn, having been publicity director
and production exec for the producer between 1933 and 1949.

Lawrence is leaving the vicepresidency of Rank for a similar
title in the Goldwyn organization.
He will continue, however, to serve
on the board of the American Rank
setup and will act as consultant on
publicity-advertising matters.

Goldwyn has also withdrawn his
advertising account from the
Monroe Greenthal agency and
switched to Foot, Cone & Belding.
Farnol's resignation was announced Monday (6). It marks the
second time he has left the Goldwyn setup during an association
that goes back 22 years. During
that period he has also served as
publicity-advertising director for
United Artists. was with the Donahue & Coe ad agency, handling
(Confinued on page 25) advertising chief for Samuel Gold-

REPUBLIC READY WITH 10 PICTURES

Hollywood, Feb. 7.
Total of 10 pictures will be released by Republic in February and
March, a new record for those
months on that lot. Program includes four this month and six
next.

next.

"Lined up for February release are "Gunmen of Abilene," "The Arizona Cowboy," "Singing Guns" and "Tarnished." March list includes "Federal Agent at Large," "Twilight in the Sierras," "The House by the River," "Code of the Silver Sage." "Harbor of Missing Men" and "The Vanishing Westerner." Al Daff, Universal's assistant foreign dept. chief, is slated to return to the homeoffice within three weeks. Daff is currently in Germany organizing the company's sales staff.

House the first of the homeoffice within three weeks. Daff is currently in Germany organizing the construction crews are busy building sets for five process of five over five pictures, and the formal of the first time in months, while construction crews are busy building sets for five pictures, and march 1.

32 COLUMBIA RELEASES

TILL END OF AUGUST

Total of 32 pictures will be recompany cannot give big pictures careful and adequate treatment if an attempt is made to release two opnus. Wilson is looking for a top formal opnus, will use four or five completely new moppets for "Teen Age" in the belief that the pic calls foom any cannot give big pictures careful and adequate treatment if an attempt is made to release two opnus. Wilson is looking for a top formal dequate treatment if an attempt is made to release two opnus. Wilson is looking for a top formal dequate treatment if an attempt is made to release two opnus. Wilson is looking for a top for the sales.)

Schwalberg believes that the company cannot give big pictures careful and adequate treatment if an attempt is made to release two opnus. Wilson is looking for a top for the sale pictures will be remothed. We hall the sale and the end of August by Columbia, an in crease of five over last year's program for the same period.

Batch consists of 14 high-budgeters, three of five over last year's program for the same period.

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Batch consists of 14 high-budgeters, three of five over last year's program for the first time in months, with the sale and the end of August by Columbia, and that sort of treat

see an approximate total of 148 pictures sent into release by 10

see an approximate total of 148 pictures sent into release by 10 top U. S. film companies, This figure differs only slightly from the corresponding months in the past two years, but is a hike of 24 over the number released during the same period in 1947.

Large difference in '47 and '50 releasing slates can be attributed to Eagle Lion's issuance of 20 more pix than were released during the five-month period three years ago. Exclusive of EL's figures, the distribution roster for this year and the past three years, taking in January through May, shows little variation.

Companies included in the survey, besides EL, arc Mctro, Paramount, 20th-Fox, Warners, RKO, Columbia, Universal, United Artists and Republic. Outfits' releasing schedules for the first five months of this year, as compared against a similar period in the past three years, show no definite pattern with some distributing more and others fewer pix this year than in the other periods.

Differences in the company releasing slates for the first five months of this year as compared to the corresponding period in '47 shows Metro with two more this year, Paramount with four less, 20th with two less, Warners with one more, RKO with three more, Columbia with one more, Universal with two more. Universal's schedule for this year's period doesn't include any J. Arthur Rank product as in the past three years. Total releases for the first five-month period in '47 were 124, in '48, 140 and in '49, 136. Figures include As, Bs, Westerns and imports. Reissues are excluded.

RKO-Reade Talks End in Court Suit

RKO will file suit today (Wed.) against Walter Reade demanding the dissolution of their theatre partnership and a division of the assets among the two partners. Authorization for the suit was granted yesterday (Tues.), it is reliably reported, by the RKO board after an emergency meeting following a sudden blowup in negotiations between Reade and Malcolm Kingsberg, head of the circuit. Negotiations fell apart suddenly although Reade had planed north from Florida, ostensibly to ink a deal. As late as Friday (3), it appeared as though the peace pact would be reached but the talks again ended in an impasse. Dissolution suit against Reade is being rushed to meet the Feb. 16 deadline set by the Federal district court. At that time, RKO must come forward and show that concrete steps are being taken to end all theatre partnerships or must present a plan for that purpose with the court.

Involved in the Reade-RKO has-

with the court.
Involved in the Reade-RKO has-sle are 13 New Jersey houses of the Trenton-New Brunswick chain. (Continued on page 25)

TOTAL SAME FOR U.S. Exhib Seen 'Neither Forgiving, PAST 2 YEARS Nor Forgetting' Producer Selling to TV

School for Critics

School for Critics
Latest twist in the film industry's public relations approach towards stimulating theatre attendance is the setting up of a school for critics where the technique of reviewing films will be taught. Series of six weekly lectures on how to praise or pan pix teed off in New York this week under the auspices of the Motion Picture Assn. of America. The courses are being held for reps of various film preview organizations such as the General Federation of Women's Clubs, Protestant Motion Picture Council and Daughters of American Revolution. Marjorie G. Dawson, coordinator of MPAA's preview services, is conducting the initial sessions.

See M. N. Silver As Successor To Schnitzer

Mark N. Silver is reportedly the most likely candidate to succeed Edward M. Schnitzer as eastern

Edward M. Schnitzer as eastern and Canadian salesmanager for United Artists. Silver, who has been with UA about 15 years, heads a sales district which includes Washington, Pittsburgh and Philadelphia. Schnitzer's death from a heart attack last Thursday (2) leaves a considerable void in the UA upper-echelon sales force. Its effect is heightened by the fact that the company, in the interest of economy, has not been replacing departed execs and is very light on manpower.

parted execs and is very light on manpower.

An immediate result of Schnitzer's death was cancellation of plans by Paul N. Lazarus, Jr., exec aide to prez Grad Sears, to leave for the Coast yesterday (Tuesday). Trip was to have been a combo biz and vacation jaunt for three weeks. Because of the absence of a general salesmanager since Joe Unger left the company a couple years ago, Lazarus has been to all intents and purposes carrying most of the functions of a g.s.m. (Continued on page 25)

24 NEW PIX, 6 REISSUES **SLATED BY PARAMOUNT**

In the wake of divorcement, Paramount may edge up its total releases for the year to 24 new films and sixteen reissues, but no bigger boost is contemplated, Alfred W. Schwalberg, Par's distribution veepee, said this week. Company has heretofore turned out an average of 20 films yearly, including one or two oldies.

(Discussions are currently under way among Schwalberg, Barney Balaban Par's prez, and other toppers on the subject. If Honry Ginsberg, company's production chief, comes east within the next couple of weeks, as tentatively planned, he would join in these talks.) In the wake of divorcement, Par-

The U. S. exhibitor will neither forget nor forgive the film producer who sells his product to tele-

uncer wno sells his product to television after it makes the rounds of theatres in this country. Exhibition is standing firm and unified in its opposition to any video showings of old features. Theatremen are plenty peeved over the continuing inroads that tele is making in the backlog of oldies now being picked up by the stations in increasing amounts as program fodder.

That conclusion is reached by Variety after polling a number of prominent exhibs. The circuit operator or head of an exhib organization sees the sale of celluloid to telecasters as "unfair competition" with the main business of theatre interests in this country. Unanimously, they argue that if pix are made specifically for tele and bankrolled by tele, then the practice is okay. But pix produced for theatres should stay off the air—and stay off permanently.

Although plenty burned at the increasing sale of films to TV, the exhibs, as Variety pointed out in a survey a few weeks ago, are no longer highly fearful about the prospects of TV putting them out of business. They recognize that it is making a bite at the b.o., but they are taking a hardheaded view that is in contrast to the hysteria that prevailed a year or so ago, when TV was looked on by many exhibs as the forerunner of doom.

The average exhib is not mollified by wide telecasting to become again a strong attraction in theatres, also. As put by Malcolm Kingsberg, prez of the RKO theatre chain, "when everybody is looking at Boyd over television at no charge, they aren't going to pay theatres to see Roy Rogers." Kingsberg maintains that the kiddie business has been hit hard by video. While the exhibs are plenty griped over the flood of old pix on "Continued or near".

(Continued on page 24)

Steady Rate of Prod. Pays Off for Metro. Sez Producer Wilson

Dore Schary's strategy of "sending past the cameras a steady line of product" is now paying off in reduced cost and studio overhead, according to Metro producer Carcy Wilson. "We have a definite sense now that pictures go into work at a regular rate, and this is spelling savings on the lot," Wilson said. "Moreover, there is a general feeling at Metro that we are going to have a good year."

Wilson, who came into New York to look over future story properties, is ready to launch a series of films on the "Dink Stover" stories of Owen Johnson if the opening pic under the "Stover" labelclicks. Producer, who turned out the Andy Hardy series, feels that the family cycle of celluloid can still register. He has a "Stover" sequel ready fo, production if the greenlight is switched on.

Wilson is currently mulling between "Teen Age Version" and Louis Bromfield's "Wild Country" as his next producting chore. He will use four or five completely Dore Schary's strategy of "send-

Louis Bromfield's "Wild Country" as his next producing chore. He will use four or five completely new moppets for "Teen Age" in the belief that the pic calls for new faces. Script is now about half finished. On the Bromfield opus, Wilson is looking for a top femme star.

In reference to the need for steady shooting on a major lot.

Film Industry Picks Up Momentum In Marshalling Attack on 20% Tax

The film industry's Federal taxrepeal drive is coming up off the
floor this week with a renewed
double-ply counterattack to garner
support both from the public and
Congressional representatives. Industry leaders, however, were admittedly hurt badly by the total
brushoff of their demands for tax
relief in Secretary of the Treasury
John W. Snyder's program of
suggested excise cuts which he
made to Congress last week.

Spearheading the national campaign of the Council of Motion
Picture Organizations, the Metropolitan Motion Picture Theatre
Assn. of New York has begun
buttonholing local Congress onal
reps to sew up their support before
any new tax bill is put to the floor
Initial session was held over the
weekend (4) in Brooklyn between
Brooklyn exhibs and Congressmen
Donald T. O'Toole, Abraham J.
Multer, Louis B. Heller, Eugene
Keogh and John Rooney. Future
meetings with Congressmen from
other New York boroughs are
being set for an early date.
Emanuel Frisch, chairman of the
MMPTA tax committee, declared
that all of the Brooklyn Congressmen attending the meeting went
on record in favor of erasing the
20% bite on theatre admissions.
Big point made at the meeting went
on record in favor of erasing the
20% bite on theatre admissions.
Big point made at the meeting went
on record in favor of erasing the
20% bite on theatre swere forced
to shutter in Brooklyn recently
due, in part, to higher tabs resulting from the tax. In parallel
moves to line up N. Y. congressmen, Independent Theatre Owners
Assn. reported getting commitments from 16 local lawmakers.

Key Congressional member in
the N.Y. area who will be bombarded with propaganda broadsides
this week is Congressman Walter
A. Lynch, member of the House
Ways and Means committee. Com-

the amusement tax division situa-tion, where a shortage of \$209,000 was disclosed with the suicide of the chief of the division in April;

Retained by the special prosecutor, Byron Hermens, Heffler made a spot check of theatres, nightclubs and sports events for the year 1946. Under the amusement tax law, amusement centers are allowed a 2% discount if taxes are turned in before the 10th day of the month.

SDG Ratifies Contract With Major Studios

Hollywood, Feb. 7.
Screen Directors Guild membership Monday (6) voted ratification of contract with majors, calling for 100% Guild shop and 20% wage

Some matters affecting assistant directors' wages and working conditions remain unsettled, but rati-

Snyder Explains Why 1-Pic Firms **Should Be Exited**

Termination of the "collapsible corporation," which includes the Hollywood single-picture corporations, was called for last week by Treasury Secretary John Snyder during his testimony on the Administration's new tax proposals.

Big point made at the meeting was that several theatres were forced to shutter in Brooklym recently due, in part, to higher tabs resulting from the tax. In parallel moves to line up N. Y. congressional member in the N.Y. area who will be bombarded with propaganda broasties this week is Congressman Walter A. Lynch, member of the House Ways and Means committee. Committee hearings open Feb. 14 in Washington with Abram F. Myers, COMPO tax committee chairmania. Gael Sullivan, TOA exec director, and Eric Johnston, Motion Picture Assn. of America prexy, slated to testify in behalf of the industry's petition to reduce taxes.

Industry leaders in N. Y. conservatively calculated their chances to win repeal or reduction of the Eederal tax as 50-50. Oscar Doob, Loew's exec and one of the Eederal tax as 50-50. Oscar Doob, Loew's exec and one of the Eederal tax as 50-50. Oscar Doob, Loew's exec and one of the Eederal tax as 50-50. Oscar Doob, Loew's exec and one of the Federal tax as 50-50 and held jointly by the producer and his wife by the 'indidation of the corporation. Net by and may self-stood, on which a 25% capital gain tax of \$154,000 was baid, a fraction of what would have been paid under a straight in come tax.

75 Philly Pic Houses

'Appear to Owe' 746

In Back Taxes for '46

Although most of Philadelphia's 220 theatres received a clean bill of health, a former FBI agent, testifying at the impeachment trial of Receiver of Taxes W, Frank Marshall trial, revealed that 75 of the pic houses "appeared to owe the city's 74,101 in taxes, penalties and interest for the year 1946 alone."

Jacob Heffler, one-time FBI agent now a certified public acountant, was the principal witness as the prosecution entered the amusement tax division situation, where a shortage of \$209,000 was disclosed with the suicide of the division in *Amity After liquidation the estimated and the assets are distributed by the corporation. The producer pays tax upon the difference between his cost and the film amaket value of the assets so distributed ration is liquidated and the assets are distributed. In such a case the corporation pays no tax, claiming that it has realized no income. The producer pays tax upon the difference between his cost and the fair market value of the assets so distributed; but such gain is reported as long term capital gain with a maximum effective rate of 25%.

"After liquidation, the estimated value of the released production will be amortized against the income from the film as it is received. If the income from the film does not exceed its estimated value, there is no further tax."

3% Eugene (Ore.) Tax Subject of Court Tiff

Subject of Court Tiff

Portland, Ore., Feb. 7.

Eugene, Ore., was swarming with theatre officials last week when the question of whether Eugene's 3% amusement tax, lost in legal channels for almost a year, is to continue in effect in circuit court. The case is the Western Amus. Co. and the Eugene Theatre Co. vs. City of Eugene Theatre Co. vs. City of Eugene The case is a suit of equity and will not be heard by a jury.

An ordinance which passed the Eugene City Council in April, 1948, provided that 3% of the admissions charged for public amusements, after other taxes are withdrawn, should be turned over to the city.

the city.

The attorney for the theatres The attorney for the theatres will try to prove that the tax is discriminatory, that the cost of regulating theatres is much lower in proportion to the amount of the tax, and that the tax is actually one against patrons and not the theatres.

one against patrons and not the theatres.

The city attorney will try to prove that the theatres shifted the burden of the tax to the patrons and that the tax was actually an occupational one levied against the theatre business. Other amusements in Eugene have absorbed the tax themselves.

DAVIS, RANK TO MEET IN **AMERICA ON FILM BIZ**

AMERICA ON FILM BIZ

John Davis, J. Arthur Rank's top aide, planes to the U. S. March 22 to join Rank in huddles in New York with Universal and Eagle Lion toppers. Rank is slated to sail for this country aboard the Queen Mary March 15. Davis will then trek to Chicago and Toronto on further business for the British film-maker.

While in Toronto, Davis will meet with Rank again to study the Canadian situation of the Odeon chain. Earle Lawson, head of all Rank's Dominion activities, is confined to a hospital and may not be able to return to his desk. Rank and his No. 1 man may designate a protem administrator to oversee the Canadian company.

Chi visit of Davis is believed slated for talks with officials of Bell & Howell since the Rank empire has commercial ties with the equipment manufacturer.

Hot Fight Brewing In House on Excises Cut

House on Excises Cut

Washington, Feb. 7.

Hot fight is brewing in the House
Ways and Means Committee to reduce far more excises than the
handful requested by President
Truman, and to include general
admissions among the bites to be
cut. As of now, it appears likely
that a majority of the 25-man committee favor the deeper cuts, but
the Administration is expected to
put the squeeze on wavering Democrats to get them back into line.

Details of the Truman program
were unfolded last week at the committee's opening session, by Secre-

were unfolded last week at the committee's opening session, by Secretary of the Treasury John Snyder. Three features are of particular interest to the entertainment world.

1. A 10% manufacturers excise

1. A 10% manufacturers excise tax was urged for television receivers, and it was estimated that such a levy would yield \$40,000,000 a year in new money. Currently there is a 10% tax on radio and phonographs but not on TV.

2. A call upon Congress to end "collapsible corporations," which include the one-picture corporations of Hollywood. They exist, it is claimed by a defect in the tax laws.

Retained by the special prosecutor, Byron Hermens, Heffler made a spot check of theatres, nightclubs and sports events for the year 1946. Under the amusement tax law, amusement centers are allowed a 2% discount if taxes are turned in before the 10th day of the month.

Of the 75 theatres in question, Heffler testified, they not only avoided payment of the penalties and interest, but were even extended the 2% discount. Heffler said the discount was allowed on one bill where the notary public stamp showed payment to have been made after the 10th day of the month.

The accountant's survey-covered about 25% of the sports events and showed that the city lost \$1,202 through this source. Examination of the accounts of 40 of the 450 licensed nightclubs in Philadelphia showed a loss amounting and Roxy received the same treatment for the cutor. The said showed a loss amounting and Roxy received the same treatment for the side of the sports events and showed that the city lost \$1,202 through this source. Examination of the accounts of 40 of the 450 licensed nightclubs in Philadelphia showed a loss amounting and Roxy received the same treatment for the sports events and Roxy received the same treatment for the side of the sports events and showed that the city lost \$1,202 through this source. Examination of the accounts of 40 of the 450 licensed nightclubs in Philadelphia showed a loss amounting and Roxy received the same treatment for the film as it is received if the income from the film as it is received it the income from the film as it is received it the income from the film as it is received. If the income from the film as it is received if the income from the film as it is received. If the income from the film as it is received it the income from the film as it is claimed by a defect in the tax laws.

STENCH BOMBS AGAIN

New York theatre managers and Committee last weeks to explain the new wave of stench-bombing with the new wave of stench-bombing with the new as guitable and the country can't stand any tax cuts beyo

Johnston Predicts Tax Cut

Washington, Feb. 7.

Congress will provide some relief from the 20% admission tax, Eric Johnston predicted yesterday (6). He would not, however, speculate for his press conference how much the cut would be.

President of the Motion Picture Assn. of America will testify in favor of a reduction before the House Ways and Means committee, appearing as a spokesman for the National Committee to Remove Excise War Taxes. He will also seek slashes in the 25% manufacturers' excise on cameras and parts, and the 15% tax on raw stock. He pointed out that other media bear no such specialized burdens.

raw stock. He pointed out that outer means near no such agreed burdens.
In advance of his testimony Johnston expects to huddle with Council of Motion Picture Organizations toppers to work out a unified presentation.

SOPEG, SPG Near Merger in Move To Strengthen H.O. Bargaining Role

Map N. Y. Indie Pic On 'White Crocus' Book

Fred Pressburger and Peter Packer are planning production in New York of a pic labeled "Edge of Innocence." Pair are currently working on the script, an adaptation of Packer's novel, "White Crown."

Crocus."
They have formed White Crocus
Productions to make the pic and
inked Joseph Brun as cameraman.
Pressburger, who has been associated with WATV, Newark television station, is the son of film
producer Arnold Pressburger.

Atlanta Judge **Studies Briefs** On 'Boundaries'

Atlanta, Feb. 7.
Final decision on showing of
Louis de Rochemont's controversial "Lost Boundaries" in Atlanta
will rest with Judge M. Neil Andrews after the Federal jurist
scans briefs submitted in the case
by Samuel Resembar representing scans briefs submitted in the case by Samuel Rosenman, representing RD-DR Corp. and Film Classics, producers and distributors of film, and asst. city attorney J. M. B. Bloodworth, who backed up city censor Christine Smith's decision to ban nic here.

Bloodworth, who backed up city censor Christine Smith's decision to ban pic here.

Rosenman presented his brief Monday (6) in hearing in U. S. district court in plea for permanent injunction against barring of film, contending that Miss Smith's ban against picture in July, 1949, is unconstitutional under the first amendment to Federal constitution, which guarantees freedom of speech and of press. New York attorney in his argument asked Judge Andrews to "strike down the Atlanta ordinance prohibiting showing of the film on the ground that it imposes on the exposition of ideas and its standards are too broad."

Bloodworth, who opened argu-

broad."

Bloodworth, who opened arguments for Miss Smith, cited U.S. Supreme Court decision in 1916, which implies that movies, as "spectacles," do not come under the first amendment. He also declared state court decisions concurred in opinion of high court.

Rosenman to'd the court: "1 (Continued on page 22)

WALSH INTERVENING IN LOCAL 306 DEADLOCK

Threatened walkout of 700 projectionists in over 100 N. Y. major circuit theatres and Broadway houses has cooled off as both Local 306 and theatre exces await arrival in N. Y. of Richard F. Walsh, prexy of the International Alliance of Theatrical Stage Employees. Walsh, en route from a Florida meeting of AFL's Labor League For Political Education, will reportedly intervene in the dispute to break a sixmonth negotiations' deadlock.

Local 306 leaders have been rebuffed in their demands for the estations of the sixth of t

of the International Alliance of Trozen coin abroad at the expense of Theatrical Stage Employees. Walsh, en route from a Florida meeting of AFL's Labor-League For Political. Education, will reportedly intervene in the dispute to break a sixmon in the definitions' deadlock.

Local 306 leaders have been rebuffed in their demands for the establishment of a pension fund for theatre projectionists. Rejecting this demand, Loew's and RKO circuit-execs-countered with a proposal for a downward reclassification of nabe and first-run houses. Union leaders contend that such a move would result in increased union the reclassified theatres would have to be reduced.

office whitecollarite CIO unions. repping both clerical staffers and publicists, is slated to take place within the next several weeks. Concrete details of the amalgamations, including division of the official posts, have already been blueprinted for submission to the membership of the Screen Publicists Guild and Screen Office & Professional Employees Guild for final approval.

Inal approval.

Under the merger plans. Sig Maitles, recently reelected SPG prexy, will become prez of the new union, with Sidney Young. SOPEG prexy, taking over the vice-prexy post. Other positions, reportedly, will be evenly balanced between the two minors. Although SOPEG will be evenly balanced between the two unions. Although SO-PEG's 2500 members heavily outnumber SPG's 250, it's understood the latter guild will have a big voice in the new setup because of its greater stability of membership and larger financial resources. Jack Ryan, newly named business manager for SPG, will probably assume a similar role in the merged union.

Unification of the unions is being pressed by execs of both unions in order to strengthen the unions in order to strengthen the collarite position in future negotiations with the major companies. In last pact inked with the film companies, both unions failed to win any substantial benefits. Another factor motivating the merger is the threat of expulsion for both guilds from the CIO because of their affiliation to the alleged Communist-dominated United Office & Professional Workers of America. Union execs believe they'll have better chances for survival as a combined unit despite lack of CIO protection. protection.

Merger proposition will be put before the SPG membership mect-ing tomorrow night (Thurs.). SOPEG ranks will discuss the project within the next couple of weeks.

AFL Girds for Job Battle; Fights Foreign Use of Frozen Coin

Hollywood, Feb. 7.

Motion Picture Industry Counci will decide, on or before Feb. 15, whether it will support the fight instituted by the Ho; swood AFL Film Council against the widespread production of pictures by American companies in Europe. In American companies in Europe, in case there isn't a favorable response by Feb. 15, the labor unions will carry the fight to Washington to protect the jobs of their members in Hollywood.

Unions and guilds have accused the studios of liquidating their frozen coin abroad at the expense of American workmen. Labor

Mr. Martin Quigley takes pen in hand...

The legend, "Darryl F. Zanuck Presents," gains a new and brilliant lustre from its main-title position in association with this markedly different kind of motion picture. In the imposing storehouse of Zanuck productions there is nothing quite like "Three Came Home." While stark and realistic at times, it also has moments of quiet, restrained power that bespeak a harvest of both talent and experience.

There is a story behind the story. An American woman, Agnes Newton Keith, born in Oak Park, Illinois, married a British consular agent and went to live in North Borneo. She wrote a book telling of her experiences when she, the lone American, and 79 Europeans became prisoners of the Japanese in the early days of the late war.

The book became a Book of the Month selection and gained a large reading public. It was distinctly out of the usual pattern of motion picture stories and there was little or no competition for it for screen purposes. But Zanuck determinedly acquired it and put in train a long series of preparations which included the photographing of considerable material in Borneo.

The production which eventually ripened out of long and careful preparation is notable in its human impact. While studiously minding its own business in telling its story it becomes incidentally a striking argument against war and the inhumanities that war breeds.

Two of the acting performances, by Claudette Colbert and the veteran Sessue Hayakawa, are of Academy award calibre. Nunnally Johnson makes distinguished contributions as the producer and the writer. The direction by Jean Negulesco is sharp, sensitive and adds up to many moments that are of the stuff

that audiences long remember. In addition to the efforts by the principals two effective performances are contributed by Patric Knowles and Florence Desmond.

The story in which Claudette Colbert plays the real life role of the author of the book is depicted untheatrically and with a great deal of genuineness. The Japanese captors are not made out as melodramatic fiends. They are dealt with much more severely by means of an authentic interpretation of the true facts of their behavior. Hayakawa gives a vivid portrayal of the Japanese militarist's confusion of loyalties, hatreds and devotions.

There is an inspiring example of high courage in the manner in which the Colbert character and the Europeans meet the terror, torment and privation of the three years during which they are the captives of the oriental horde that once so savagely swept through the South Pacific.

"Three Came Home" seems destined to make a sharp impress upon audiences — and upon current screen history as well.

*It also appeared as a Reader's Digest Feature, Mr. Quigley.



World Premiere, February 20th, Astor Theatre, New York

L.A. Better; 'Samson' Giant Leader, \$66,000, 'Mike' OK 30G, 'Iwo Jima' Torrid 45G, 2d; 'Lady' Moderate 31G

"Samson and Delilah" is dominating the firstruns this session, going to mighty \$66,000 in two Paramount theatres on advanced-scale policy. Fat weekend trade despite rain and a steady weekday pace is accounting for this big total. Moderate \$31,000 is all that is expected of "Lady Takes Sailor" in three houses.

of "Lady Takes Sailor" in three houses.

"Mrs. Mike" looms fairly nice \$30,000 or near in five sites. Okay \$24,000 is shaping for reissue combo of "Back to Bataan" and "Spanish Main" in two spots.

Lone holdover doing biz is "Sands of Iwo Jima," still smash with \$45,000 on second frame, five sites, after terrific \$70,500 first week.

Estimates for This Week

sites, after terrific \$70,500 first week.

Estimates for This Week
Beverly Hills, Downtown, Hawaii, Hollywood, Forum Music Halls (Prin-Cor) (834; 902; 1,106; 512; 2,-100; 55-\$1)—"Mrs. Mike". (UA). Fairly nice \$30,000. Last week, "D. O. A." (UA) and "Bomba on Panther Island" (Mono) (2d wk). three previews helped to \$20,000 but still light.

Chinese, Los Angeles, Loyola, Uptown, Wilshire (FWC) (2,048; 2,-097; 1,248; 1,719; 2,296; 60-\$1)—"Sands Iwo Jima" (Rep) and "Belle Old Mexico" (Rep) (2d wk). Still big at \$45,000. Last week, terrific \$70,500.

Downtown, Hollywood, Wiltern (WB) (1,757; 2,756; 2,344; 60-\$1)—"Lady Takes Sailor" (WB). Moderate \$31,000. Last week, "Montana" (WB) (2d wk), nice \$25,000.

Loew's State, Egyptian (UA) (2,-404; 1,538; 60-\$1)—"Red Danube" (M-G) and "Tension" (M-G) (2d wk-4 days). Small \$10,000. Last week, only \$23,600.

Pantages, Hillstreet (RKO) (2,-

in days). Small \$10,000: Last week, only \$23,600. Pantages, Hillstreet (RKO) (2,-812; 2,890; 50-\$1)—"Back to Bataam" (RKO) and "Spanish Main" (RKO) (reissues). Okay \$24,000. Last week, "Deadly Is Female" (UA) and "Storm Over Wyoming" (RKO) (9 days), only \$19,600. Lost week, "Heiress" (Par) and "Hoedown" (Col) (LA only) (2d wk), \$19,200. United Artists, Ritz, Studio City, Vogue, Culver (UA-FWC) (2,100; 1,370; 880; 885; 1,145; 60-\$1)—"Woman in Hiding" (U) and "Rugged O'Riordans" (U) (2d wk). Nice \$21,000. Last week, \$30,200. Orpheum (D'town) (2,210; 50-95)—"Mark of Gorilla" (Col) (2d run) with eight acts vaude, Mild \$15,000. Last week, "Wolf Hunters" (Col) (2d run) with vaude, \$16,500. "Ala "Ala "Ala "Ala "Bandi"

ast week, "Wolf Hunters" (Col) 2d run) with vaude, \$16,500.

Four Star (UA) (900; 60-\$1)—
'My Foolish Heart" (RKO) (7th vk). Fine \$3,500. Last week, \$4,-

Fine Arts (FWC) (679; 85-\$1.25)
—"Spring Park Lane" (EL) (2d wk).
Slow \$3,000. Last week, mild \$4,300.

'Hasty' Modest \$10,000, Cincy; 'Samson' Rugged

18G, 'Mike' Fine 7G, 2d Cincinnati, Feb. 7.
Trade generally at downtown uses is in near-moderate gait is stanza after last week's sensational bulge. Of three new bills currently, "Hasty Heart" has slightedge on "Dancing In Dark" with "Woman In Hiding" trailing. "Samson and Delilah" continues to top city in second round and "Battleground" is another hefty holdover.

Estimates for This Week
Albee (RKO) (3,100; 55-75) —
"Hasty Heart" (WB). Six days.
Moderate \$10,000. Last week,
"Traveling Saleswoman" (Col)
plus vaude, at 55-85c., solid
\$22,000.
Canital (GCT) (2,000: 55-75) ional bulge. Of three new urrently, "Hasty Heart" has

plus vaude, at 55-45c., sollo \$22,000.

Capitol (GCT) (2,000; 55-75)—
"Dancing in Dark" (20th). Okay \$10,000, Last week, "All King's Men" (Col). (m.o.), \$6,500.

Grand (RKO) (1,400; 55-75)—
"Battleground" (M-G) (2d wk). Big \$13,000 in wake of whopper \$19,000 first week, bolstered by whan civic-military opening.

Keith's (City Inv.) (1,542; 55-75)—
"Mrs. Mike" (UA) (2d wk). Pleasing \$7,000 trailing strong \$10,000 kickoff.

ing \$7,000 trailing strong \$10,000 kickoff.

Palace (RKO) (2,600; 75-\$1.19)—
"Samson and Delilah" (Par) (2d wk). Hefty \$18,000 on heels of terrific \$30,000 first week, for best pic biz in months in city.

Shubert (GCT) (2,100; 55-75)—
"Woman in Hiding" Fairish \$4,500. Last week, "Sands Iwo Jima" (Rep), third downtown week, \$4,-800.

Estimates for This Week Century (Loew's-UA) (3,000; 20-60)—"Battleground" (M-G). Bang-up \$27,000, huge for this spot. Holds. Last week, "Malaya" (M-G). Hippodrome (Rappaport) (2,240; 20-80)—"All King's Men" (Col) plus vaude headed by Ames Bros. Boffo \$23,000. Last week, "Undertow" (EL) and vaude, fair \$13,200. Keith's (Schanberger) (2,460; 20-

Broadway Grosses

Estimated Total Gross
This Week \$568,000
(Based on 17 theatres.)
Last Year \$718,000
(Based on 16 theatres.)

'Battleground' Is L'ville Wow, 18G

Louisville, Feb. 7

Brisk, sunny weather currently is helping all downtown houses. Topper is "Battleground" at the State, where biz is shaping like old times. "Bagdad" at Rialto is likewise catching a lively session. "Captain China" at Strand is in the running.

Estimates for This Week

Estimates for This Week
Mary Anderson (People's) (1,200;
15-65)—"Montana" (WB) (2d wk).
Vice \$7,000, almost on part with
ast week's \$7.500.
Rialto (Fourth Avenue) (3,000;
15-65)—"Bagdad" (U) and "Underow" (U). Neat \$13,000. Last
veek, "Pinky" (20th), \$15,000, and
n.o.

week, "Pinky" (20th), \$15,000, and m.o.

State (Loew's) (3,000; 45-65) —
"Battleground" (M-G). Biggest thing on main stem in some time. Smash \$18,000. Last week, "Mrs. Mike" (UA) and "Girl's School" (Col), modest \$12,000.

Strand (FA) (1,200; 45-65) —
"Capt. China" (Par) and "Big Fight" (Mono). Likely good \$6,000. Last week, "Square Dance Jubilee" (Lip) and "Call of Forest" (Lip), \$5,500.

Battlegr'd' Wham 14G, Denver; 'Town' \$17,000

Denver; 'Town' \$17,000

Denver, Feb. 7.

"Samson and Delilah" continues to pace city with another smash session in second week at Denham. Stays over again. "Battleground" shapes as outstanding newcomer with big takings at Broadway, but "On the Town" is nearly as strong at 'Orpheum. Both are winning holdovers. "All King's Men" looms fine in three houses.

Estimates for This Week
Aladdin (Fox) (1,400; 35-74)—
"All King's Men" (Col) and "Blonde Bandit" (Rep) day-date with Denver, Esquire: Fine \$3,500. Last week, on moveover.

Broadway (Wolfberg) (1,500; 35-74)—"Battleground" (M-G). Big \$14,000. Holds. Last week, "Adam's Rib" (M-G) (6th wk), \$6,300.

Denham (Cockrill) (1,750; 74-\$1.20)—"Samson and Delilah" (Par) (2d wk). Smash \$27,000, and holds again. Last week, record \$32,500.

Denver (Fox) (2,525; 35-74)—"All King's Men" (Col) and "Blonde Bandit" (Rep), also Aladdin, Esquire. Fine \$16,000. Last week, "Dancing in Dark" (20th) and "Treasure Monte Cristo" (Lip), nice \$15,000.

Esquire (Fox) (742; 35-74)—"All King's Mon" (Col) and "Blonde Stays of the stays of

Esquire (Fox) (742; 35-74)—"All King's Men" (Col) and "Blonde (Continued on page 27)

'HEIRESS' FAT \$22,000, D.C., 'JIMA' BIG 15G, 2D

Washington, Feb. 7.
This is a generally dull week with standout honors going to "The Heiress" at Loew's Palace. "Iwo Jima" still is big in second Warner week. "Foolish Heart" at Trans-Lux holds steady.

Estimates for This Week
Capitol (Loew's) (2,434; 44-85)—
"Whirlpool" (20th) plus vaude. Sosos \$18,000. Last week, "Intruder in Dust" (M-G) plus vaude, surprisingly good \$16,500 in 5 days.

Keith's (RKO) (1,939; 44-80)—
"Woman in Hiding" (U). Good \$11,000. Last week, "Dangerous Profession" (RKO), \$6,000 in 6 days.

\$11,000. Last week, "Dangerous Profession" (RKO), \$6,000 in 6 days.

Little (Lopert) (285; 50-74)—
"Bandit" (Indie). Stout \$4,000. Last week, "Fantasia" (RKO) (reissue), nice \$3,000.

Metropolitan (Warner) (1,163; 44-74)— "Kentucky" (20th) and "Darling Clementine" (20th) (reissues). Nice \$6,500. Last week, "Nevadan" (Col). not up to hopes but still nice \$8,000.

National (Heiman) (1,600; 44-74)— "Met at Midnight" (M-G). Slow \$4,000. Last week, "Undertow" (U), \$4,000.

Playhouse (Lopert) (485; 50-90)—"All King's Men" (Col) (12th wk). Still hefty \$7,500 after about same last week. Holds again.

Palace (Loew's) (2,370; 44-74)—"Heiress" (Par). Sturdy \$22,000, and leads city by many lengths. Last week, "Battleground" (M-G) (3d wk), okay \$13,000.

Warner (WB) (2,164; 44-74)—"Sands Iwo Jima" (Rep) (2d wk). Big \$15,000 in final 6 days. Last week, sock \$23,000, best in months here.

Trans-Lux (T-L) (654; 44-80)—

'Iwo Jima' Socko \$27,000 in Cleve.

While "Samson and Delilah" is still topper here in second stanza at Stillman, a great session is being marked up by "Sands of Iwo Jima," smash at the State. "Woman in Hiding" at Allen is only good but "Borderline" shapes profitable for Palace.

Estimates for This Week Allen (Warners) (3,000; 55-70)—
"Woman in Hiding" (U). Good \$10,500. Last week, "Whirlpool" (20th), \$10,000.

Esquire (Community) (705; 70) — "My Foolish Heart" (R (3d wk). Pleasant \$7,000. week, \$7,500.

Hipp (Warners) (3,700; 55-70)—
"Montana" (WB). Good \$17,000.
Last week, "All King's Men" (Col), lilting \$19,000.

Palace (RKO) (3,300; 55-70) —
"Borderline" (U). Nice \$15,000.
Last week, "Tatooed Stranger" (RKO) plus Alan Carney heading N. Y. Palace vaude unit, oke \$23,000.

\$23,000.
State (Loew's) (3,450; 55-70) —
"Sands of Iwo Jima" (Rep). Rather
lusty smash \$27,000. Last week,
"South Sea Sinner" (U), dim

stillman (Loew's) (2,700; 75-\$1.19) — "Samson and Delilah" (Par) (2d wk). Great \$32,000 fol-lowing record-busting \$38,000 last week.

Balto Boffo; 'Samson' New Record, \$35,000, 'Battleground' 27G, 'Men' 23G

Baltimore, Feb. 7.
With the release of powerhouse product, downtown sector here is booming Wartime figures are being reached or bettered in several situations. "Samson and Deillah," at upped prices at the Stanley, is reaching out for a house record. "Battleground," at Loew's Century, and "All King's Men," tied to vaude at combo Hippodrome, also are smash.

Estimates for This Week

Estimates for This Week

60)—"Fallen Idol" (SRO). Opened today (Tues.) after "Borderline" (U) did mild \$7,000.

Mayfair (Hicks) (930; 20-65) —
"Sands Iwo. Jima" (Rep) (6th wk).
Still going strong at above-average gait with \$6,000, after last week's \$6,800. Hit new house highs in opening rounds.

New (Mechanic) (1,800; 20-60) —
"Willie Comes Marching Home" (20th). Nicely received by local crix, fairly nice \$8,000. Last week, "Whirlpool" (20th), \$7,400.

Stanley (WB) (3,280; 60-\$1.20)—"Samson Dellah" (Par). Upped scale and large capacity paying off with indicated new house record of \$35,000. Last week, "Backfire" (WB), mild \$7,200.

Town (Rappaport) (1,500; 35-65)—"Red Shoes" (EL) (4th wk).
Return at pop prices holding well at \$7,500 following third round of \$8,900.

Battleground' Roars in Hub, \$41,000; 'Foolish' Smart 18G, 'Willie' OK 17G

Key City Grosses

Estimated Total Gross
This Week \$2,902,000
(Based on 24 cities, 208
theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,201,000
(Based on 22 cities and 224
Theatres.)

'Outlaw' Terrif \$26,000, Frisco

San Francisco, Feb. 7.

Torrential rains here are failing to dampen biz excepting in a few spots. Greatest showing is being made by "The Outlaw," which was helped by personals of Jane Russell at five different shows opening day which came near huge \$7,000. Looks to hit terrific total, and holdover. "12 O'Clock High" looms hefty at the Fox. "My Foolish Heart" is doing a trim session at United Artists.

Estimates for This Week

Estimates for This Week

Golden Gate (RKO) (2,844; 60-85)—"The Outlaw" (RKO), plus opening day personals by Jane Russell. Colossal \$26,000 or over. Last week, "Girl in Heart" (Mono) plus vaude headed by Gil Lamb, fine \$22,000.

Last week, "Girl in Heart" (Mono) plus vaude headed by Gil Lamb, fine \$22,000.

Fox (FWC) (4,651; 60-95)—"12 O'Clock High" (20th). Hefty \$30,000. Last week, "Dancing in Dark" (20th) and "Spring in Park Lane" (EL), thin \$13,500.

Warfield (Loew's) (2,656; 60-85)—"Battleground" (M-G) (3d wk). Held to \$19,000 or near. Last week, sock \$22,000.

Paramount (Par) (2,646; 60-85)—"Dear Wife" (Par) and "Radar Secret Service" (Lip). Okay \$18,000. Last week, "Inspector General" (WB) and "Bells of Coronado" (Rep) (2d wk), good \$14,500.

St. Francis (Par) (1,400; 85-\$1.25)—"Samson and Delilah" (Par) (3d wk). Big \$26,000 or close. Last week, huge \$28,000.

Orpheum (No. Coast) (2,448; 55-85)—"The Nevadan" (Col) and "Mark of Gorilla" (Col) (2d wk). Down to \$5,500 in 4 days. Last week, mild \$14,000.

United Artists (No. Coast) (1,207; 55-85)—"My Foolish Heart" (RKO). Trim \$12,000. Last week, "Mrs. Mike" (UA) (3d wk-6 days), \$5,600.

Stagedoor (Ackerman Resener) (370; 85-\$1)—"Fallen Idol" (SRO) (6th wk). Holding at \$7,000. Last week, way \$7,200.

Clay (Roesner) (400; 65-85)—"Devil in Flesh" (Indie) (6th wk). Okay \$2,900. Last week, \$3,100.

Larkin (Roesner) (400; 65-85)—"Devil in Flesh" (Indie) (6th wk). About \$2,600. Last week, nice \$2,900.

Down Olesner Snow*

Port. Oke Despite Snow; 'Mike' Sockeroo \$12,000

Portland, Ore., Feb. 7.

Biz is holding solid this week despite snow, sleet, and severe cold. "Mrs. Mike" and "Dear Wife" shape as standouts, formerbeing especially great. "Dakota Lil" looms big.

Estimates for This Week

Broadway (Parker) (1832: 50-85)

Lil" Iooms big.

Estimates for This Week

Broadway (Parker) (1.832; 50.85)

—"Mrs. Mike" (UA) and "Crooked Way" (UA). Sock \$12,000. Last week, "South Sea Sinner" (U) and "Once More, My Darling" (U), big \$10,400.

Mayfair (Parker) (1,500; 50-85)—
"Reckless Moment" (Col) and "Wolf Hunters" (Mono). Fine \$2,-500. Last week, legit show.

Oriental (H-E) (2,000; 50-85)— "Dear Wife" (Par) and "Spring In Park Lane" (EL), day-date with Paramount. Nice \$6,000 or near. Last week, "Snake Pit" (20th) and "Letter Three Wives" (20th) (reissues), \$3,000.

Orpheum (H-E) (1,750; 50-85)— "Dakota Lil" (20th) and "Tillie's Punctured Romance" (Indie) (reissue). Big \$7,000. Last week, "Whirlpool" (20th) and "Bodyhold" (Col), solid \$7,500.

Paramount (H-E) (3,400; 50-85)— "Dear Wife" (Par) and "Spring Park Lane" (EL), also Oriental. Solid \$10,000 or close. Last week, "Tell To Judge" (Col) and "This Was Woman" (20th), \$8,400.

United Artists (Parker) (895; 50-85)—"Battleground" (M-G) (2d wk). Great \$11,000. Last week, \$14,500.

"Battleground" at State and O pheum is standout and "My Foc ish Heart" at Astor also shap sock this stanza. Other houses a Battleground at state and Orpheum is standout and "My Foolish Heart" at Astor also shapes sock this stanza. Other houses are just about average. "When Willie Comes Marching Home" at Memorial got nice notices and should do fairly well. "Sands of Iwo Jima" in third week at Paramount and Fenway looks okay.

Estimated for This Week Astor (Jaycox) (1,200; 50-95)—"My Foolish Heart" (RKO). Sock \$18,000. Last week, "Prince of Foxes" (20) (6th wk), \$5,500.

Boston (RKO) (3,200; 40-85)—"The Nevadam" (Col) and "Mark of the Gorilla" (Indie). Mild \$15,000. Last week, "South Sea Sinner" (IV) and "Riders of Range" (RKO), \$14,500.

Fenway (NET) (1,373; 40-85)—"Sands Iwo Jima" (Rep) and "Belle Old Mexico" (Rep) (3d wk). Oke \$5,000 after \$7,000 for second. Memorial (RKO) (3,500; 40-85)—"Willie Comes-Marching Home" (20th). Okay \$17,000 or near. Last week, "Eiffel Tower" (RKO), \$16,000.

Metropolitan (NET) (4,367; 40-85)—"Montana" (WB) and "Project X" (FC). Fair \$18,000. Last week, "Eiffel Tower" (RKO), \$16,000.

Orpheum (Loew) (3,000; 40-85)—"Battleground" (M-G). Best in town with nifty \$24,000 in view. Last week, "Mrs. Mike" (UA) and "Satan's Cradle" (UA), \$20,000.

Paramount (NET) (1,700; 35-85)—"G. I. Joe" (UA) (reissue) (2d wk). Nice \$10,000 after \$16,000 for second. Pilgrim (ATC) (1,700; 35-85)—"G. I. Joe" (UA) (reissue) (2d wk). Down to \$6,000 after second. Pilgrim (ATC) (1,700; 35-85)—"G. I. Joe" (UA) (reissue) (2d wk). Down to \$6,000 after oke \$8,500 for first. World preem of "Guilty of Treason" (EL) on Wednesday (8).

State (Loew) (3,500; 40-85)—"Battleground" (M-G). Staunch \$17,000. Last week, "Mrs. Mike" (UA) and "Satan's Cradle" (UA), \$14,000.

"Hasty' Fast \$18,000 in

'Hasty' Fast \$18,000 In Det.; 'Hiding' Mild 23G, 'Samson' Great 30G, 3d

"Samson' Great 30G, 3d

Detroit, Feb. 7.

Best newcomer here currently is "Hasty Heart" which is big at the United Artists. But the most popular pic continues to be "Samson and Delilah" which looks certain to hit a phenomenal total in third week. "Battleground" in third round at Adams, continues to lose ground but is still nice.

Estimates for This Week
Fox (Fox-Mich). (5,000; 70-95)—
"Woman in Hiding" (U) Mild \$23,000. Last week, "Willie Marching Home" (20th) and "Place of One's Own" (EL), slim \$20,000.

Michigan (United Detroit) (4,000; 70-95)— "Montana" (WB) and "Blondie's Hero" (Col). Fair \$20,000. Last week, "The Heiress" (Par) and "Grass Always Greener" (WB), \$16,000 in second week.

Palms (UD) (2,900; 70-95)—"Nevadan" (Col) and "Blonde Bandit" (Rep) (2d wk). Thin \$10,000. Last week, \$18,000.

United Artists (UD) (2,000; 70-95)—"Hasty Heart" (WB). Big \$18,000. Last week, "Tell To Judge" (Col) and "Trailin' West" (Par), \$11,000.

Madison (UD) (1,800; 75-\$1.20)—"Samson and Delilah" (Par) (3d wk). Socko \$30,000. Last week, record-breaking \$36,000.

Adams (Balaban) (1,700; 70-95)—"Battleground" (M-G) (3d wk). Nice \$12,000. Last week, "Sl5,000. Downtown (Balaban) (1,700; 70-95)—"Port New York" (EL) and "Stallion Canyon" (Indie). Slow \$8,000. Last week, "Malaya (M-G) and "Riders in Sky" (Rep) (2d wk), \$6,000.

"General' Thin \$12,000.

General' Thin \$12,000, K. C.; 'Montana' Fair 10G

Kansas City, Feb. 7.

"Inspector General" at Missouris leading the way here this week but it's a moderate session generally. Midland's second week of "Battleground" is proving very steady. "Henry V" is back for its annual run at the Kimo Theatre with very satisfactory week, being fourth time in this little arty house. Weather turned off mild again.

Estimates for This Week
Esquire (Fox Midwest) 820: 45-65)—"Adventure's End!" (Indie) and "Conflict" (Indie) (reissues) brought in here following success (Continued on page 27)

New Chi Entries Mild But 'Montana' Plus Carson \$48,000, 'Tension' \$11,000, 'Foolish' Bright 24G, 'Men' 23G in H.O.

Chicago, Feb. 7.
Biz is spotty this week after last week's upsurge, with second-week holdovers pulling greatest receipts. "All King's Men" is still potent at \$23,000 at State-Lake. "Malaya" and vaude looms okay \$36,000 at Oriental. Standout is "My Foolish Heart" at Woods with brisk \$24,000. Heart" at \$24,000.

\$24,000,
New pics shape mild. "Montana" with Jack Carson onstage at Chicago, looks fairly good at \$48,000. "Borderline" and "Rugged O'Riordans" is moderate \$11,000 at Palace while "Tension" shapes neat \$11,000 at United Artists.

Estimates for This Week

Esumates for This Week
Chicago (B&K) (3,400; 50-98)—
"Montana" (WB) with Jack Carson
onstage. Looks fairly good \$48,000. Last week, "Tell To Judge"
(Col) with Hildegarde onstage,
\$52,000.

\$52,000.

Garrick (B&K) (900; 50-98)—
"Wing and Prayer" (20th) and
"Submarine Patrol" (20th) (reissues). Nice \$6,000. Last week,
"Red River" (UA) and "Unexpected Guest" (UA) (reissues), \$7,500.

Grand (RKO) (1,500; 50-\$1.20)—
"Outlaw" (RKO) (6th wk). Fading
down to \$8,000. Last week, good
\$14,000.

Oriental (Essaness) (3,400; 50-98)—"Malaya" (M-G) with vaude (2d wk). Holding to good \$36,000. Last week, \$48,000.

Palace (RKO) (2,500; 50-98)—"Borderline" (U) and "Rugged O'Riordans" (U). Average \$11-000. Last week, "Eiffel Tower" (RKO), \$14,000.

Roosevelt (B&K) (1,500; 50-98)—
"Thelma Jordon" (Par) (2d wk).
Light \$7,000. Last week, oke \$10,000.

Selwyn (Shubert) (1,000; \$1.20-2.40)—"Red Shoes" (EL) (60th k), Oke \$4,000. Last week,

State-Lake (B&K) (2,700; 50-98)
—"All King's Men" (Col) (2d wk).
Stout \$23,000. Last week, big \$36,000.

United Artists (B&K) (1.700; 50-98)—"Tension" (M-G). Tidy \$11,-000. Last week, "Ambush" (M-G) (2d wk), fast \$12,000.

Woods (Essaness) (1,073; 50-98)

—"My Foolish Heart" (RKO) (2d
wkl. Bright \$24,000. Last week,
socko \$36,000.

World (Indie) (587; 80)—"Open City" (Indie) and "Paisan" (Indie) (reissues). Neat \$4,000. Last week, "Don Quixote" (Indie), \$4,000.

'Rib' Smooth \$18,000 In Mpls.; 'Traveling' Lifted By Vaude, Rousing 22G

Minneapolis, Feb. 7.

Minneapolis, Feb. 7.

"Adam's Rib" holds the major share of attention among current newcomers and is big at Radio City. Thanks to vaudeville, the RKO-Orpheum looms hefty with "Traveling Saleswoman." "Thelma Jordon" shapes okay at State. Roadshow of "Samson and Delilah" in third week at Century continues profitably.

Estimates for This Week

Estimates for This Week
Century (Par) (1,600; 74-\$1.20)—
"Samson and Delilah" (Par) (3dwk). Still rolling at profitable
clip with nice \$11,500 likely. Last
week, strong \$14,000.

Lyric (Par) (1,000; 50-75)—"Red Light" (UA): Moderate \$5,000 indicated. Last week, "The Heiress" (Par) (3d wk), okay \$4,500.

Radio City (Par) (4,000; 50-70)—
"Adam's Rib" (M-G). High praise for this one. Big \$18,000. Last week, "Battleground" (M-G) (2d wk), fine \$12,000, giving it excellent \$32,000 for the fortnight.

RKO-Orphenm (RKO) (2,800: 55-

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net in-

come.

The parenthetic admission prices, however, as indicated, include the U.S. amusement tax

'Outlaw' Colossal \$32,000, Pitt Ace

Stanley is leading the pack here by wide margin this week with "The Outlaw," which pulled away to a sensational start and looks s for a stay. Downtown's crowded all riding herd on the impetus of the Jane Russell picture. "All King's Men" at Harris looks big, while ho.'s of "Red Shoes" at Barry and "Battleground" at Penn are going strong.

Estimates for This Week

Barry (Skirball) (1,100; 45-80)—
"Red Shoes" (EL) (3d wk). Very little let-up in popular price run of this, smasheroo \$10,000, almost same as last week.

Fulton (Shea) (1,700; 45-80) —
"My Foolish Heart" (RKO) (2d
wk). Down to \$7,000 after last
week's oke \$9,000.

Harris (Harris) (2,200; 45-80) —
"All King's Men" (Col). Big \$15,000 and holds. Last week, "Whirlpool" (20th), \$8,000 in 6 days.

Penn (Loew's) (3,300; 45-80) —
"Battleground" (M-G) (2d wk),
Better than any holoover here in
a long time and may go a third.
Brisk \$18,000 on top of sizzling
\$28,000 last week.

Brisk \$18,000 on top of sizzling \$28,000 last week.

Ritz (Loew's) (800; 50-\$1.20) —

"Hamlet" (U) (2d wk). Starting to show signs of life here on pull of school trade, with oke \$4,000 likely. Last week, \$3,500.

Stanley (WB) (3,800; 45-80)—

"Outlaw" (RKO). This one's great surprise of all time. Some heavy sugar dished out on campaign, and it's paying off. Looks terrific \$32,000 or over, unbelievable since two years ago, same pic played small Fulton and did \$26,000, new house record. Last week, "Heiress" (Par), \$15,000.

Warner (WB) (2,000; 45-80)—

"Heiress" (Par) (m.o.). Olivia De Havilland starrer had been holding steady at Stanley previously and pace is being maintained here. But gets only 5 days because Par wants house for about Feb. 22 for "Samson and Delilah" and Warner has its own picture, "Blackfire" to play first. In abbreviated session, looks \$6,000, almost as "Montana" (WB) did last week in seven days. looks \$6,000, almost as "Montana" (WB) did last week in seven days

'Borderline' Hot \$12,000, Indpls.; 'Capri' Tepid 5G

Indianapolis, Feb. 7. Biz has tapered down from last week's smash figures at firstruns here, but overall tone is still "Battleground," in second strong. week at Loew's, remains hottest thing in town "Borderline," pepped by Claire Trevor personals opening day, is nice at Circle, "Bagdad" is mild at Indiana.

Estimates for This Week

lent \$32,000 for the fortnight.

RKO-Orpheum (RKO) (2,800; 55-77)—"Traveling Saleswoman" (Coland vaude. Most credit here goes to strong stage layout. Hefty \$22,000. Last week, "Inspector General" (WB), smash \$15,000.

RKO-Pan (RKO) (2,600; 50-70)—"Inspector General" (WB) (m.o.). Here after big Orpheum initial stanza. Hefty \$8,000. Last week, "Indiana (G-D) (3,300; 44-65)—"Bagdad" (I) and "Blonde Bandit" (Rep). Mild \$11,000. Last week, "Only (20 kb), good \$7,800.

State (Par) (2,300; 50-70)—"Thelma Jordon" (Par). Well-liked but just okay \$9,500. Last week, "Big Wheel" (UA). light \$8,500.

World (Mann) (400; 74-\$1.20)—"Warld (Mann) (400; 74-\$1.20)—"Pirates of Capri" (FC) and "Flying Saucer" (FC). Tepid \$5,000. Last week, "Big Saucer" (FC). Tepid \$5,000. Last week, "Big Saucer" (FC). Tepid \$5,000. Last week, "Big Capric (Indie) (reissue), mild \$2,000.

'Capt. China' Tasty 10G Mont'l.: 'Jolson' 18G, 2d

Montreal, Feb. 7.

Town is loaded with holdovers, with "Jolson Sings Again" topping these, big in second session at Loew's. Ace new entry is "Capt. China," fine at Imperial.

China," fine at Imperial.

Estimates for This Week

Loew's (C.T.) (2,855; 40-65)—

"Jolson Sings" (Col) (2d wk). Still big at \$18,000 after smash opener at \$21,000.

Capitol (C.T.) (2,412; 34-60)—

"Dancing in Dark" (20th). Fair \$13,000. Last week, "Eiffel Tower" (RKO) (2d wk), nice \$14,000.

Palace (C.T.) (2,625; 34-60)—

Palace (C.T.) (2,625; 34-60)—
"Adam's Rib" (M-G) (2d wk). Stout \$12,000 following fancy \$17,500 for first.

Princess (C.T.) (2,131; 34-60)—
"Battleground" (M-G) (2d wk).
Great \$12,000 after first session at \$13,500.

Imperial (C.T.) (1,839; 26-45)—
"Capt. China" (Par) and "Surrender" (Par). Fine \$10,000. Last week, "Stool Pigeon" (U) and "Rusty's Birthday". (Col), fair \$6.500.

\$6,500.

Orpheum (C.T.) (1,040; 34-80)—
"Indian Scout" (UA) and "Mary
Ryan" (Col). Okay \$6,500. Last
week, "Mrs. Mike" (UA) and
"Threat" (RKO), \$5,500.

Samson' Mighty \$45,000 in Philly

Philadelphia, Feb. 7.

"Samson and Delilah" playing to standees at virtually every performance over weekend, is breaking the house record for straight film fare at the Earle this session. House generally runs vaude, but has dropped shows for the run of De Mille opus. "Woman in Hiding" looms sturdy at the Aldine but "Montana" is slim at Mastbaum. 'Holdover fare is doing well at most firstruns.

Estimates for This Week
Aldine (WB) (1.303; 50-99)—"Woman in Hiding" (U). Nice \$14,-000. Last week, "Borderline" (U) mild \$9,500 in 10 days.

Boyd (WB) (2.360; 50-99)—"Battleground" (M-G) (4th wk). Neat \$18,000. Last week, \$20,000.

Earle (WB) (2,700; 50-99)—"Samson and Delilah" (Par). Mighty \$45,000. Last week, "Brute Force" (U) and "Killers" (U) (reissues), \$8,000.

Fox (20th) (2.250; 50-99)—"53.

8,000.
Fox (20th) (2,250; 50-99)—"12
'Clock High" (20th) (2d wk).
reat \$25,000, after terrif opener
t \$34,000.
Goldman (Goldman) (1,200; 50)—"Dear Wife" (Par) (2d wk).
kay \$14,000. Last week, nice
19,000.
Karter (Call

Okay \$14,000. Last week, nice \$19,000.

Karlton (Goldman) (1,000; 50-99)

"Red Shoes" (EL) (3d wk). Holding nice pace at \$12,000. Last week, big \$15,000.

Mastbaum (WB) (4,360; 50-99)—
"Montana" (WB). This is leaving plenty wide open spaces in house, drab \$20,000. Last week, "Hasty Heart" (WB) (2d wk), \$14,550.

Randolph (Goldman) (2,500; 50-99)—"East Side, West Side" (M-G) (2d wk). Solid \$17,000. Last week, \$24,000.

Stanley (WB) (2,950; 50-99)—"Sands Iwo Jima" (Rep) (3d wk). Tapering but still solid at \$14,000 after \$18,000 for second round.

Stanton (WB) (1,475; 50-99)—
"Ambush" (M-G) (2d wk). Fair \$3,500 after sock \$15,000 first stanza.

Trans-Lux (T-L) (500; 90-\$1,25)

stanza.
Trans-Lux (T-L) (500; 90-\$1.25)
—"Hamlet" (EL) (4th wk). Good
\$5,000 for last week of pop price
run. Last week, \$5,200.

'Montana' Lusty \$11,000, Omaha; 'Danube' \$10,000

Omana; Danube \$19,000
Omaha, Feb. 7.

"Montana" at Paramount with \$11,000 doing best business in town but overall total is off. Of the holdovers, "Battleground" at the State is very healthy in its third week, and "All the King's Men" at Brandeis in second week continues stout

Estimates for This Week

Estimates for This Week
Paramount (Tristates) (2,800; 16-65)—"Montana" (WB). Stout \$11-600. Last week. "Hasty Heart" (WB), slender \$8.500.
Orpheum (Tristates) (3,000; 16-65)—"Red Danube" (M-G) and "Tension" (M-G). Fair \$10,000. Last week, "South Sea Sinner" (U), \$9,500.
Brandels (RKO) (1,500; 16-65)—"All King's Men" (Col) and "Girls' School" (Col) (2d wk). Fine \$8,000. Last week, sock \$9,500.
State (Goldberg) (865; 16-65)—"Battleground" (3d wk). Still big at \$5,500. Last week, \$7,200.

B'way Spotty But '3d Man' Sock 40G, 'Wife'-Holm-Rogers Oke at \$62,000, 'Montana'-Stage 48G, 'Key' NSH 30G

trade pickup Saturday and Sunday. Few of the new bills are getting sock takings. Outstanding newcomer is "Third Man" at the Victoria with the best showing since "Joan of Arc" at this house. Helped by generally strong crix appraisal, it looks to hit \$40,000 or thereabouts, terrific in view of what other pictures currently are doing. This is not far from what "Joan" did opening week, with the Ingrid Bergman starrer getting \$1.50 in afternoon, higher than "Man" is receiving.

"Dear Wife," with Celeste Holm and Buddy Rogers band topping stageshow, looks fairly good \$62,000 at Paramount. "Montana," plus stage bill headed by Frank

"Dear Wife," with Celeste Holm and Buddy Rogers band topping stageshow, looks fairly good \$62,000 at Paramount. "Montana," plus stage bill headed by Frank "Sugar Chile" Robinson and Alan Young, looks only moderate at \$48,000 or less in first week at Strand. "Port of New York" is lightweight with \$15,000 or under at the Globe. "Key To City" shapes up barely okay \$30,000 at the State, disappointing for new Clark Gable starrer.

"12 O'Clock High," with Dean Murphy and Betty Bruce topping stageshow, is down to just good \$78,000 on second week at the Roxy. "Eiffel Tower" also is off at \$19,000 for second Criterion session but as good as many recent first starzas at this house.

"Samson and Delilah," with \$37,000 for seventh week at Rivoli, and "Iwo Jima," with \$24,000 for sixth week at the Mayfair, are the strongest extended-run films. "My Foolish Heart" winds up its third week at the Music Hall at \$100,000, with "Young Man With Horn" coming in tomorrow (Thurs.). The Palace is swinging low in current session for second week in row, with about \$15,500 likely for "Girls' School" and vaudeville bill. This is not far from house low of \$15,000 registered last round.

Estimates for This Week

Astor (City Inv.) (1,300; 95-\$1.50)

"Battleground" (M-G) (13th wk).
Holding very well for this stage of run and in view of general downbeat with around \$18,000 after solid

run and in view of general downbeat with around \$18,000 after solid \$21,000 last week. Stays, with "Three Came Home" (20th) opening Feb. 20.

Bijou (City Inv.) (589; \$1.20-\$2.40)—"Red Shoes" (EL) (68th wk). Present session still very good at \$9,000, after \$9,500 last week. Continues indef.

Capitol (Loew's) (4,820; 80-\$1.50)—"Mrs. Mike" (UA) with Gordon Jenkins orch, Marion Hutton-Jack Douglas topping stageshow. Opens today (Wed.). Last week, "Ambush" (M-G) with Ink Spots, Sam Levenson, Bobby Sherwood heading stage bill (3d wk), only \$45,000, after \$49,000 for second, below hopes.

Criterion (Moss) (1,700; 50-\$1.75)—"Eiffel Tower" (RKO) (2d wk), Holding nicely at \$19,000 or near after nice \$26,000 opener. "Stromboli" (RKO) opens Feb. 15.

Globe (Brandt) (1,500; 50-\$1.20)—"Opto f New York" (EL). Getting modest \$15,000 or less. Holds. In ahead, "Backfre" (WB), \$9,000.

Mayfair (Brandt) (1,736; 50-\$1.20)—"Iwo Jima" (Rep) (6th wk). Still strong with \$24,000, after socko \$27,000 for fifth round. Continues indefinitely.

Palace (RKO) (1,700; 55-\$1.20)—"Girls' School" (Col) and vaudebill. Light \$15,500, near house low under current policy. Last

smash. Sixth week was \$42,000. Stays on indef.

Roxy (20th) (5,886; 80-\$2)—"12 O'Clock High" (20th) with Dean Murphy, Betty Bruce, Rolly Rolls topping stage bill (2d wk). Not holding very well with \$78,000 after big \$104,000 in first week, which was way off from expectancy, because of midweek slump.

State (Loew's) (3,450; 55-\$1.50)—"Key to City" (M-G) (2d wk). First stanza only hit good \$30,000, albeit far from hopes. In ahead, "East Side. West Side" (M-G) (6th wk), \$8,000.

stanza only hit good \$30,000, albeit far from hopes. In ahead, "Zast Side West Side" (M-G) (6th wk), \$8,000.

Strand (WB) (2,756; 55-\$2)—"Montana" (WB) with Frank "Sugar Chile" Robinson, Alan Young, Callahan-Lee, others, onstage. Getting moderate \$48,000 or near. Holds. In ahead, "Hasty Heart" (WB) with Gordon MacRae, Mimi Benzell heading stage bill (2d wk), \$36,000.

Sutton (R & B) (561; 90-\$1.50)—"Fallen Idol" (SRO) (13th wk). Twelfth frame ended Monday (6) was down to \$9,000 after big \$10,000 in previous round. Continues. Trans-Lux 66th St. (T-L) (453; 74-\$1.50)—"Tight Little Island" (U) (7th wk). Held very strongly at \$10,000 in sixth session ended last Saturday (4) after \$11,000 in preceding week. Stays on indef. Victoria (City Inv.) (1,060; 95-\$1.80)—"Third Man" (SRO). Initial week ending today (Wed.) looks to register smash \$40,000, and naturally holds. In ahead, "All King's Men" (Col) (12th wk-8 days), \$13,000.

'Samson' Smash \$30,000 In Buff, 'Tower' Lofty 14G, 'Shoes' Fancy 13G

Buffalo, Feb. 7.
"Samson Delilah" is the big
noise here this week with terrific
take at Center. "Eiffel Tower"
looks tall at Century and "Red
Shoes" shapes fast at Lafayette.

Estimates for This Week

Buffalo (3,500; 40-70) — "Battle-ground" (M-G) (2d wk). Down to about \$11,000 in 4 days. Last week, smash \$21,000.

about \$11,000 in 4 days. Last week, smash \$21,000.

Paramount (Par) (3,000; 40-70)—
"Montana" (WB) and "Radar Secret Service" (WB). Okay \$13,000 or near. Last week, "Whirlpool" (20th) and "Hollywood Varieties" (Lip), same.

Center (Par) (2,100; 70-\$1.25)—
"Samson and Delilah" (Par). Colossal \$30,000 or close. Last week, "Hasty Heart" (WB) (2d wk-4 days), thin \$4,000.

Lafayette (Basil) (3,000; 40-70)—
"Red Shoes" (EL) and "Amazon Quest" (FC). Fine \$13,000. Last week, "South Sea Sinner" (U) and "Undertow" (U), \$13,500.

Century (20th Cent) (3,000; 40-70)—
"Man on Eiffel Tower" (RKO) and "Master Minds" (Mono). Climbing to about \$14,000, trim. Last week, "Sands Iwo Jima" (Rep) and "Belle Old Mexico" (Rep) (3d wk-4 days), solid \$7,000.

'TOWN' LOUD \$11,000,

strong with \$24,000, after socke \$27,000 for fifth round. Continues indefinitely.

Palace (RKO) (1,700; 55-\$1.20)—
("Girls' School" (Col) and vaude bill. Light \$15,500, near house low under current policy. Last week, "Blue Grass Kentucky" (Mono) with vaude, \$15,000, new all-time low.

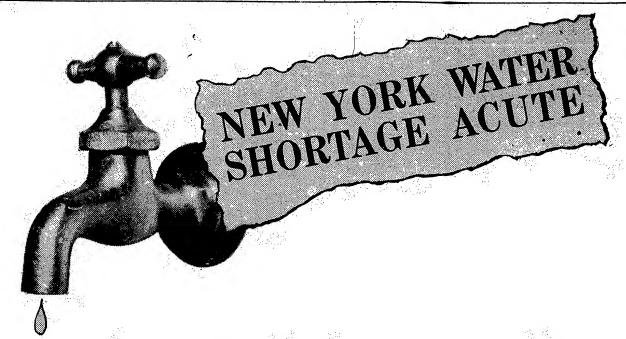
Paramount (Par) (3,664; 55-\$1,50)—"Dear Wife" (Par) with Celeste Holm. Buddy Rogers orch heading stage bill (2d-final wk).

First week ended last night (Tues) was fairly good \$62,000. In ahead, "Thelma Jordon" (Par) and Jean Carroll, Jerry Wald orch (2d wk), \$48,000.

Radio City Music Hall (Rocke-show) (3d-final wk). Off to \$100,000 in final stanza after okay \$112,000 (Indie) (reissue), oke \$7,000. Last week, "Dakota Lil" (20th) and "Tillie's Punctured Romance" (Indie) (reissue) (2d wk).

Rialto (Mage) (594; 44-98)—"My Eestasy" (Indie) (reissue) (2d wk). Initial holdover round is slipping \$1,500. Last week, "Whirlpool" (20th) and "Radar Secret" (Lip), mild \$6,900.

Liberty (John Hamrick) (1,650; 59-84)—"On The Town" (M-G) and "Tension" (M-G). Great \$11,000 or near. Last week, "Roseanna McCoy" (RKO) and "Hollywood ing in on Roberto Rossellini name, (Continued on page 27)

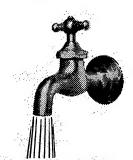


BUT THE HITS KEEP FLOWING FROM M-G-M!



"THE REFORMER AND THE REDHEAD"

At its audience Preview on West Coast, hysterical fans hailed wonderful comedy and cheered June Allyson and Dick Powell. It's just what the fans are looking for!



"NANCY GOES TO RIO"

Typical of trade notices, M. P. Daily says: "It has the mark of good commercial material all over it." Fun, romance, Technicolor in Jane Powell's new musical co-starring Ann Sothern and big cast.



"THE OUTRIDERS"

Theatre preview in Los Angeles was an ovation! The big magazine serial now a great Technicolor Western. Authentic backgrounds, hundreds in cast, spectacular! (Joel McCrea, Arlene Dahl – so romantic.)



"BLACK

Says Film Bulletin: "Put this on 1950's Ten Best List." Says M. P. Daily: "Box-office possibilities large!" It's Gene Kelly's first big dramatic role! A thrilling story never before told on the screen!



"KEY TO

"Nifty box-office," says Variety and trade press prediction comes true as the Clark Gable-Loretta Young riotous romance wows the fans at State, N. Y. premiere. A feast of laughs for big dough!



"STARS IN MY CROWN"

It has "Green Years" and "The Yearling" family appeal. Every preview audience reaction forecasts box-office sock! (Joel McCrea, Ellen Drew and Dean Stockwell are magnificent.)



"ANNIE GET YOUR GUN"

Soon you'll hear everywhere about M-G-M's terrific Technicolor musical of the stage hit. (Betty Hutton and Howard Keel—new sensation—make film history singing 11 Irving Berlin tunes.)



"THE YELLOW CAB MAN"

Everything the grapevine says is true. It's Red Skelton's funniest! For Mr. and Mrs. America and all the kids, a riotous, happy, laugh-packed visit to your theatre.

Young Man With a Horn (SONGS)
Hollywood, Feb. 4.
Warners release of Jerry Wald produc-Warners release of Jerry Wald production. Stars Kirk Douglas, Lauren Bacall,
Doris Day; features Hoagy Carmicacal,
Juano Hernandestor Paiva, Orley Linds
gren, Walter Red, Alex Gerry, Directed
by Michael Curitis. Screenplay, Carl Foreman, Edmund H. North; from novel by
Dorothy Baser; camera, Ted McCord;
usical diector, Ray Heindorf; musical
advisor Harry James; editor, Alan Crosland, Jr., Tradeshown Jan. 31, '50. Running time. 111 MINS.

Kirk Douglas

Miss. 31, 30, mun.

Kirk Douglas

Lauren Bacall

Doris Day

Hoagy Carmichael

Juano Hernandez

Jerome Cowan

Mary Beth Hughes

Nestor Paiva

Orley Lindgren

Walter Reed

Alex Gerry / North lordan ke Willoughby Hazzard Morrison go Martin

Warners shoots for an Americana of jazz with "Young Man With a Horn" and very nearly hits the mark. For the jazz devotee, it is nearly two hours of top trumpet notes. For the regular filmger, the is need drama using all the

nearly two hours of top trumpet notes. For the regular filingoen, it is good drama, using all the tested dramatic ingredients to assure itself top position on any bill.

The footage could stand trimming from the present running time of 111 minutes, but there is little drag to the telling of its slory about a young man whose alter ego is a trumpet and his food the notes that he conjures from the horn. In presenting the Dorothy Baker novel, producer Jerry Wald has made some changes but none with which the readers will necessarily quarrel. He has cast it well, mixed in a good spattering of times from the late '20s and '30s, and generally assured the proper doses of dramatic hokum that pays off best with ticket-buyers.

Kirk Douglas, who scored his

off best with ticket-buyers.

Kirk Douglas, who scored his first major public attention as the single-tracked fighter in "Champion," has just as single-minded a role in this. This concentration of purpose on a horn and the notes that come from it sets the character up for an eventual downfall, but after suitable display of events that carry him down to alcoholic skidrow, a happy ending is brought on to round out the film. Douglas' trumpet soundtrack is by that horn, master, Harry James, but the actor supplies fingering and lip technique that belies the dubbing.

Pop standards of the picture's

rungiles fingering and lip technique that belies the dubbing.

Pop standards of the picture's period come to life under Doris Day's vocal treatment, and the fineup includes such favorites as "The Very Thought of You," "Too Marvelous for Words," "I May Be Wrong" and "With a Song in My Heart." Elsewhere, the score brings in most effectively tunes like "Can't We Be Friends," "Chinatown," "I Only Have Eyes For You," "Get Happy" and "Blue Room" to make it listen like a yesteryear hit parade.

Carl Foreman and Edmund H. North did a topnotch scripting job in adapting the Dorothy Baker novel, and Michael Curtiz' direction misses no bets in walloping over all the drama and heart-tugs. Plot picks up when Douglas, an orphan of 10, first turns to music to fill an empty life. His first teacher is Juano Hernandez, who gives the kid the benefit of a wide jazz knowledge. Story carries Douglas to manhood, through low-class dives and eventually to a top hotel job.

On the crest, he falls for a neurotic girl, Lauren Bacall, and the

On the crest, he falls for a neurotic girl, Lauren Bacall, and the marriage that results naturally falls apart, he hits the bottle and winds up a drunk, only to be saved by the wholesome affection that band canary Doris Day has had for him over the years.

for him over the years.

Curtiz turns on the tears in a number of scenes, particularly those in which Hernandez appears. Tops is the latter's relationship with his protege. Hernandez emphasizes that he is an extremely alented performer, flawlessly projecting the solid emotional parts of the story.

Miss Day gets over the whole-

of the story.

Miss Day gets over the wholesome aspects of her character, and Miss Bacall was a smart choice for the neurotic who helps shake Douglas from his trumpet fixation. Hoagy Carmichael is as good an actor as he is tunesmith, and as a piano-pounder who narrates the plot he adds much to credit side of the picture. Jerome Cowan, Mary Beth Hughes, Nestor Paiva and Orley Lindgren, particularly good in the part of Douglas as a boy are among others doing their part to put it over.

Miniature Reviews

"Young Man With a Horn"
(Songs) (WB). Saga of a jazz
trumpeter with Kirk Douglas,
Lauren Bacall, Doris Day,
"Champagne For Caesar"
(UA). Wacky farce satirizing
radio giveaway shows. Ronald
Colman, other names.
"Chain Lightning" (WB).
Bogart in sock jetplane thriller. Strong bo.
"Storm Over Wyoming"
(RKO). Okay Tim Holt west-

(RKO), Okay Tim Holt western.

"The Eagle and the Hawk" (Color) (Par). Good outdoor action fare for general situations.

"Girls' School" (Col). Weak programmer for duals.

"Powder River Rustlers" (Rep). Okay "Rocky" Lane western for oater followers.

"The Wolf Hunters" (Mono). Outdoor meller for supporting situation in nabe bookings.

"Belle of Old Mexico" (Color) (Songs) (Rep). Secondary feature for lowercase bookings. A dull comedy with songs.

ings. A dull comedy water songs.
"Miss Pilgrim's Progress"
(GN). Moderately appealing British-made romantic yarn.
"Golden Salamander" (GFD).
Slow British made thriller about African gun-runners.
"Monelle" (French) (Indie).
Louis Jouvet, Dany Robin, Renee Devillers in bright French drama; strong for arty spots.

Champagne for Caesar

Champagne for Caesar

Hollywood, Feb. 7.

United Artists release of George Moskov production: Stars Ronald Colman:
features Celeste Holm Vincent Price Art
Linkletter, Barbara Brithner Fried Art
Linkletter, Barbara Brithner Fried Free
Richard B. Whorf, Story and specenplay,
Hans Jacoby, Fred Brady; camera, Paul
Ivano; music Dimiti Tiomkin; editor,
Hugh Bennett. Previewed Jan. 27, '50.
Running time, 99 MilNS.
Beauregard Bottomley Ronald Colman
Flame O'Neil Celeste Holm

beauregard Bottomiey.	Konaid Colman
Flame O'Neil	
Burnbridge Waters	Vincent Price
Committee waters	vincent Frice
Gwenn Bottomley	. Barbara Britton
Happy Hogan	Art Linkletter
Announcer Gabrie	Heatter, George
	Fisher
Gerald	Bruen Foulger
Panata	Dilve Messhall
Frosty	. Larye Marshall
Water's Secretary	Vici Raat
Radio Announcer	Douglas Evans
Executive No. 1	John Eldredge
Executive No. 1	Lyle Talbot
Executive No. 3	Ceorge Laigh
Executive No. 3	George Beigh
Executive No. 4	John Hart
-Gaesar (Voice)	
Fortune Teller	Peter Brocco
Buck (T Man) Scratch (T Man)	Brian, O'Hara
Seratch (T. Man)	Jack Daly
Loctures	Cordon Malcon
Lecturer	. Goldon Meison
Chuck Johnson	Herbert Lytton
Mr. Brown	George Meader
L 100 1 1 100	9 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

"Champagne for Caesar" is a coast for radio's giveaways, a wacky roast for farce m farce mixing comedy and the broadest kind of slapstick into a pretty good laugh session for general audiences. Ronald Colman heads up the marquee values to be found in the cast, and picture rates okay booking time in most situa-tions.

Script centers its lampooning on bigtime soap companies and the quiz shows that hand out money freely to contestants. Colman plays an intellectual, a sort of walking encyclopedia, who sets out to smash such ether gimmicks and the people who sponsor them. He gets on Art Linkletter's questionand-answer program after figuring out that show's sponsor is worth about \$40,000,000. Since for each answer the prize is doubled, Colman figures to run it up to the sponsor's value, take over and wipe out the alleged threat to American intellect.

Hans Jacoby and Fred Brady set

out the alleged threat to American intellect.

Hans Jacoby and Fred Brady set up the springy script off of which Richard B. Whorf's direction bounces the players in various styles of comedy. That ranges from the quiet statement of the Colman character to the broadly burlesqued soap tycoon portrait drawn by Vincent Price. A considerable laugh gamut is run during the course of 99 minutes as Whorf's handling shuttles between the varied styles of comedy.

One of the critical flaws to be found is the erratic rush to bring the film to a conclusion after rather detailed presentation of sequences leading up to the finale. Colman has worked his way up to the \$40,000,000 question, then draws a blank when he cannot correctly name his own social security number. Impression, then, is that he has made a deal with Price to deliberately miss but the explanation is not clear. Trimming of earlier scenes to shorten footage, rather than the uneven chopping of finale, would have been a better solution.

Colman is good, Price makes the most of his scenery-chewing oppor-

characters commonly associated with radio and Hollywood.
Production has been nicely framed by George Moskov and his associate, Joseph H. Nadel. Serving as executive producer is Harry M. Popkin, through whose United Artists releasing deal the film will be distributed. Paul Ivano's lensing gives the physical values a litt and the players a good display, and Dimitri Tiomkin's music score is an unobtrusive aid to the farce mood.

Brog.

Chain Lightning

Chain Lightning

Hollywood, Jan. 27.

Warners release of Anthony Veller production: Stare Humphrey Bogart, Eleanor Sare Humphrey Bogart, Stare Humphrey Bogart, Sey. Richard Whorf, Less Raymond Massey, Richard Whorf, Less Raymond Massey Careenplay, Liam O'Brien, Vilnent Evans; Surgested by a story by J. Redmond Prior; camera, Ernest Haller; special effects William McGann, Harry Barfdollar, directed by M. F. Koenekamp Edwin Du-Par; editor, Thomas Rellly. Tradeshown Jan. 24. '50. Running time '4 MiNS.
Matt Brennam Humphrey Bogart Jo Holloway Eleanor Parker Leland Willis. Raymond Massey Capter Leland Willis. Raymond Massey Capter Hewitt flower Shewman Massey Capter Hewitt Fay Baker Fay Baker Job Farley Fred Sherman Warners is the first major, out.

Warners is the first major out with a film based on the new jet fighter planes, so can expect to grab hefty trade with "Chain Lightning." Further b.o. assurance is provided by Humphrey Bogart's name, and the picture doesn't let his fans down. It's a humdinger of a thriller, manufactured at a jet-propelled pace, and will zip through the action market at payoff speed.

of a thriller, manufactured at a jet-propelled pace, and will zip through the action market at payoff speed.

Honors for the thrills in this one are garnered by the special-effects models of the jet pace-setters. Tight tension is continually on display in the air sequences, the planes are up to the headlines on jet developments, and Bogart romps through the role of a test pilot with a nonchalance that heightens the speed effects.

Little time is wasted on development of characterizations as Stuart Heisler's direction unwinds the plot. Aim is to furnish the action customers plenty of suspense thrills, and direction delivers just that. Plot opens with a bomber squad operating out of England to get the characters together and throw in a few actual bombing seenes, Only-fault with the latter is too many previous films have used the same or similar.

Story thread next picks up with Bogart a beat-up barn-storming pilot in peacetime who draws a test job for an opportunist jetplane manufacturer. His daredeviltry in handling the new speed buggles of the air is laced with the experimentation and hard work that goes into the development of each new model. Yarn comes to its logical climax when Bogart tests the new safety cockpits for supersonic planes and wins back the girl he had left behind in a wartime romanee.

Top suspense sequence, one that wrings the moisture from the palms and tightens the nerves, is Bogart's reckless non-stop, super-

Top suspense sequence one that wrings the moisture from the palms and tightens the nerves, is Bogart's reckless non-stop, supersonic flight from Alaska over the North Pole to Washington, a dash that comes off at 90,000-feet altitude and has the hero finishing the last few miles of flight in a glide after his fuel gives out. Who can say such a stunt is impossible in this jet and atomic age, and the ticketbuyers will sweat it out for real.

this jet and atomic age, and the ticketbuyers will sweat it out for real.

Eleanor Parker pleasantly portrays the femme lead, giving a nice touch to the wartime nurse who waited for Bogart and finally catches up with him during peacetime. Raymond Massey expertly gets over his part of the manufacturer, and Richard Whorf shows up as the idealistic plane designer. James Brown, Roy Roberts, Morris Ankrum, Fay Baker and Fred Sherman deliver most competently in putting over the script aims.

Anthony Veiller's production supervision is geared to cash in on public interest in good action features that are tied in with current newspaper headlines. He brings the Liam O'Brien-Vincent Evans script to the screen with topnotch b.o. possibilities. Script was suggested by the J. Redmond Prior story. Ernest Haller's lensing misses no bets in displaying the action, and credit for the sharp special effects are shared by William McGann. Harry Barndollar, H. F. Koenekamp and Edwin Dupar. Editing by Thomas Reilly is crisp.

Welfner to So. America

Il Trovatore

"Il Trovatore" "Italian-made which opens at the Little Cine-Met, N. Y., today (8), was reviewed by Variety in Genoa, Aug. 24, 1949. According to reviewer Hawk, pic, based on Verdi's opera, "has all qualifications for approval by opera and music lovers." Review noted there were some additional features "intended to appeal to less specialized audiences," but it was considered doubtful whether they would be enough to satisfy average patrons not used to an operatic diet." Film was credited with be-

eratic diet,"
Film was credited with being "a strong entry" in its field. Reviewer also mentioned that for the most part, pic manages to "steer clear of usually static filmed opera techniques."

Picture is being released in the U. S. by Globe Films.

Storm Over Wyoming

Hollywood, Feb. 1.
RKO release of Herman Schlom production. Stars Tim Holt; features Richard Martin, Noreen Nash, Betty Underwood.
Bill Kennedy, Kenneth MacDonald. Directed by Lesley Selander. Screenplay, Ed Earl Repp; camera, J. Roy Hunt; editor, Robert Swink. Revlewed Feb. 1, '30.
Running time, 40 MiNS,
Dave. Tim Holt

Dave	
Chris	Noreen Nash
rug Caldwell	Richard Powers
Ruby	Betty Underwood
tawlins	Bill Kennedy
Dawson	enneth MacDonald
scott	, Holly Bane
eke	Leo McMahon
Watson	Richard Kean
Marshal Chito Rafferty	Don Haggerty
Chito Rafferty	Richard Martin
	<u> </u>

Tim Holt continues right in the groove in "Storm Over Wyoming," which provides slick entertainment for saddle fans. Customary amount of action is crammed into film's 60 minutes' running time, and star as usual has benefit of good supporting story characters.

This time there's a battle brewing between sheep and cattlemen, flamed by foreman of sheep ranch who's selling his employer's herds on the side for his own benefit. Without half trying, Holt and his Mexican-irish pal, Richard Martin, manage to get into the thick of things when they save a cowpoke from being lynched and a cattle rancher from being murdered by sheep foreman. Thereafter, it's constant battles and chases, with heroine having more than usual amount of plottage.

Holt delivers soundly Martin also scores solidly, getting better with every appearance. Noreen Nash is a pretty heroine, Betty Underwood attractive as dancehall femme who helps Holt and Martin continually out of holes, and Bill Kennedy and Kenneth MacDonald are plenty okay as foreman and cattle rancher, respectively. Script by Ed Earl Repp is first-class, and Lesley Selander gets the most out of it with his smooth direction. Herman Schlom tossed in appropriate production values, and J. Roy Hunt did craftsmanlike job with his camera chores.

The Eagle and the Hawk

COLOR)

Hollywood, Feb. 3.

Paramount release of William H. Pim William C. Thomas production. Star John Payne, Rhonda Fleming, Denni O'Keefe; features Thomas Gomez. Fre Clark, Frank Faylen, Eduard Norleg: Directed by Lewis R. Foster: Sercenplay Geoffrey Homes. Lewis R. Foster: original stort. "A Mission for General Hous ton." by Jesse Arnold; camera (Techni color), James Wong Howe; music score Rudy Schrager: editor, Howard Smith Tradeshown Feb. 1, '50. Running time 103 MiNS. Todd Croyden.

103 MINS.
Todd Croyden John Payne Madeline Danzeeger Rhonda Fleming Whitney Randolph Dennis O'Keefe General Liguras Thomas Gomez Basil Danzeeger Fred Clark Buck Hyatt Frank Faylen Roberto Eduardo Noriega Governor Lubbock Grandon Rhodes Jones Walter Reed

part to put it over.

Fluid photography by Ted Mc-Cord, ace musical advice by Ray Heindorf and Harry James, respectively, the settings and art direction are able contributions.

Rep Signs Dwan

Hollywood, Feb. 7.

Allan Iwan has been signed to mew term director contract at Republic.

Deal calls for two pix annually and privilege of doing outside jobs.

And privilege of doing outside jobs.

Tion is not clear. Trimming of fariler scenes to shorten footage, footage, for footage and the move fariler scenes to shorten footage, for footage and as director. He and footage finale, would have been a better solution.

Stanley Barndollar, H. F. Koenekamp and Edwin Dupar. Editing by Thomas Relly is cript. And as director. He and Geoffrey Homes whipped together to script and as director. Lewis R. Foster doubled on Script and as director. Lewis R. Foster doubled on Script and as director. He and Geoffrey Homes whipped together to script and as director. He and Geoffrey Homes whipped together to script and as director. Lewis R. Foster doubled on Script and as director. He and Geoffrey Homes whipped together to script and as director. He and Geoffrey Homes whipped together to script and as director. He and Geoffrey Homes whipped together to script and as director. He and Geoffrey Homes whipped together to script and as director. He and Geoffrey Homes whipped together to script and as director. He and Geoffrey Homes whipped together to script and as director. He and Geoffrey Homes whipped together to script and as director. He and Geoffrey Homes whipped together to script and as director. He and Geoffrey Homes whipped together to script and as director. He and Geoffrey Homes whipped together to script and as director. He and Geoffrey Homes whipped together to script and as director. He and Geoffrey Homes whipped together to script and as director. He and Geoffrey Homes whipped together to script and as director. He and Geoffrey Homes whipped together to script and as director. He and Geoffrey Homes where the script and as direc

saddle than many regular film cowpokes, and his well-established Texas Ranger character provides a good contrast for the government agent role of Dennis O'Keefe's. Time of the plot is 1863 during the war between the states. Below the border from Texas, Napoleon III's agents are doing the spadework to move in Maximillian as emperor of Mexico. To effect this, they are duping loyal followers of Juarez, great Mexican patriot, into a fight against Texas.

against Texas.

Payne, despite his feelings against the north, is assigned to get O'Keefe into Mexico to break up a brewing attack on Texas and expose Napoleon's agents. Naturally, there has to be a beautiful girl enter the plot, and Rhonda Fleming was a wise choice as the femme. Wife of Fred Clark, principal plotter, she falls for Payne and, in the finale, helps him to prove to Thomas Gomez, fiery Mexican general, that he is being taken in by Clark's wiles and money.

Two male leads encounter plenty of trouble, and a real hairraiser

Two male leads encounter plenty of trouble, and a real hairraiser is the sequence in which Payne is spread-eagled between two wild horses. He's rescued by O'Keefe, and when latter has a fatal injury-carries on the work. A member of other hair-stiffening sequences are spotted to high point action in between the detailing of the plot. Cast turns in uniformly good work in putting this one over for the action fan. Technical credits, including Wong's topflight photography in color, are expert. Included are Travis Banton's costuming of Miss Fleming and the music score by Rudy Schrager, Brog.

Girls' School

Columbia release of Wallace MacDonald production. Stars Joyce Reynolds: features Ross Ford, Ladra Elliot, Julia Dean, Thurston Hall. Directed by Lew Landers. Screenpilay Brenda Weisberg, from story by Jack Henley; camera; Henry Freulich; editor, Edwin Bryant; musical director, Mischa Bakaleinikoff. At Palace, N. Y., welk of Feb. 2, 50. Running time, 61 Market, Donoyan.

Peggy Donovan	lovce Revnolds
Barry Sheppard	. Ross Ford
Lucille Farnsworth	. Laura Elliot
Emily Matthews Colonel Selby Matthews	Julia Dean
Colonel Selby Matthews	Thurston Hall
Martha Frawley	Leslie Banning
Connie Watkins	Joyce Otis
Hatti I	ouise Beavers
Willie Jackson	Sam McDaniel
Dave Vickers	Wilton Graff
Carter Ingraham	Grant Calhoun
Elspeth M	lary Ellen Kay
Ephraim Baines	Boyd Davis
Calhoun Robie	Harry Cheshire
Jane Elien	Joan Vons
LouiseDi	antha Pattison
Henrietta	Toni Newman
	11.27

"Girls' School" is an innocuous bit of fol-de-rol for the bottom of the duals. Story is weak and contrived, and the cast's efforts are largely mechanical.

Yarn is woven around a gal whose gambler father left her a \$30,000 bequest. Fearing her late pater's associate might stake—a claim to the coin, she hides out in a girls' finishing school. Ultimately, the swag is returned to the original loser while the femme finds romance with a gas station operator. Brenda Weisberg, who scripted from the Jack Henley story, tried to inject something sinister and mysterious into the girl's movements to prevent discovery of the money. But it all comes off quite artificially. Filling out the footage are sequences showing the school's financial insecurity along with several scenes in which the student body suggests it is absorbing knowledge.

As the gambler's daughter, Joyce Reynolds is pleasantly wistful. However, neither her role nor those of the supporting players provide a drain upon their thespic talents. Ross Ford has little to do as the boyfriend, Laura Elliot is fair as a catty classmate, while Thurston Hall and Julia Dean are good as the school's proprietors. good as the school's proprietors. Lew Landers' direction is so-so, and Wallace MacDonald's production values reflect the low-budget.

LIGHTS UP TOMORROW!

TO
RADIO CITY
MUSIC HALL

COME KIRK DOUGLAS AND

LAUREN
BACALL
AND
DORIS
DAY

HOAGY CARMICHAEL





young Man With a horn



HAVE YOU ORDERED YOUR TAX TRAILER
FROM NATIONAL SCREEN?

Arg. Pix Producers Setting Up Single Distrib Unit in the U.S. With 400G

Determined to muscle into for Britain Sees 500,000 TV eign markets, the Argentine Film Producers Assn. is setting up single distribution unit in the U.S. for the distribution of its pictures, on a 50-50 basis. Ex-Argentine for the distribution of its pactures, on a 50-50 basis. Ex-Argentine Consul Juan Martin is to head the new organization, which is said to have a capital of \$400,000 (U.S.) a part of which has been put up by U. S. financiers.

This arrangement does not take nto account the interests of the into account the interests of the independent producers grouped in SIPPA, who are pressuring Finance Minister Gomez Morales to give them representation on the National Economic Council, in order to insure a more equitable allocation of raw stock.

With an eye to gaining greater restige for Argentine-made films by having top-ranking talent make bictures in other countries, actress Zully Moreno and husband Cesar Amadori will be leaving this month Amadori will be leaving this month for Mexico, where Amadori is to direct "Maria Montecristo" for producer Gregory Wallerstein. Zully Moreno and Arturo de Cordova are to head the cast, with Gabriel Figueroa as cameraman. All arrangements for this deal have been made by Cinematografico Interamericana. Later in the year Luis Cesar Amadori is to direct "Teatro Colon," story of that famous Opera theatre here, for Emelco.

From time to time more Argentine talent clippers off to Venezuela, for work in the Joint Argentine-Venezuelan pictures being made by Bolivar Films, Latest departures were those of Olga Zubarry and comedian Francisco Alvarez, who are to make "Yo Quiero una Mujer Asi" ("I Want a Wife Like That"), directed by Argentine actor Juan Carlos Thorry, who is now producing, acting and directing. Bolivar is currently dickering with Tilda Thamar, who left the Argentine sets for Europe two years ago, under a ban imposed against her by Argentine government officials, which prevented her continuing in local pictures.

Yet another actor has gone into From time to time more Argen-

Yet another actor has gone into production, with Hugo del Carril announcing formation of his Compania Cinematografico Hugo del Carril-Anzuola, which will produce and distribute all his pictures. Del Carril is currently finishing the rolling of "Surcos de Sangre" for his own company in Chile.

'Is Vienna Met Tryout?' Solons Ask as Welitsch Vamps With \$250 Costume

Vienna, Jan. 30.

Latest coffe-house klatsch in Vienna reverberated around town and reached the question and answer stage in the Austrian Parliament about the time Ljuba Welitsch, Bulgarian sex-appeal gal of the State Opera, took off for appearances at the New York Met. This time it's about her new Tosca costume.

"Tosca" costume.

Beef locally is that the new rags cost 7,000 schillings (\$250), a heavy figure for even an elaborate stage burlap. That, wouldn't be too tough to take—the town loves Liuba and it would be hard for her to do wrong. But she had her designer. Adlmuller, send the bill to the State Opera directors just as she was taking the costume along to the Met.

What the Parliamentary ques-

to the Met.
What the Parliamentary questioners wanted to know is: "Has the Vienna State Opera become a tryout for the Met?" Education minister, under whose department the opera management falls, denied this. He said Mme. Welitsch promised to reimburse the opera for the Tosca costume on her return, and furthermore that she'll give the Vienna stage a full six months next season instead of the in-and-out sked she's followed this year,

Sets Produced in 1950

London, Jan. 31.
Television licenses in Britain have now topped the 250,000 mark and it's anticipated the total will be trebled within the next 12 be trebled within the next 12 months. This is the view of Norman Collins, chief at Alexandra Palace TV studios, who said the industry target was for the production of 500,000 sets in 1950.

tion of 500,000 sets in 1950.

Of the total receivers now in use, 220,000 are concentrated in the London and Home Counties area, and 30,000 are now in use in the Midlands area, which has been receiving the London program for the past six weeks.

Important technical developments at Alexandra Palace include the creation of the department for television film production and the expansion of the use of telefilm recording. New equipment in the

expansion of the use of telefilm recording. New equipment in the
telecine room allow newsreels and
other motion pictures to be telecast more effectively.

Another important London video
development is the news that the
recently acquired Gainsborough
studios will be on the air for the
first time in the late spring and the
initial program from there will be
a daily children's hour.

Austria Planning Pix Quota System

Washington, Feb. 7.
Although Austria is still occupied by the four major European powers, it is already planning to introduce a quota system for motion pictures, as soon as it receives the right to govern itself, reports the U. S. Dept. of Commerce. Its quotas are to be on a reciprocity basis, favoring imports from countries willing to accept Austrian pix. At present there is no quota system in effect which adversely affects distribution of Hollywood's

At present there is no quota system in effect which adversely affects distribution of Hollywood's product. However, the films of each occupying power generally predominate in that area and are curtailed in the other sectors.

With some 12 to 16 film producers now operating in Austria, the country's output of pictures is ahead of what it was in prewardays when 12 to 15 pictures were completed per year. In 1947, production was 14 features. In 1948 it jumped to 24. In 1949, although there is no final report, production is estimated at 20 pix. In addition, about 30 to 40 shorts have been made since the war.

American films are the most generally shown in the country. Of the 221 pictures released during 1948, 59 were American and 30 were British. The French released 36 and the Russians 30.

'Non-Resident' Brief In London; Pinero Revival

London; Pinero Revival

London, Feb. 7.

"The Non-Resident," presented by Linnit & Dunfee, bowed in at the Phoenix, Jan. 31. Written by Frank Harvey, author of the successful comedy thriller. "Saloon Bar." this one also stars Gordon, Harker, not so happily cast as in the previous show. It has a complicated dream flashback theme, with star reliving past of guest house residents. Outstanding performance is given by Francis Lister as a lonely, unwanted retired soldier. Ably directed by Richard Bird, show needs revision and in present form will only draw on Harker's reputation. It was accorded a mixed reception and was withdrawn after six performances.

"The Schoolmistress," farce by Sir Arthur Pinero, opened at the Saville Feb. 1, after its recent suc-

Ior the Tosca costume on her return, and furthermore that she'll give the Vienna stage a full six months next season instead of the in-and-out sked she's followed this year.

To justify her stand on the costume. Mme. Welitsch revealed that she gets 1,900 schillings a night lincluding rehearsal time) for appearances at the Opera. "After though the play as a martinet of Pearances at the Opera. "After an Admiral. It was splendidly relaxes what's left is exactly 712 schillings," he said. That's about stage of the control of the c

Henson to Take Field Spot in London 'Harvey'

London, Feb. 7.
Leslie Henson will take over the lead role in "Harvey" at the Prince of Wales Monday (13). He replaces the late Sid Field, who died of a heart attack Friday (3).
Field's understudy is filling in for the interim.

Doug Fairbanks Mapping International Setup To. **Aid Indie Pix Producers**

Vienna, Jan. 31.

A sort of international United Artists in which independent pro-ducers could be helped to financ-ing, production and distribution in ing production and distribution in both European and American locations, is what Douglas Fairbanks, Jr., and some associates (as yet unnamed) are working toward. Fairbanks disclosed these aims on a three-day visit to Vienna from Bad Gastein, where he and his family are resting for five weeks. Fairbanks, who is national chairman of CARE, accepted that organization's and the U. S. Army's invitations to the Austrian capital for a guest spot at the Army's March of Dimes ball and publicity presentation of CARE packages for Viennese poor to Burgomaster-General Koerner at City Hall.

Before taking off on his pres-

General Koerner at City Hall.

Before taking off on his present trip. Fairbanks conferred in London with Gene Markey, who is sitting in there on the final shooting and cutting of "Wonder. Child," which he wrote for Alexander Korda, and which was shot in Austrian Tyrol and Viennese studios. It's assumed Markey will participate in the setup planned by Fairbanks. But outside the framework of the new organization, for which Fairbanks will presently dicker with existing releasing groups, he and Markey plan collaboratio. On two 1950 productions. One will probably be shot in England, or in Hollywood if costs balance off. This is described by Fairbanks as "a small film."

Other, a more ambitious productions on two laborations productions of the same and the same and the same are same are same are same are same and the same are same are same are same are same are same and the same are sam costs balance off. This is described by Fairbanks as "a small film." Other, a more ambitious production, is to be shot in Italy or possibly Austria, if locations and facilities can be set up in the latter country, where costs are even lower than Rome's Cinecita.

Turhan Bey, now spending a few months with his family in his native city, joined Fairbanks as guest of honor at the Dimes ball, which drew some 2,000 admissions, mostly from GIs and the American colony here.

JONES,' 'GLASS,' 'DESIRE' HITS IN SPANISH BOWS

Madrid, Jan. 31.

Eugene O'N e i l's "Emperor Jones" had its first Spanish presentation Jan. 19 at the Teatro Gran Via, Madrid, by the U. of Murcia dramatic group. Play was a great success and will be back in this capital as soon as there's a theatre available. Meantime, it will be presented in Barcelona and other towns.

Semi-pro groups also gave the Semi-pro groups also gave the first presentation in Madrid and Barcelona of Tennessee Williams' "Glass Menagerie," translated by Jose Gordon and Jose de Quinto, and of "Streetear Named Desire." Both plays were quite successful, but they are still confined to art theatres and it's doubtful that the censors would allow public performances in regular houses.

Jordan Back to Europe

Marion F. Jordan, rep of the Motion Picture Assn. of America in Germany, returned to Frankfort Monday (6) from a two-week visit to New York. While in the U. S. he contabled with MPAA and manistrates are required. company officials on conditions in Germany and on his own future

in Germany and on mo-plans.

Jordan has been reported re-signing from the MPAA later this year to accept a post with 20th-Fox. It is said he will not be as-signed to Germany for that com-pany, but may work in the inter-national department at the home-office or be given another over-

Other Foreign News On Page 15

Wet Blanket Covers Most Night Life In Paris; Foreign Acts Warnedon Pacts

Paul Gordon to Produce Two Plays in Berlin

Berlin, Jan. 31.

Paul Gordon will produce two plays in Berlin, "Joe, der Glucksbringer ("Lucky Joe") and "The Bad Angel." Ludwig Stossel will have the lead as Joe, and Curt Seifert will star in "Angel." Gordon produced "Bad Angel" in Los Angeles in 1945, with Berginald

Seifert will star in "Angel." Gordon produced "Bad Angel" in Los Angeles in 1945 with Reginald Owen in the lead. It is a three-act comedy, by Victor Clement and Frances Swann.

"Lucky Joe" is a musical comedy written by Gordon with musical and lyrics by Bert Reisfeld. It will be premiered at the Theatre die Komodle, March 5. Stossel will leave Hollywood by plane Feb. 13. A press reception is planned for him Feb, 15.

Gordon will direct both plays. "Bad Angel" is slated for the Renaissance theatre end of March.

U.S. Pix Top Swede '49 List With 65%

A total of 292 films were screened at firstrun houses in Stockholm during 1949. As usual, U. S. production topped the list with around 65% of them. The list includes films from 15 countries as well as 34 domestic productions. Complete figures are: U. S., 168; England, 35; Sweden, 34; France, 24; Italy, seven; Germany, seven; De n m a r k, five; Czechoslovakia, three; Mexico, two; Austria, two; and one each from Argentina, Canada, Finland, Poland and Switzerland. There were no Russian productions at all shown in Sweden (firstruns) during 1949, while the existing distributor of Russian pictures. Tell us Film (formerly Svenska Ab Soviet Film) released some German films produced in the total of 292 films were ned at firstrun houses in Svenska Ab Soviet Film) released some German films produced in the Soviet sector. These were only three: "Strassen-Bekanntchaft," "Affaire Blum" and "Das Maedchen Cristine."

The number of British films was unusually high. Such British films as star Swedish actress Mai Zetterling are very popular. Universal-International has also been very successful with those films starring Marta Toren. Ingrid Bergman's name is still drawing filled houses, but the very bad notices for her film "Joan of Arc" hurt its chances and probably also hurt "Arch of Triumph."

Swedish interest in German and

Swedish interest in German and Austrian films seems to be very high, but some importers here have complained about the existing difficulties in getting import-licenses for films from these countries. Also, Italian films seem to be less popular here now than immediately after the war, when such items as "Open City" and "Paisan" were outstanding boxoffice draws, especially in key cities.

Bromhead, One of Rank's **EL Directors, Quits Firm**

London, Feb. 7.

In a managerial shift at J. Arthur Rank's Eagle - Lion Distributors, Raiph S. Bromhead is out of the firm and its associated companies

abroad.

Named the company's controller of export in 1945, Bromhead later was appointed to the board of directors. He orginally entered the industry as a theatre controller with Gaumont British.

Holy Year Short Prepped

Rome, Jan. 31.

20th-Fox has just completed a two-reel short covering the Holy Year, to be released by that company during 1950. Tony Muto, 20th rep from Washington, has been in Italy for the past six weeks preparing the two-reeler. He's returning to N. Y.

Film is of the educational travet type, and has been prepared with permission and advice from the Vatican.

And Exceptional commercial and scientific pix. Each program will consist of the main film and four or five short subjects.

Year's Leave for Box

London, Feb. 7.

Sydney Box, producer for J. Argundation activities for the next 12 months because of his health.

Box plans to go away on a long holiday, then rejoin the Rank forces.

Economic conditions in France, with new and higher taxation, increase in cost of transportation, fights for higher salaries causing endless strikes and threats of further striking, all concur to throw a wet blanket on Paris night life. The tourists aren't here yet, The cheaper joints just get by, with considerable difficulty, and do their best to hold out until better times come.

do their best to hold out until bet-ten times come.

But the better advertised places in Paris are shaky at best, with few exceptions, such as Maxim's, of course. The Lido, with its big and well produced show, is doing business as usual. Carrere's room is nacked by Peggy Fears' waror course. The Lido, with its big and well produced show, is doing business as usual. Carrere's room is packed by Peggy Fears' warbling. Carroll's is jammed, due to Brazilian song-and-dancer Lina Moreno. Casanova is the only Montmartre class nitery that does real sock biz, since Monseigneur is temporarily closed, and Florence, also doing well, can hardly be considered Montmartre. Generally speaking, Montmartre is fading off except for peasants, since Bal Tabarin, due to Pierre Sandrini's death this summer, has nothing to offer but a big but very poorly produced revue. At the same time, the other Montmartre joints are keeping open by the skin of their teeth.

In the Opera and Champs Elysees sections, which have inherited the Montmartre fame, Suzy Solidor is doing business on personality. But the Boccaccio — which opened with Lucienne Boyer, went on with Genevieve Guitry and Sylvie St. Clair, and finally booked Lina Moreno at \$500 per before shuttering and without paying her salary — is only one instance of what can be anticipated of some of the other places.

The minor clubs around the Etoile are not doing well, and even if Mary Raye and Naldi are getting terrific applause from what patronage the Baccara can muster, biz isn't good. Mack Triplets will follow.

There is practically no means the same content of the places.

biz isn't good. Mack Triplets will follow.

There is practically no means of redress here for an act that has been gypped (as. happens often) through an agent or a manager's crookedness, especially a foreign act. First the manager must get the act a working permit, which ties the act to that particular establishment. It is only acts that have been here over three months that can get a permanent working permit, And if the manager has neglected to get the act the permit, talent cannot even hope to sue if unpaid, since it has been working illegally.

There is no AGVA or Equity guarantee here.

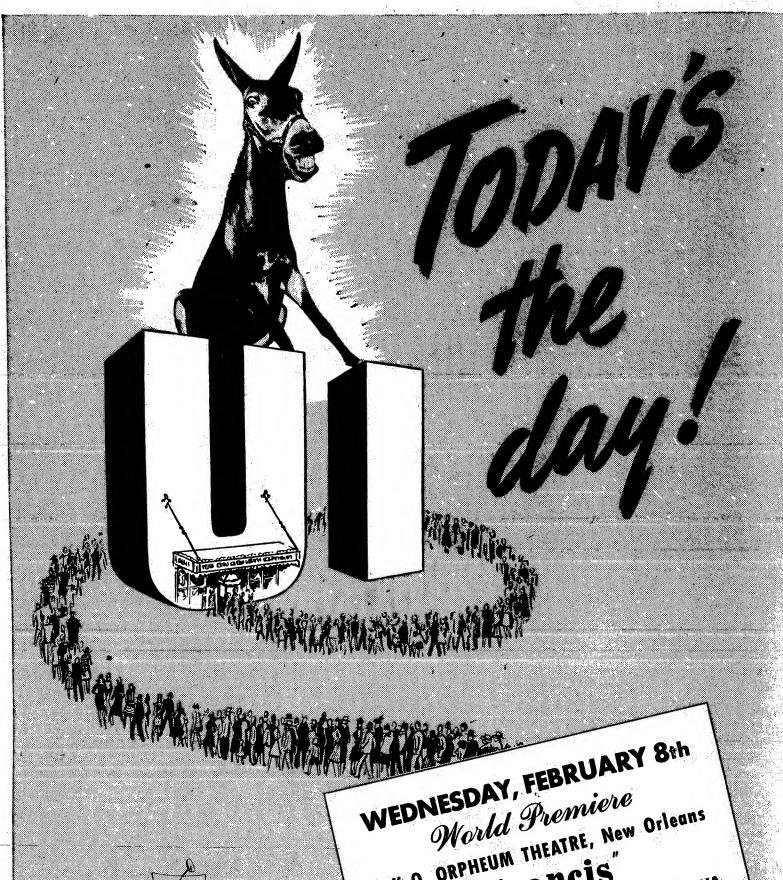
French Film Crix Pull Switch, Opening House For 'Exceptional' Pix

Paris, Jan. 27.

A group of French critics, claim-A group of French critics, claiming "neglect of exceptional films," have banded together and formed an Experimental Cinema Theatre. The films to be shown are those that crix have found to be outstanding, and which have been ignored by the general filmgoing public due to the lack of starnames and good commercial exploitation. They expect to find a discriminating film public in Paris large enough to make the experiment a success. ment a success.

After months of search they fi-

After months of search they finally found a theatre-owner willing to take the risk with them. He is M. Weinberg, who has turned over his Les Reflets theatre off the Champs Elysees for the use of the crix group. The program starts this week and each show will rung the transfer to the tr this week and each show will run a week. Equipment in 16m is being added to the projection booth to allow-for the screening of amateur films and exceptional commercial and scientific pix. Each program will consist of the main film and four or five short subjects.



the G I.'s favorite pin up personality today becomes America's boxoffice darling!

R K O ORPHEUM THEATRE, New Orleans Francis DONALD O'CONNOR PATRICIA MEDINA JOHN MEINTIRE and "FRANCIS". The Old Army Mule who TALKS ZASU PITTS .. RAY COLLINS and FKARVEID INE JIB AFTHY MUIE WHO IALKS
INE JIB AFTHY MUIE PRODUCED BY ROBERT
A UNIVERSAL INTERNATIONAL PICTURE
ARTHUR Directed by ARTHUR LUBIN A UNIVERSAL INTERNATIONAL PICTURE



U.S. Distribs Still Dubious on Arg. Pix Permits; Execs Gather in B.A.

Buenos Aires, Jan. 31.

The feeling amongst U. S. pix distributors in Argentina is still frankly pessimistic as to any immediate possibilities of wresting dollar permits for the importation of U. S. films from the Argentine Economic Council.

A month has gone by since U. S. distributors presented a joint petition to Treasury Minister Cereijo, through U. S. Ambassador Stanton Griffis, asking for unrestricted importation, and offering to leave their coin frozen in Argentina for a good many years to come, provided they can import enough pictures to supply the local market. Although so much time has elapsed, no reply has come from the Argeno reply has come from the Argen-

to supply he local market. Arthough so much time has elapsed, no reply has come from the Argentine government.

Ambassador Griffis has sought an appointment next week with Dr. Cereijo, to discuss this film setup, and much depends on that interview. In the meantime, Argentine producers are exerting their powerful influence to delay any decision on U. S. pix imports. There is a backlog of 30 Argentina-made pix of the 1949 production schedule ready for release. Local producers want entry of new Hollywood material delayed until they have skimmed the cream off the best playing-time for their own productions.

Morton Spring and Maurice Silverstein of Mr-G are currently in Buenos Aires, and RKO's Phil Reisman is due in Feb. 3 via Montevideo. The arrival of Bernard Gates of Monogram, and forthcoming visits by George Weltner and Arthur Pratchett (Paramount), Joseph McConville and Sigwart Kusiel (Columbia), while Ary Lima (Warner) and Eddie Cohen (Fox) have already arrived, give rise to rumors in the industry that the U. S. execs are here to confer on the closing of their Buenos Aires offices.

It is doubtful whether the U. S.

It is doubtful whether the U. S It is doubtful whether the U. S. distribs will shutter their branches while "repeat" material is enough to cover the gaps and they have given up all hope of obtaining permits. Eventually, however, there will have to be consider: te retrenchment, and branches in the provinces will have to fold.

A factor which operates against

provinces will have to fold.

A factor which operates against any change in the import setup is the really drastic shortage of foreign exchange in Argentina's coffers. U. S. importers of essential merchandise, such as X-Ray equipment, medicinal products and many others, who approach the Economic Council for import permit exchange, have been told to try and work out barter deals with merout barter deals with merchants in the U. S. who might accept Argentine produce, such as wine or fruit, wool or hides, or manufactured goods.

manufactured goods.

Exhibitors are frantically hoping for a sudden lifting of the impasse. Grosses to date have not tobogganed as severely as might have been expected, considering the dearth of good pix, but this may change at any moment, if the public tires of seeing oldies. Exhibitors fear a sudden abrupt tapering off, which would set them badly in the red.

LUX UPS U.S. RELEASES TO 20 PICTURES IN '50

Lux Film Distributing Corp. will lease a total of 20 pictures in the S. in 1950, according to Bernard Jacon, veepee in charge of sales and distribution. Figure includes 14 Italian pix, one bi-lingual English-Italian feature, two French films, a Spanish pic and a 30-minute religious featuret, "Eternal City."

Company's new releasing pro gram company's new releasing program companes with only nine distributed last year. Jacon, who recently returned to New York after a swing through the country, feels that the market for foreign product is expanding.

New Foreign Pic Distrib

Metro Names Gurr

Sidney, Jan. 30. Rodney Maynard Gurr has been named Metro's ad-pub chief in Australia and New Zealand. Gurr succeeds Hal A. Carleton, who died

succeeds Hal A. Carleton, who died recently.

New Metro ad-pub topper was formerly director of advertising and publicity of Greater Union Theatres, big Aussie chain. During the war, Gurr served with the Australian army and later was director of War Loan publicity.

British Govt. Seen Cool To Elec. Trades Union Plea for Pix Takeover

London, Feb. 7. A proposal made last week by the Electrical Trades Union that the state take over the film industry will not be taken seriously by the government. For the next fiveyear plan of Labor, if returned to power, bars any form of film trade nationalization beyond possibly ex-

nationalization beyond possibly extending the borrowing power of the Film Bank.

The proposal, which coincides with the general election campaign, was submitted to Board of Trade prexy Harold Wilson by ETU general secretary W. C. Stevens. He noted that his union has refrained from putting forward an overall

rai secretary W. C. Stevens. He noted that his union has refrained from putting forward an overall plan to meet the present critical situation of the industry "because the time is not opportune," and added that the sole solution appears to be state ownership.

Advice to Wilson is given by the union in its observations on the recently published Plant report. It agrees with many of the report's basic findings and says that if the British film industry is to survive, it must be protected from mass dumping of American pix, which have already recouped their cost and profit in their own larger home market.

First and main thing, says the

market.
First and main thing, says the
ETU, is to amend "those AngloAmerican agreements which are a
firm barrier to any steps being taken for the salvation of British

On the question of nationaliza-tion, ETU said: "We hold the tion, ETU said: "We hold the view that for private enterprise to control this medium of mass communication, exercising as it does such a potent influence on the adolescent minds of this country, is to should be a to the results of this country.

adolescent minds of this country, is to abandon the youth of this country to an ever-increasing diet of American films obsessed with crimes of brutality and unhealthy pre-occupation with sex.

"The British film industry cannot be regarded merely as a minor factor in Anglo-American trade bargaining, but as one of the most articulate forces in the world for the development of peace, prosperity, security and progress, and in our view only nationalization of the industry can direct it towards the industry can direct it towards

these ends."

Meanwhile, the Assn. of Cine & Allied Technicians is snubbing Wilson by reft.sing to submit its observations to the Plant report. Organization claims that the only cure for the industry's evils lies in the union's oft-repeated policy of advocating a state distribution group and a fourth circuit along with the Board of Trade taking over idle studio space.

Stolz's Vienna Operetta Hit to Get German Preems

Robert Stolz's new operetta hit. "Fruehling in Prater" ("Carniva" in Vienna"), which preemed here at the Stadttheatre, Dec. 22, will be given its initial presentation in Germany at the Nuremberg Opera House (American Zone) March 7. A number of other German operetta theatres have acquired the

Newest firm to step into the foreign film distribution field is Arthur Davis Associates. Company is headed by Arthur Davis, publisher of the Foreign Film News.

Nucleus of the organization's release slate are two Swedish imports, "Caged Women" and "Girls in Every Port," as well as a French drama, "Caged Men," with Michel Simon and Yves Vincent.

A number of the theatres have acquired the rights to the work.

John Lefebre has been named assistant to Albert Confield, 20th-Fox International's managing director for Europe. Until now 20th homeoffice representative for the Near and Middle East, Lefebre will headquarter in Paris with Cornfield.

'Catskill' to Europe

Martin Cohen and Jack Lamont, producers of the Yiddish-American vaudfilm, "Catskill Honeymoon," last week sold the Continental European and South African rights

Sodak International Films, Inc. picked up the franchise in Europe while Schlesinger Film Corp. took over in the South African territory. Both deals reportedly involved a total purchose price of \$15,000.

High Salaries Paid By Yank Prods. Hit French Film-Makers—Siritzky

Production activities of American companies in France and Italy have so disturbed the prevailing vage scales among film technicians, talent and directors that it is coming to the point where the French and Italian industries will have to ing to the point where the French and Italian industries will have to fight against it, Sam Siritzky, of Siritzky International Pictures, charged in New York last week. As a result of the U. S. filmmakers' practice of paying fantastic salaries, he said, local producers are unable to amortize their costs.

Only solution to the crisis, Siritz-cy feels, is for U. S. companies to handle their future French and Italian production in association an production in local companies.

with local companies.

Sole factor that has saved the French industry from a sure death, Siritzky opined, has been a government subsidy to producers which has been in effect for the last nine months. Producers benefit from a 15% rebate on each film's domestic revenue while 35% of the picture's foreign earnings also revert to its maker. Type of subsidy in use, Siritzky believes, encourages better product and the government exercises no control over production.

Siritzky has production plans of

over production.

Siritzky has production plans of his own. In collaboration with Gallic firms, he's readying an untitled war story and a film version of Col. Leon G. Turrou's book, "Where Shadow Falls." War yarn is due to roll in May. Jean Gabin may play the lead. The Turrou tome to be utilized revolves around Algiers' Cashah

Siritzky, who arrived in N. Y. last week after almost seven months abroad, also acquired four pictures for U. S. distribution. Deciding not to specialize in French product as the firm has done in the past, Siritzky picked up a Danish and German picture in addition to two Gallic pix. Latter are "Scandals of Clochemerle" and "Pain in the Neck." Others are "We Want a Child" (Danish) and "Fraulein Behind Bars." "Madchen" is due for release next month. Siritzky, who arrived in N. Y. last

Old Vic to Tour Europe With Redgrave 'Hamlet'

London, Feb. 7.

Michael Redgrave achieved a tri-umph as the lead in "Hamlet," in the last of the Old Vic repertoire productions at the New theatre last Thursday (2). Production is to be taken to Denmark early in June for

taken to Denmark early in June for presentation in the courtyard of Kronberg Castle at Elsinore.

Afterwards the company will play "Hamlet" and "She Stoops to Conquer" in Holland and possibly in other continental countries.

Current London Shows

(Figures show weeks of run)
London, Feb. 7.

"Annie Get Gun," Col's'm (140).
"Beau Strategem," Lyric (41).
"Black Chiffon," West'ster (41).
"Black Chiffon," West'ster (41).
"Brizadoon," Majestic (43).
"Castle Air," Adelphi (9).
"Daphne Laurola," Wynd'm (46).
"Eliz. Slept Here," Strand (15).
"Fallen Angels," Ambass. (9).
"Fallen Angels," Ambass. (9).
"Folies Bergere," Hipp. (18).
"Harvey," Prince of Wales (58).
"Heiress," Haymarket (54).
"King's Rhapsody," Palace (21).
"Lady Mislaid," St. Mart. (2).
"Me and My Girl," Winter (9).
"Murder at Vie," Playhouse (8).
"Old Vie Rep," New (17).
"On Monday Next," Comedy (36).
"One Wild Oat," Garrick (62).
"Philly Story," Dutch's (10).
"Ring Round Moon," Globe (2).
"Schoolmistress," Saville (1).
"Streetear," Aldwych (12).
"Traveller's Joy," Criterion (87).
"Treasure Hunt," Apollo (21).
"Venus," St. James (3).
"Worm's View," Whitehall (146).
"Young Wives Tale," Savoy (30). (Figures show weeks of run)

Vienna Night Life Is Active With **Tourist Support; Good Food Around**

Mayer Busy in Rome

Rome, Jan. 31.

Gerald Mayer, Motion Picture
Assn. of America's Continental
head, was in Rome the past week
conferring with government and
motion picture heads on the subject of the recently conceived foreign pic advisory board which
convenes in New York. He's back
in Paris

In Paris.

Board will give advice to those who have pictures to sell from France, Italy, Sweden, Spain and Mexico; explain the Hays Office code; and what they should and shouldn't do to get better results from the sale of a pic in America.

Highest British Court Upholds Metro in Nix Of Critic's Libel Plea

London, Feb. 7.

House of Lords, Britain's highest court, yesterday (Mon.) decisively rejected film critic Edith Arnot Robertson's appeal from a lower court ruling which had dismissed her \$4,200, damage suit against Metro for allegedly libeling and slandering her. In finding for the film company, Lord Porter held that the firm was entitled to withdraw its permission.

Porter held that the firm was entitled to withdraw its permission for the reviewer to attend its previews and therefore had the right to qualify the privilege.

High tribunal ruled that Miss Robertson's criticisms of Metro's "Bathing Beauty" and "Green Years," as well as Paramount's "Salty O'Rourke," were not only flippant but failed to convey the substance of the films. Opinion added that her general treatment consisted of poking a good deal

added that her general treatment consisted of poking a good deal of fun at each picture. Upwards of \$20,000 was raised by the critic to take the case to the peers. Most of the sum was contributed by interested individuals, and her counsel acted without fee.

Miss Robertson originally won judgment from Justice Hilbery, but the jurist's decision was later reversed by the Appeals Court. Case grew out of the authoress-reviewer's appraisal of "Green Years" in her BBC broadcast. Objecting to her reactions. Metro as-

Miss Robertson's attorney charged and was written with the intention and was written with the intentior of halting the critic's observations on Metro product. Slander charge arose after the letter was read over the phone to a reporter seeking information.

Mason-Gardner Pic Due To Roll in Spain April 15

London, Feb. 7.
Al Lewin left for Spain today 17)
to select locations for "Pandora
and the Flying Dutchman" which
he is producing directing and writhe is producing, directing and writing as a starring vehicle for James Mason and Ava Gardner. He was accompanied by John Brian, production designer. Film is slated to go into production April 15 and will be made in Technicolor. Western hemisphere distrib is through Metro and locally the film will be handled by John Woolf's new out-

handieu wy wall filt.
Financing is on a joint basis between Lewin and Woolf, the former diag dollar guarantees for the stars and Woolf providing the stars and Woolf providing the necessary cash for the sterling expenditure in Britain. Studio has yet to be selected, but with the vacant stages at the moment, this provides to provide the provided the start of provides no problem. Lewin, who is under contract to M-G, is on leave of absence for this single copicture deal with John Woolf.

Ohel, Hebrew drama company from Israel, is due in London for a short season in May, probably at the Winter Garden theatre.

Vienna, Jan. 24

Business is relatively good (compared to the poor legit and opera situation) in Vienna night life.

But the decrepit spots which pass for cabarets, while presenting nothing remotely identifiable as original, nevertheless demonstrate falsity of the familiar showman's squawk (international) "they just haven't any money," Thirst of the Viennese and tourists for entertainment is demonstrated by heavy take at the many night spots.

take at the many night spots.

Political cabarets of the type for which the town was once famed have faded to a single survivor, the 20-year-old Simplicissimus.

Latest program here features Armin Part and different program with the care of the c Latest program here features Armin Berg, an oldtime comic with older material; Maxi Bohm as emcee; Wondra and Zwickl (the local Abbott-Costello combination), and Fritz Imhoff, an oldtime operetta favorite in the belly-laugh tradition. Material of all has whiskers and is so received by public attracted by names. Anyway joints are again heated and way, joints are again heated and have wine and food to offer.

Alraune Cabaret

Alraune Cabaret, giving up satirical programs, now bills its revolving dance-floor above performers. Maxim's is heavy on bargirls and padded cheeks. Renaissance Bar is pop late spot with Antal Kocze, best of all the gypsy fiddlers and a fugitive from Red Budapest, worth the hiked tab. Moulin Rouge, large and garish, does heavy biz with black market types. Moulin presents a lengthy vaude-type floor show and smaller entertainment in the bar, where predatory females prowl. Casanova does a book show, pretty dreary and on the cheap side in taste and appearance. Topper in Alraune Cabaret, giving up attirical programs, now bills its dreary and on the cheap side in taste and appearance. Topper in billing locally is a colored gal named Zita Baker. She and five sepia chorines do a tired dance act at outlying Orchidee club. Play is mainly from British occupation troops stationed in the paighloce. troops stationed in the neighbor-hood.

hood.

The town is again full of good restaurants, with excellent food within a limited gastronomic range. There's too much wiener schnitzel and strudel and too little steak and pie for U. S. tastes. But there are superb specialties if you seek out the right Balkan, Russian and French spots. And cheap. Austria is the cheapest country in Europe if not the world for dollar tourists. With newly devalued currency exchanged even at legal rate Years" in her BBC broadcast. Objecting to her reactions. Metro assertedly sent a letter to the BBC claiming that its critic was "completely out of touch with the tastes and entertainment requirements of the picture-going millions."

Letter added that "in these circumstances we propose not to invite Miss Robertson to review Metro films in the future, and we would ask your kind cooperation from doing so in BBC broadcasts."

Libel was intended in the missive. Miss Robertson's attorney charged.

MEX CAN'T SEE VIDEO

BEFORE LATE IN 1950

BEFORE LATE IN 1950

BEFORE LATE IN 1950

Mexico City, Jan. 31.

Television can't debut in Mexico until late this year, at the earliest, because the government, it is learned, insists that no permits for video stations be granted until after the federal legislature okays the code for video. Code is similar to that which rules radio and which is supervised by the Ministry of Communications and Public. Works. Ministry circles deem premature talk here that a big video station, Mexico's first, will get going just after Easter, explaining that Congress and the Senate can't possibly attend to the video code until June, at least.

Ministry circles also say that video stations here must of necessity be limited to two because of the altitude, 7,500 feet — half as high up again as Denver—and the government's desire to go easy, to see how TV sits with Mexico. Ra-

high up again as Denver—and the government's desire to go easy, to see how TV sits with Mexico. Radio sources here say installing a station will be plenty costly, for Mexico, at least \$500,000 per station, plus personnel pay that must be higher than that paid by radio. Government's plan seems to be to hold video station permits to the two here rather than authorize openings as well in the provinces. Idea is to test acceptance of video and seek to avoid failures due to premature going ahead. Much the

premature going ahead. Much the same idea governed the commercial introduction of radio here 20 years ago.

Jules Levey has bought "Fablola" for the U. S., England and Australia.

RAGING ISLAND ...



THE PLACE:
STROMBOLITHE STAR:
BERGMAN

UNDER
THE INSPIRED DIRECTION OF
ROSSELLINIE

Produced and Directed by Roberto Rossellini . Released by RKO Radio Picture

RAGING PASSIONS!



Film Reviews

Monogram release of Lindsley Parsons oduction. Stars Kirby Grant, Janayton, features Edward Norris, Helen urrish, Chinook. Directed by Oscar esticiter. Screenplay. W. Scott Darling om novel of same name by James Oliver urwood; camera, William Sickner; music, lward J. Kay; editor, Ace Herman. Acc. Variet hearts. N. V. week Jan. 31. same name by James Oliver
nera, William Sickner; music,
ay; editor, Ace Herman. At
eastre, N. Y., week Jan. 31,
time, 76 MiNS.

Kirby Grant
Jan Clayton
Chinock

Edward Chinock

Edward Fariah

Charles Lang
Ted Hecht

Luther Crockett

Elizabeth Root

An average meller with an outdoor locale, "The Wolf Hunters" should do all right in supporting situations at nabe theatres. Telescopic plot and familiar characterizations are offset somewhat by some neat action sequences and an appealing dog.

Story follows a northwest mountie as he tracks down his man behind a series of murders and fur robberies in a Canadian fur-trapping village. A romance between a likeable fur trapper and a village gal is interjected into the plot, with the former helping the mountie to get his man. Most of yarn's action revolves around the mountie's dog, which proves to be on the ball, especially in nabbing criminals.

A couple of scenes showing the

on the ball, especially in nabbing criminals.

A couple of scenes showing the dog wrestling with one of the crooks should please the action fans, while a river brawl between the mountie and the man responsible for the murders makes for a good rough 'n' tumble bit. An additional romance is brought into play when the dog latches on to a rate while roaming the woods. But that affair is put to an end when a wolf amiably edges the dog out.

Kirby Grant fills the mountie's shoes nicely, while Edward Norris and Jan Clayton turn in competent jobs as the romantie couple. William Sickner's camera offers some pleasant scenery. Oscar Boetischer's direction shows an able hand, but film could have been tightened a little more.

Belle of Old Mexico (SONGS-COLOR)

Hollywood, Jan. 24.

Hollywood, Jan. 24.

tepublic release of Edward J. White dutetion. Stars Estelita Rodriguez; tures Robert Rockwell. Dorothy Zar. Stars Estelita Rodriguez; tures Robert Rockwell. Derothy Zar. Stars S niny Mayberry Barnet Quincy Ambercrombie Anne Nacho C Joe self ... Carlos Molina and Orchestr

Republic has chosen to showcase Republic has chosen to showcase Estelita. Rodriguez, a pert, attractive Latin songbird, in a dull comedy tagged "Belle of Old Mexico." Singer rates a better vehicle than this if she is to show anything. However, production values are okay and the Trucolor hues show up nicely, so there is some advantage for booking this one as a lowercase bill-filler.

Miss Rodriguez sings four of the

Powder River Rustlers
\$50,000 being put up to finance the
bringing in of a railroad. Deal is
carried through by having one of
the gang pose as a kidnapped railroad agent. Lane, a friend of the
real agent, knows the imposter to
be a phoney and after a number of
ups and down clears up the matter.

Before pic comes to a close,
Lane has the whole town out gunning for him after having been
falsely accused of murder and
theft by the real culprit. However,
he manages to save his skin in the
nick-of-time.

Lane performs with assurance,
while Eddy Waller supplys comedy
relief as a story-telling old geezer.
Francis McDonald makes a convincing gangleader, while Gerry
Ganzer adds some eye appeal as
the kidnapped agent's wife. Philip
Ford's direction keeps picture going at a nimble pace, while John
MacBurnie's lensing captures the
western flavor.

The Wolf Hunters

Morogram release of Lindsley Parsons
production. Stars Marks Agents
Morogram release of Lindsley Parsons
production. Stars Ruby Nograt. John
Clayton. Carlos Molina's orch supplies
expert backing to vocals.
Story by Bradford Ropes and
Francis Swann has Robert Rocking
dexpert backing to vocals.
Story by Bradford Ropes and
Francis Swann has Robert Rocking
to voug college prexy, tripping
to dexico to adopt the little sister is no bobby-soxer but
a grownup young lady. Adoption
gets a lot of press cover age
and offends the college board and
Rockwell's am bitious fiance,
Bockwell's am bitious fiance,
Bockwell's character is wooden
and helpays it that way under R.
G. Springsteen's direction. Miss
Patrick fares no better. Most zip
comes from Florence Bates, as Miss
Patrick's gin-drinking mother, Dave
Willock and Gordon Jones. Others
with which the script is loaded.
Edward J. White's production
gives the picture a good physical
framework but his story handling
misses badly. Camera work by
Jack Marta rates credit, and technical assists measure up. Brog.

Miss Pilgrim's Progress

Miss Pilgrim's Progress (BRITISH)

(BRITISH)

Grand National release of Daniel M. Angel-Nat Cohen presentation. Stars Michael Rennie, Volande Donlant, features Garry Marsh, Emrys Jones. Directed and written by Val Guest. Camera, Bert Mason, editor Douglas Myers; music, Philip Angel Marsh, Emrys Jones M. Williams, J. Wolande Donlan Bob Thane. Michael Rennie The Mayor. Garry Marsh The Vicar Emrys Jones Mr. Jenkins. Reginald Beckwith Mrs., Jenkins. Reginald Beckwith Mrs., Jenkins. Helena Pickard Postmaster. Jon Pertwee

The Anglo-American theme of this production raised hopes that it might appeal on both sides of the Atlantic. Unfortunately the finished product lacks the polish and sophistication to justify U. S. success, although it should get by in smaller situations.

finished product lacks the polish and sophistication to justify U. S. success, although it should get by in smaller situations.

The story describes the experiences of an American factory girl who swaps jobs for a month with an English girl. Differences of idiomatic expression and custom are given full play and provide a basis of simple humor. As a background there is presented the American's attempt to rouse the willage population against the Whitehall planners who want to submerge the hamlet in which they are living. Script, treatment and dialog follow the accepted formula. Easy laughs are obtained from the inevitable misunderstandings on both sides. On the credit side are interesting shots of rural England and the slow, happy mode of life typical of the villager.

Yolande Donlan has an easy stint as the American visitor but lacks the vigor and appeal the character demands. Michael Rennie is not too happily cast as her co-romantic lead, but the smaller parts are quite competently played by experienced feature artists.

Myro.

Golden Salamander

London, 1 eb. 2.
GFD release of Ronald Neame-Alexa
der Galperson production. Stars Treve
Howard; features Anouk, Herbert Lor
Jacques Sernas. Directed by Neam
Screenplay, Neame, Victor Canning, Le
ley Storm; camera, Dudley Lovell, Fre
ley Storm; camera, Dudley Lovell, Fre
die Francis; editor, Jack Harris; musi
William Alwyn. At Leicester Square, Lo
don, Feb. 1, '50. Running time. 87 MIN
David Trevor Howar
Anna Anot
Rankl Herbert Lo
Douvet Miles Malleso
Serafis Walter Ril
Max Jacques Sern
Agno Wilfred Hyde-Whi
Aribi Peter Cople
Police Chief Eugene Decke
Jeffries Henry Edward
Dominic Marcel Ponc
Guillard Percy Wals
Mone Tohuse Cubilly Died
Mme. Guillard Kathleen Bouts
mme. Guillard Kathleen Bouts
Ben Anrim Valentine Dya

Ben Ahrim Valentine Dyall
A new asset for British pictures is introduced by Ronald Neame in "Golden Salamander." Anouk, who has already made a name on the continent, displays a refreshing, natural charm, and if cast with intelligent forethought, will be an important boxoffice name in the future. She has been well chosen in her first production, although the film itself doesn't come up to expectations. It is too slow in coming to the point, despite the tense, suspenseful climax. Star names will help it along in Britain, but it will prove to be hard going in the more sophisticated, competitive American market.

Ronald Neame's direction is far

to life in the final suspenseful chase over mountainous Arab

to life in the final suspenseful chase over mountainous Arab countryside.

The story describes how an English archaeologist, visiting Tunisia to collect lost wartime treasures, stumbles across a gang of gun-runners. Trevor Howard, playing the role of the British visitor, eventually learns that the whole district is in the grip of one person and that it takes more than the accepted British grit to fight one's way out of this intricate setup.

Much of the film was shot on location, and the scenes in the North African village, which is the main locale, are the real McCoy. Limitations of the plot, are, to a major extent, negatived by firstrate casting. Trevor Howard is fine as the archaeologist. Anouk, as the cafe girl, is real. Herbert Lom is brilliant as the sinister gun-runner and Miles Malleson plays a double-crossing chief of police with complete conviction. Walter Rilla is well cast as the smooth character controlling the gang, and Jacques Sernas adequately suggests one of the unhappy victims who is disposed of to allow the gang to carry on.

Monelle

Monelle

Canton-Weiner production and release.
Stars Louis Jouvet, Dany Robin; features
Renee Devillers. Directed by Constantin
Gettman. Screenplay and story, Henri
Jeanson. At 55th Street Playhouse, N. V.,
starting Feb. 2, '30. Running time, '23
MINS.
Gerard Favier Louis Jouvet
Monelle Dany Robin
Michel Picart Fernand Rene
Jules Phillippe Nicaud
Sylvia Renes Devillers

"Monelle" should attract attention in arty and French-language houses. The eternal triangle, done with a smart French flair, offers Louis Jouvet at his best. Dany Robin (a new French femme find) and an ingratiating performance by Renee Devillers.

Story has Jouvet as a famed, present-day composer who is suspected of having fallen for his youthful protege, a pianist (Miss Robin). Because he is happily married, spotting of this romance complicates matters.

With such a setup, Jouvet and

complicates matters.
With such a setup, Jouvet and Miss Devillers (his wife) launch into French cinema at its brightest. There is a deftly played climax that is as gripping as it is brilliant in repartee.

Besides Jouvet's sparkling performance, Miss Robin photographs in fine style and does some firstrate -acting, Miss Devillers, of course, contributes an exciting portrayal.

The Henri Jeanson story and screenplay are well done. Constantin Geftman directed with intelligence.

La Cage Aux Filles (Cage of Women) (FRENCH)

Paris, Jan. 19.

Paris, Jan. 19.

Omnium International Film release of Maurice Cloche production. Directed by Charles of Maurice Cloche production. Directed by Charles and Charles Interest and Charles Interest Inches Interest Inches Interest Inches Interest Inches Interest Inches Interest Inches Inches Interest Inches Inches

miss Rodriguez sings four of the five numbers that dot the tired plottage, and they all listen well. "Making With the Conversation" is a nice novelty by Walter Kent and Walton Farrar, and others in the film's catalog include "Lost Now," it'll Forget You" and "Oh, That Rhythm." Fifth number, a Latune, is spotted by Joe Carioca and Russo Pandeiro. In the music sectors were sophisticated, competitive American market.

Ronald Neame's direction is far and doesn't do justice to the color-ful oportunities inherent in the activities of the caged girls. The pace this captured the atmosphere, and his characters are carefully selected, but he takes far too long in piecing together the complicated bits of the jigsaw puzzle he has created. Story really comes

Supporting roles lack the necessary for this sort of Mosk. story. realism no

O Sole Mio

U SOLE MIO

(ITALIAN)

Continental Motion Pictures Corp. release: of Rinascinento Film production.
Carl N Nincil. Vera
Carl and Adriana Benvetti. Directed by
Giacomo Gentilomo. Screenplay, Amendola E. Rovi; camera, Anchise Brizzi. At
Squire, N. Y., Jan. 27, '50. Running time,

18 MINS.

dola E. Rovi; camera, Anchise Brizzi. Af Squire, N. Y., Jan. 27, '50. Running time, 10 MINS.

(In Italian; English Titles)

Another foreign pic with a wartime resistance theme. "O Sole Mio" has enough action to pad out a double bill in nabe foreign language theatres. Film, however, follows a routine formula that puts it on a par with a low-budget Hollywood production. Characters are all stock, with picture's most impressive aspect stemming from the scenes of war-torn and poverty stricken Naples. Pic also offers some exploitable sex material. Story follows an Italo-American lieutenant as he's parachuted near Naples to set up contact with the underground movement there. The officer, in the guise of a black marketeer, succeeds in getting liaison with the resistance movement there. He also manages to get a job as a singer with the German-controlled radio station in Naples. In this capacity he transmits messages via code to the allied forces. The Germans eventually catch on, round up and kill the underground members, but fail to get the American.

Tito Gobbl, in the leading role, offers a few effective numbers besides giving a capable performance. Carlo Ninchi, Vera Carmi and Adriana Benvetti handle their roles adequately. Giacomo Gentlomo's directed, showing up very well in a rebellion scene at the close of the film. Anchise Brizzi's camera provides an authentic background.

Un Hombre Va Por El Camino

(A Man on the Road)
(SPANISH)

Barcelona, Jan. 27.

CEA release of Sagitario Films production. Screenplay and direction by Manuel Mur Oti. Camera, M. Berenguer, music Leoz. Stars Ana Mariscal, Fernando Nogueras, Pacita de Landa. At Montecarlo, Barcelona. Running time, 100 MINS.

nando Nogueras, Pacita de Landa. At Montecarlo, Barcelona. Running time. 100 MINS.

This pic won four national awards in December for best actress, best photography, best music score and best director. Director Manuel Mur Oti is new in pix, this being his first. It's brought him more success than he very likely expected. The simplicity of the plot, scarcely any sets, all filmed outdoors on the 8,000 feet high mountains of Asturias (Picos de Europa), contribute to make a film out of the ordinary.

A doctor finds out that his wife loves another man on the very same night that he must operate on his only daughter. Nervous and exhausted he fails in the operation, and the little girl dies. Next day he learns that his wife had perished in a car accident with her lover. The doctor takes to the road as a vagabond. In his pilgrimage from one town to another, he finally finds happiness with a young widow and her little daughter.

Ana Mariscal and Fernando Nogueras play their leads very

Ana Mariscal and Fernando Ana Mariscal and remando Nogueras play their leads very well. Camera work is wonderful, and Mur Oti's direction fine.

Toto Le Moko

Toto Le Moko
(ITALIAN)
Genoa, Jan. 20.
Forum Film production and release.
Stars Toto, Gianna Maria Canale, Carla
Calo, Carlo Ninchi, features Franca Marxi,
Elena Altleri, Luigi Pavese. Armando
Migliari, Renato Castellani. Directed by
Carlo L. Braggaglia. Screenplay, Vittorio
Metz, Furio Scarpelli; camera; Sergio
Pesce; music, Bixlo; editor. Mario Sansoni. At Olimpia, Genoa. Running time,
30 Mins.

soni. At Olimpia, Genoa. Running time, 300 MiNS.

For about 30 minutes of this 80-minute broad satire on previous "Casbah" pix, comedian. Toto, working with good material, turns out solid laughs. Remaining stuff is fairly thin and obvious, though at the moment Toto can do no wrong by his Italian audiences and should have another winner in this one.

Story in general follows lines of previous "Pepe Le Moko" films, only here it's Toto Le Moko, weaking Neapolitan musician and distant relative of Pepe's, who's called to Algiers by the latter's gang to replace its leader, who has disappeared. With the aid of an invigorating magic potton, Toto does a hilarious bit as the Casbah King until the real Pepe reappears to complicate matters.

For eye-appeal, Toto has been partnered with two lookers, Gianna in Maria Canale and Carla Calo. Carlo Ninchi has a bit as Pepe, and rest of cast lends able support. Technical credits are okay and pace is fast after a slow start.

Woman (ITALIAN)

Canton-Weiner release of Fincine production. Stars Elli Parvo. Directed by Roberto Rossellini, Marcello Pagliero. Screenplay, Anna Benavutti; camera Rudolfo and Ugo Lombardi; score. Renzo Rossellini; English titles, Herman G. Weinberg. Previewed N. Y., Feb. 7, '50. Running time, 77 MINS.

Elli Parvo Nando Massimo Giovanni, Control Massimo Giovanni, Control Massimo Giovanni.

(In Italian: English Titles)

(In Italian; English Titles)

"Woman," an Italian pic made over four years ago, is obviously being rushed into United States release because of Roberto Rossellini's association with it. It has no merit. Even Rossellini's contribution to this production is in doubt since the billing splits the directorial credits. In any case, this entry is totally devoid of the vigorous and inventive Rossellini touch, and is typified by shoddy script and a plodding pace. A couple of gamey sequences will make "Woman" suitable for the exploitation circuit.

Yarn is a sentimental chestnut.

Yarn is a sentimental chestnut about a country girl who loses her virtue in the big city and then carries the taint back to her home town, where she expects to be purified. Dialog is loaded with such lines as "All men are pigs"; and it looks and sounds like the same old stuff even in Italian. The pic traces its well-beaten track from the return of the gal to the bucolic countryside to her ultimate suicide after being manhandled by a couple of lecherous farmers.

couple of lecherous farmers.

Performances are generally in the obvious chest-beating and glum-staring style of heavy emotion. Despite this, however, Elli Parvo, in the lead role, impresses with her sensual looks and confident thesping. Massimo Girotti and Spartico Conversi, as a couple of amorous farmers, border on crudity, while Roswita Schmidt, as Miss Parvo's jealous sister, overplays her role.

Production is also marked by un-

Production is also marked by un-even lensing, choppy editing and a conventional score by Renzo Ros-sellini.

Herm.

Le Crime Des Justes (The Crime of the Just) (FRENCH)

Fernand Rivers release of Sagitta production. Directed by Jean Gebret: written by Andre Chamson. Stars Jean Debrets written by Andre Chamson. Stars Jean Debrets. The Stars of Sagitta production of the Sagitta Parkets of Sagitta Parkets and Sagitta Parkets of Sagitta Parkets of Sagitta Parkets of Sagitta Parkets of Sagitta Parkets Parkets of Sagitta Parkets Parkets

MINS.

Counsellor Jean Debucourt
Clemence Claudine Dupuis
Maurice Jean-Marc Lambert
Brother Robert Seller
Aunt Anne German
Sister Frederique Herbard

Film has a good chance for art house patronage in its honest treatment of basic human conflicts, and its fine thesping. However, the direction is not up to the story, and pic has a tendency to be sombre and ponderous. It deals with the spiritual conflict of a man who is revered by the simple, peasant community he lives in, and how his place is threatened by the passion of his son and his deaf-mute adopted daughter. Proper exploitation and placement will give pic above-average stateside possibilities.

Pic, all lensed on location, captures the provincial feeling. The static cutting and an irritating overuse of dissolves detract from the unfoldment of the drama. Jean Debucourt gives a restrained performance as the tormented counsellor. Claudine Dupuis contributes a brilliant, bit as the sensual deaf-mute. The supporting cast and music is adequate. Film is geared for adult taste, and word-of-mouth in the sure-seater set may give it a good start.

Mosk.

Wiener Madeln

(Vienna Maidens)
(AUSTRIAN-COLOR)

Vienna, Jan. 26.
Sascha Film release of Wien Film
(Willi Forst) production, in Agfa color.
Written and directed by Forst. Stars
Forst, Hans Moser, Fritz Imhoff, with
Ilka Windisch, Judith Holzmeister, Anton
Edithofer, Lizzi Holzschuh, Curd Jurgens, Alfred Neugebauer, Andre Mattonii, Hedwig Bleibtreu. Camera, Jan
Stallich; editor Hans Wolff. At Apollo.
Vienna, Running time, 120 MINS.

Standen; editor Hane Wolff, At Apollo. Vienna, Running time, 122 MINS.

Saga of getting "Madeln" to the screen is more of a story than the pic itself. Shootting finished in Prague in March, 1945, with war's end disastrous to the Nazi-controlled Wien Film outfit for whom Willi Forst was making it. As fighting ended, three negatives were stashed away, in Berlin, Vienna and Prague. While Forst and inheritors of Wien Film wrangled over pic's ownership in its uncut form, Russians in Berlingrabbed the negative found there and patched a release of their own together. Prague version disappeared. The Vienna negative was locked in an American safe while (Continued on page 22)

Defer Ingrid Verdict

periods on personal Aves of the players.

A reflection of that opinion was seen in Chicago, where the censor board has okayed the pic for showing at the Grand Feb. 15. Police captain Harry Fulmer, censor board head, stated: "It's the board's job to judge a film on its merits and not worry about the personal life of its actors. If we were going to delve into the past of every Hollywood actor, we'd be eliminating about two-thirds of all films."

films."

While scattered church groups registered objection, RKO's greatest fear—an attack on the film by the Catholic hierarchy—appeared to have been obviated last week. The Bergman baby was accepted for baptism in the Church in Rome. Rossellini, in addition, was at work making a film, "St. Francis of Assisi." with the full backing of the Vatican.

of Assisi," with the full backing of the Vatican.

Fineran's decision was recorded by United Press and publicized in papers throughout the country. Observers saw in this publicity a danger that it might ignite objections from other exhibs or pressure on them from organized groups in other parts of the country. RKO was sticking to the belief, however, that the publicity was creating a curiosity audience that would build a giant bo. for the film. In any curiosity audience that would build a giant b.o. for the film. In any case, by getting as many bookings as possible as quickly as possible, it was lessening the danger of any wave of moral objection building up soon enough to flood out "Stromboli."

Appropriately enough, Fineran is father of the "Fineran Plan," which got considerable publicity last year and which makes his move regarding the picture take on move regarding the picture take on national aspects more important than his ownership of minor Indiana theatres indicates. "Fineran Plan," which the exhib introduced at an Allied States exhibitor session, called for theatremen to refuse to book pix of stars who got the industry bad publicity and for studios to refuse to hire them, Despite a great deal of discussion, the plan never found any organized acceptance.

Press Comment

Press Comment
Press and public comment on l'affaire Bergman was mixed and unpredictable. Walter Winchell led off his column yesterday with several paragraphs of defense of the actress, ending: "All of us should be able to forgive sinners. Because none of us are saints."

Earl Wilson, on the other hand, devoted about half of his syndicated column last Saturday (4) to generally derogatory remarks on the Miss Bergman. He declared: "I'm afraid I can't go along with some super sophisticates who are

some super sophisticates who are saying today that Ingrid Bergman has done a brave and noble and intelligent thing in defying world

opinion."
New York Post editorialized that "Miss Bergman has behaved with grace and courage." Memphis Press-Scimitar took no stand on Miss Bergman's personal actions but asserted the picture should not be banned by censors. "If people want to stay away from pictures to rebuke Ingrid Bergman and Roberto Rossellini for their conduct, they're free to do so. But this is not a field for public censors to enter," the Scripps-Howard paper editorialized.

Other protests came from widely Frees-Scimitar took no stand on Miss Bergman's personal actions but asserted the picture should not be banned by censors. "If people want to stay away from pictures to rebuke Ingrid Bergman and Roberto Rossellini for their conduct, they're free to do so. But this is not a field for public censors to enter," the Scripps-Howard paper editorialized.

Other protests came from widely scattered sections of the clergy, sundry censorship panels and law-makers. In Birmingham, the Protestant Ministers Assn. urged exhibitors to ban all pix in which Miss Bergman or Rossellini are identified. Another ministers' group in Albuquerque exhorted filmgoers to stay away from "Stromboli" due to its alleged "glamorizing" in addition, last night (Monday) Columbus City Council passed resolution by vote of six to one, ask inglet (Monday) Columbus City Council passed resolution by vote of six to one, ask inglet (Monday) Columbus City Council passed resolution by vote of six to one, ask inglet (Monday) Columbus City Council passed resolution by vote of six to one, ask inglet (Monday) Columbus City Council passed resolution by vote of six to one, ask inglet (Monday) Columbus City Council passed resolution by vote of six to one, ask inglet (Monday) Columbus City Council passed resolution by vote of six to one, ask inglet (The Palace theatre not to show for his weird and baffling-censor powers, revealed last week that "Imitation of Life" and "The Outlaw, both previously banned, have the city, stirred up by Dr. B. F. Lamb, head of Ohio Council of Churches, said, "they never should show this movie or any of her current ones."

Two theatres of the J. Real Neth chain, Eastern and State, both nabes, withdrew Miss Bergman of State both nabes, withdrew Miss Bergman of the clergy, sundry censorship panels and law-chain. Eastern and State, both nabes, withdrew Miss Bergman of the clergy, sundry censorship panels and law-chain panel have cause firm the current ones."

Two theatres of the J. Real Neth chain, Eastern and State, both nabes, withdrew Mis

showing signs of taking stronger position. In doing so, however, they face a stiff fight from RKO. Top exec at the studio declared Monday (6), following reports that Memphis would ban the film, that no censor board anywhere would nix the pic without a legal battle.

Lawyers felt generally that RKO was on strong ground in that the statutes under which most official blue-pencilling groups operate do not permit them to go beyond considerations of the film themselves. Since most of the official oo-ers who've seem "Stromboli" so far admit that it is neither "immoral" or "indecent," per se, attorneys say they have no right to base objections on personal lives of the players.

A reflection of that opinion was seen in Chicago, where the censor board has okayed the pic for showing at the Grand Feb. 15. Police

Binford to Leave Ban Up to Memphis Board

Memphis, Feb. 7.

Memphis censor board chairman
Lloyd T. Binford asserted over the
weekend that "Stromboli" would weekend that "Stromboli" would be banned from theatres here without the censor board's looking at the picture. He backed down yesterday (Monday), however. He stated that he feels the picture should not be shown, but will leave the decision to city officials. He said he and the two other censors will see the film before its slated opening at the Palace Feb. 22.

The Baptist Ministerial Assn. adopted a resolution yesterday endorsing Binford for his stand against the film. Others ministers commended him from pulpits Sunscommended him from pulpits Sunscomm

commended him from pulpits Sun-

against the film. Others ministers commended him from pulpits Sunday.

The Memphis censor "boss" told Variery Sunday (5), before he changed his mind, that no Bergman pictures will be permitted to show here, except one which opened last night at a nabe house ("Adam Had Four Sons"). Binford told Ritz theatre manager Joe Simon that he would okay the Bergman pie to finish its current run but would taboo future pix starring the Swedish-born actress—and "specially 'Strombofl'."

"Miss Bergman's conduct is a disgrace, not only to her profession, but to all American women," Binford said. "I'm glad she is a foreigner.

Binford said. "I'm glad she is a foreigner.
"We are banning her pictures because of her conduct, not because of the pictures. We haven't even seen 'Stromboli' and we don't expect to see it. The picture was already booked in Memphis and we notified the theatre not to show it."

Ohio Official Trying To Rescind Censor's OK

Columbus, Feb. 7.

There are lots of threats, resolutions and talk here of banning "Stromboli." Clyde Hissong, state director of education, has asked Attorney General Herbert S. Duf-

Attorney General Herbert S. Duffy for an opinion on whether censor board approval of the film can
be rescinded.

Although Hissong admits he
hasn't seen the film and says he
heard it is "just an ordinary run
of the mine picture, rather dull,"
he said he will bar the film if he
gets an ok from Duffy.

"There would be no question
about showing the picture if it had
not been for the divorce and the
baby," he said. Censor board of
Ohio, known as one of toughest in
the nation, approved the film Jan
30, three days before birth of a son
to Miss Bergman.
In addition, last night (Monday)

to Miss Bergman.
In addition, last night (Monday)
Columbus City Council passed resolution by vote of six to one, asking the Palace theatre not to show
"Stromboli," scheduled to open
there Feb. 15. Ministers throughout the city, stirred up by Dr. B.
F. Lamb, head of Ohio Council of
Churches, said, "they never should
show this movie or any of her current ones."

reports of criticism to RKO's New York office.

Johnston's 'No Comment'
Washington, Feb. 7.
Eric Johnston, queried at a press
conference here yesterday (Monday), refused comment on the
Bergman affair. He said approval
of the film was entirely a matter
for Joseph Breen's Production
Code Administration. (The pic has
a code seal.)

a code seal.)
The Motion Picture Assn. of America prexy said he had received no telegrams of protest on "Stromboli" from individuals.

Finneran Tough: Other Exhibs Will 'Wait-and-See'

Indianapolis, Feb. 7. Syndicate Theatres, Inc., carried

Syndicate Theatres, Inc., carried half-page ads in newspapers of six Indiana towns announcing that it will boycott 'Stromboli." J. P. Finneran, father of the so-called 'Finneran Plan' to discipline stars who offend public decency, is president of Syndicate. Trueman T. Rembusch, president of the Associated Theatre Owners of Indiana and officer and board member of National Allied, is treasurer. Rembusch also wrote a letter to ATOI members urging them not to take a "do-nothing attitude" toward playing "Stromboli."

"It is time the exhibitors of the nation refuse to play pictures starring persons that bring discredit to themselves and to the motion picture business" Finneran declared in ads in Franklin, Columbus, Elwood, Batesville, Wabash and Oakland City newspapers. "That will make immorality and misconduct unprofitable for Hollywood and force them to deal with the public. The motion picture exhibitor is usually a small business man who in no way deserves to be saddled with the consequences of the unnatural acts of some of the stars."

Rembusch's letter, informing ATOI members of Syndicate's action, stated:

"The sordid Bergman-Rossellini affair has dealt the motion picture industry a severe blow. The responsibility for that affair rests directly on those persons in the industry who in the past have falled to properly police and discipline errant stars.

"However, Mr. Exhibitor, the public places the blame directly on the theatre owner's shoulders. I don't care to shoulder that blame. I also accept ultimate defeat in every issue attacking theatres. I don't care to accept that blame or that defeat. I don't want to allenate at this time of the all out fight to remove discriminatory excise taxes the support of civic groups."

Other exhibitors here were going slow in making up their minds about "Stromboli."

"I haven't seen the microups.

about "Stromboli."
"I haven't seen the picture. Therefore, I have no comment to make," said K. T. Collins, city manager of the Greater Indianapolis Amusement Co., which normally would play the RKO release at the Indiana or Circle.

A neighborhood chain head said he would be guided largely by

he would be guided largely by what downtown theatres do, but indicated he would "join any movement that says don't play it." He said, "I believe a concerted effort to ban the film would make us a lot of friends."

The key man in a state-wide The key man in a state-wide chain suggested that exhibitors use caution before jeopardizing RKO's investment in the film because of the star's misconduct. Most exhibitors, however, were frankly waiting to see what happens. None of them wanted to be quoted-directly

Outlaw,' 'Imitation' Get Binford Sanction

Rushed 'Stromboli' Saturation Dates Nip N.Y. Cap Stay, Burns Loew's

Par's Pass Gripe

Theatre divorcement has worked its way down to Paramount's clerical forces. Flood of complaints are being directed at a decision of the new United Paramount circuit to United Paramount circuit to halt the usual issuance of yearly passes good at the Paramount theatre. Times Sq. showcase, which were heretofore distributed among all employees of the company.

Screen Office & Professional Employees Guild has made a direct appeal to Barney Bala-ban, prez of the new produc-tion-distribution company, asktion-distribution company, ask-ing him to intercede with the circuit. It's the Paramounters gripe that employees cannot sell Par's product to friends and relatives if they no longer can see the company's pix

Ad Slogan Campaign For Pix Industry Gets TOA Onceover in Chi

Under the urging of Edwin Silverman, prez of the Essaness circuit, Chicago, Theatre Owners of America may propose a series of film slogans to be used in all industry ads and radio spot announcements. Gael Sullivan, TOA exec director, treks to Chi next week to meet with Silverman and John Balaban, head of the Balaban & Katz chain, who also backs the scheme. the scheme.

As a starter, Silverman pro-poses: "Movies Are Your Best Buy." It is the exhib's idea that this slo-It is the exhib's idea that this slo-gan should be slotted in every-newspaper and magazine ad as well as a parting shot in pic plugs over the air. It is likely that TOA will get behind the proposal following Sullivan's haddle in Chi.

While in the midwest, Sullivan and Robert O'Donnell, head of the Interstate circuit and a TOA regional veepee, will speak at the convention of the United Theatre Owners of Illinois, slated for Springfield, Feb. 8-10. It will be the first talk by O'Donnell in a series planned by him to build TOA membership. TOA membership.

Number of other regional vee-pees of TOA will also hit the road shortly in their own sectors to pro-mote the drive for new TOAers. Plan is a modification of an earlier scheme to have O'Donnell tour the country in February.

SWG IN AWARDS TO ROSSEN AND PENN

Hollywood, Feb. 7.

Hollywood, Feb. 7.

Screen Writers Guild held its own version of the Oscar Derby, with George Jessel as emcee, and handed out its own awards in five elassifications of scripting.

Two awards went to Robert Rossen and Robert Penn, one for their collaboration on "All the King's Men" as the "best written American drama, and another known as the Robert Meltzer award for a writing achievement "which most ably dealt with problems of the American scene."

Joseph Mankiewicz, Vera Caspary and John Klemperer were accoladed for "A Letter to Three Wives," as the best written American comedy. Betty Comden and

Adolph Green won the best American musical prize for 'On the Town.' Lamar Trotti and William R. Burnett drew the best American western award for "Yellow Sky."

MPSC Franchising In New England to Ruff

Motion Picture Sales Corp. continued its changeover last week to a states-rights form of operation by franchising all its present and future product in the New England territory. The new franchise-holder is Edward Ruff, who has been district manager for MPSC in Roston.

been district manager for MPSC in Boston.

The Charles Casanave-Neil Agnew outfit had previously made similar deals with its district managers in other territories.

drawal by RKO of the booking for 'Stromboli" at the Capitol, N. Y. Inability of the house to play the much publicized Ingrid Bergman-Roberto Rossellini pic until March 15 caused RKO to change its plans and pull the date.

Anxious to get the film into release while the front pages are still hot with the Bergman-Rossellini situation, RKO switched the booking to the Criterion on Broadway, where a Feb. 15 date was available, and set 101 other theatres for a day-and-date opening with the Cri-terion in the Greater New York territory.

territory.

This will be the biggest preem of its kind ever attempted. Closest to it was the 54 houses that Selznick Releasing Organization day-and-dated with "Duel in the Sun" at the Capitol three years ago. That produced tremendous revenue which RKO hopes to top by far by riding on the crest of the "Stromboli" publicity and a heavy national local ad campaign.

Pic is playing the RKO metro-

Pic is playing the RKO metro-politan circuit and theatres of the Century, Skouras, Brandt, Rand-force, Warners, Fabian and other chains covering Manhattan, Bronx, Queens, Staten Island, Westchester and New Jersey, It will also day-and-date in a flock of houses in other territories. other territories.

other territories.

Loew's is miffed at RKO's cancellation of the tentative booking. Cap couldn't play the pic before March 15, however, because Loew's had no pic for its metropolitan circuit houses and had to clear one through the Capitol to make it available. "Stromboli," had it played the Capitol, wouldn't have hit the Loew's cricut, but the RKO chain, which is the regular RKO customer. Loew's therefore had to get "Malaya" in the Cap first.

Coward's 'Heart' To Have N.Y. Opening

Noel Coward's "The Astonished. Heart," first of the jointly produced Anglo-American pix of the upcoming season, has its world preem Feb. 13 at the Park Avenue theatre, New York. Pic, which is partnered by Universal and J. Arthur Rank on a division-of-the-hemispheres basis, is the first of two pix co-ventured by the two companies. Opening will be a benefit for the Mary MacArthur Memorial Fund of the National Foundation for Infantile Paralysis.

Film is another first. It will be the first British-made opus to preem in the U. S. prior to it being shown in England.

Coward is due to attend the preem. He did the script and also does an acting stint in it.

RKO-Bergman

Continued from page 2

paraging as that which came paraging as that which came out of Long Beach, Cal., where newspapers jumped the gun on a sneak preview of "Stromboli." "Volcano" and the Ingrid Bergman starrer have been paired in the public mind because of similarities and associations in the production.

associations in the production.

Miss Magnani was linked romantically with "Strombolis" director, Roberto Rossellini, for many years before he became acquainted with Miss Bergman. Miss Magnani is said to have agreed to star in "Volcano" only after Rossellini put Miss Bergman in "Stromboli."

The pic was made on an island off Sicily very close to Stromboli.

Aside from the quality of the

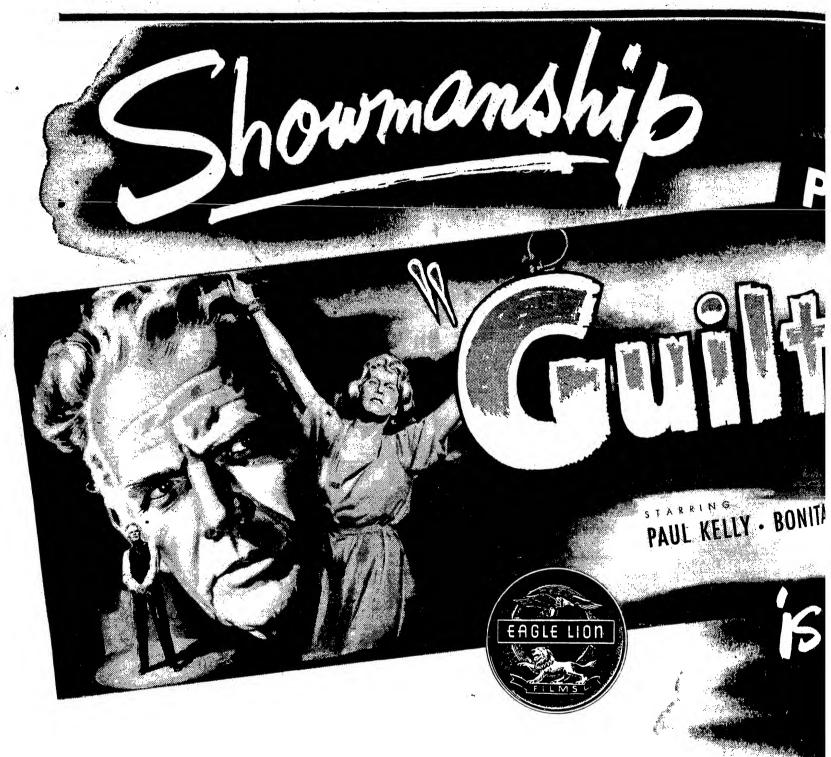
off Sicily very close to Stromboli.

Aside from the quality of the picture, the top political and internationally social audience at the Fiamma Cinema premiere suffered through overwhelming technical troubles. The soundtrack broke thee times and male and female voices came over the amplifiers simultaneously. Twice the manager climbed onto the stage to apologize. apologize.

apologize.

It is generally conceded that the film suffered from the producer's haste to open it as quickly as possible to take advantage of the Bergman-Rossellini publicity. It is being distributed here by Artisti Associati.

BIG CIRCUITS...SMALL CIRCUITS.



LOEW'S INC. . WARNER . SKIRBALL THEATRES . TED GAMBLE THEATRES . SHEA . SCHINE . UNITED PARAMOUNT NORTHIO CIRCUIT . DARNELL THEATRES ASSOCIATED THEATRES (Cleveland) . CO-OP THEATRES OF OHIO (Cleveland) . ASSOCIATED THEATRES (Cincinnati) . CO-OP THEATRES OF OHIO (Cincinnati)

Hippodrame, Gloversville, N.Y. * Olympic, Waterlown, N.Y. * Rialto, Glens Falls, N.Y. * Rialto, Little Falls, N.Y. * State, Tupper Lake, N.Y. * Strand, Ogdensburg, N.Y. * Pontiac, Saranac Lake, N.Y. General Starke, Bennington, Vt. * Rialto, Patsdam, N.Y. * Lyric, Rouse's Point, N.Y. * American, Canton, N.Y. * Rialto, Amsterdam, N.Y. * Strand, Carthage, N.Y. * State, Hamilton, N.Y. * Malone, Mathematical Research Merrimac, Lowell, Mass. *Strand, Manchester, N.H. *Daniel Webster, Nashua, N.H. *Olympia, New Bedford, Mass. *Strand, Newport, R.L. Leroy, Pawtucket, R.L. * Union Square, Pittstield, Mass. * Strand, Portland, Me. *Colonial, Portsmouth, N.H. *Metropolitan, Providence, R.L. *Capitol, Springfield, Mass. *Art, Springfield, Mass. *Warner, Worcester, Mass. *Paramount, Barre, Vt. *Opera House, Bath Me. Central, Biddeford, Me. * Paramount, Fort Fairfield, Me. * North Shore, Glaucester, Mass. *Houlton, Houlton, Mass. *Paramount, North

CHAKERES CIRCUIT . RKO . THEATRE OWNERS CORP. OF OHIO . ROGERS CIRCUIT OF W. VA. . REDA CIRCUIT OF KENTUCKY . FETTICK CIRCUIT OF CINCINNATI RALPH SNIDER CIRCUIT . WESTERN MASS THEATRES . GILES CIRCUIT . B & K THEATRES, Chicago . GREAT STATES THEATRES, ILL. . UNITED DETROIT THEATRES





AFFILIATED THEATRES OF NEW ENGLAND • LOCKWOOD AND GORDON CIRCUIT • E. M. LOEW THEATRES • LATCHIS CIRCUIT • TEGU CIRCUIT • SAM PINANSKI'S AMERICAN THEATRE CIRCUIT • UNITED PARAMOUNT NEW ENGLAND THEATRES • INTERSTATE THEATRES OF MASS. • MAINE & NEW HAMPSHIRE THEATRES

New Norther, Q. * New Bromen, New Bremen, O. *Clinton, Blan-ler, Q. * Capitol, Logan, W. Va. * Roy, New Concord, O. * Whitley, Illey City, Ky. * Majestic, Owingsville, Ky. * Virginia, Hazard, Ky. July Pomeroy, Q. * Bently, Neon, Ky. * Kentucky, Garrett, Ky. on, McArthur, O. * Ideal, Springfield, Vt. * Marilyn, Van Buren, Academy, Lynchburg, Va. * Hippodrome, Baltimore, Md. ice, Newport News, Va. * Wythe, Newport News, Va. * Stuart, port News, Va. * Colony, Hillsboro, O. * Markay, Jackson, O.

Stale, London, O. • Harrod, Harrodsburg, Ky. • Grand, Circleville, O. Celina, Celina, O. • Avon, New Vienno, O. • Frances, Mechanicsburg, O. • Granf, Williamslown, Ky. • Fairborn, Fairborn, O. • Motewan, Malewan, W. V.á. • Richland, Carrolton, Ky. • Strand, Lexington, Ky. Allen, Cleveland, O. • Palace, Aknon, O. • Palace, Ashtabulo, O.

Liverpool, O. • Shey, Geneva, O. • Stale, Conneaut, O. • Star, Costonia, Nov. Strandistration of the star of the s

Palace, Milwaukee, Wisc. * Tivoli, Michigan City, Ind. * Roxy, L Porte, Ind. * Orpheum, Ottowa, III. * Wanee, Kewanee, III. * Fox Aurora, III. * Palace, Danville, III. * Grove, Eigin, III. * Palio, Free port, III. * Orpheum, Joiet, III. * Palace, Peoria, III. * Granade So. Bend, Ind. * Palam State, Detroit, Mich. * Moryland, Cumberland Md. * College, New Hoven, Conn. * Majestic, Bridgeopri, Conn. * E M. Loew, Hartford, Conn. * Capitol, Meriden, Conn. * Poli, Norwich Conn. * Empress. * Norwalk

BUTTERFIELD THEATRES OF MIGH. • CO-OP. THEATRES OF PITTSBURGH • FOX THEATRES OF WISC. • STANDARD THEATRES OF WISC. • DELFT THEATRE CIRCUIT S & M CIRCUIT WISCONSIN • JAY EMANUAL THEATRES • FABIAN • Y & W THEATRES, IND. • ALLIANCE CIRCUIT, IND. COMERFORD CIRCUIT, N.Y. • DIPSON CIRCUIT

Film Reviews

Wiener Madeln

Wiener Madeln

legal row played itself out and lab facilities for printing the Agfacolor away from Soviet control were found. Forst spent his full time for the last several months getting pic in shape here and in Switzerland.

After this kampf, film itself is anticlimactic. Though undoubtedly in point of size and expense the most impressive German language production ever, it's hardly exportable outside of German-language countries. Chances in the States outside of Yorkvillers are slight. Film leans too heavily on purely Vienness idom and music to stand either dubbing or being much understood by non-Europeans through subtitles.

Story is of Carl Michael Ziehrer (Forst) contemporary and competitor of Johann Strauss, whose "Wiener Madeln" waltz will be much more recognizable to Americans than his name. Forst plays the wishy-washy young man's struggles for recognition and final triumph through a very phony "battle of music," with an almost insultingly comic American band, supposedly Sousa's at a Norwegian Worlds Fair. Pic suffers from long dreary stretches relieved only by Hans Moser's Fieldsian comedy and a short but brilliant bit by Fritz Imhoff as a 19th century talent agent.

Forst's playing of the lovesick wouth lets his direction down His

agent.

talent agent.
Forst's playing of the lovesick
youth lets his direction down. His
superior genius for directing bril-liant ballroom and mass movement superior genius for directing brilliant ballroom and mass movement scenes 10 ses impact through washed-down color values which audiences accustomed to the glary brilliance of Technicolor will resent. Red lips come through black; flesh tints are grey blue. Only browns seem warm in this particular Agfacolor job. Music has plenty of lift and waltzy swing, but much of its nostalgic and sentimental appeal will be lost to hearers not raised in sight of the Danube. Above all, lack of appealing feminine talent in major roles—all the girls are chubby and overdone by U.S. standards—leaves Forst inadequate and alone out in front of the acting ranks. It's a shame, because with the resources behind the pic, it could have come to something much better.

Al Diavolo con Celebrita

(One Night of Fame)
(ITALIAN)

Rome, Jan. 24.

Scalera Film release of Malenotti Proction. Stars Mischa Auer; features rruccio Tagliavini, Marcel Cerdan. Ditted by Monicelli and Steno. Screen by Calindri, Hobbs, Cichini; camera, Barboni; music Funaro-Franci. Tradeown at Rome. Running time, 100 MiNS. shown at Rome. Running time, 100 MiNS.
Bernard Stork Mischa Auer
Ellen Rawlins Marllyn Buford
Gino Marini Ferruccio Tagliavini
Prof. Franco Bricci Leonardo Cortese
Ennilio Carlo Campanini
Naurice Cerdan Marcel Cerdan
Antonio William C. Tubbs
Devil Aldo Silvini

This Italian-made pic was obviously dubbed into English for U. S.-British audiences. Casting had in mind this audience also. However, at a cost sufficient to make three good Italian pix, this misses by a mile. It's filled with technical mistakes and shows bad taste. Carrying the most expensive sets, cast and production values in recent years, the film is familiar, reminiscent of "Here Comes Mr. Jordan."

Story concerns a stuffy U. S. diplomat (Mischa Auer) and his interpreter, Prof. Franco Bricci, a timid good-looking boy, (Leonardo Cortese), who loves the comely secretary (Marilyn Buford). Lacking the courage to declare his love, he summons the devil by an Oriental good-luck charm, which holds the power to put Bricci into the bodies of people recently killed.

Bricci also becomes Ferruccio Tagliavini, the opera singer; Mar-

killed.

Bricci also becomes Ferruccio Tagliavini, the opera singer; Marcel Cérdan, the prize-fighter, and Auer, the diplomat, in turn. As the diplomat, he gives speech to an international assembly saying that they were all selfish, and no longer will he consent to being a "warmonger," and scene ends with an unreasonable facsimile of President Truman going around hitting people over the head. Other doubles for leading figures of the day, such as Churchill, De Gasperi, Wellington Koo, Stalin, etc., go through slapstick antics.

Cast of competent actors is wasted on this material. Auer ends each sequence with custard pie or whipped cream in his face. Miss Buford is a good-looker and handles corny lines adequately.

Cortese, Italian actor, is standout as the professor. He is pleasant to look at and sincere. Met opera star Tagliavini and the late.

Marcel Cerdan are adept in their respective roles. William C. Tubbs as Antonio and Mario Campanini as Emilio give good performances. Direction and camera work are faulty.

Love of a Clown

(Pagliacci)
(ITALIAN)

Motion Picture Sales Corp. release of Itala Films production. Directed by Mario Costa. Based on Leoncavallo's opera, "Pagliacci." Previewed in N. Y., Jan. 26, "50 Running time, 49 MiNS.

Tito Gobbi
Gina Lollobrigida
Afro Poli
Filippo Morucci

(In Italian; English Titles)

(In Italian, English Titles)

Leoncavallo's opera, "Pagliacci," held to a tight 60 minutes, should please art house patrons. In transplanting the yarn to the screen, Itala Films added a picturesque touch by lensing it on location in Italy's Calabrian mountains.

Though film offers smooth acting, excellent music and a large dose of sa. provided by its femme star, Gina Lollobrigida, its brevity limits it to dual bookings on the art house circuit.

Pic's yarn about a clown who shelters a starving girl, marries her and later discovers she has been unfaithful is told with simplicity and warmth. Tito Gobbi handles the dual role of the clown and also that of his wife's lover with a commanding voice and an understanding of the parts. Miss Lollobrigida gives a sensual performance as the adultress in addition to singing well. Afro Poli gives pathos to the role of a deformed character who carries a torch for the clown's wife.

Musical score for the picture, provided by Rome's Teatro dell' Opera orch under the baton of Giuseppi Morelli, makes for enjoyable listening. English titles aren't given too much play, but are spaced so as to give an understanding of the proceedings. Mario Costa's direction is excellent, and the camera succeeds in providing an effective background.

II Lupo Della Sila (The Wolf of the Sila) (ITALIAN) Genoa, Jan. 26.

Cenoa, Jan. 26.

Lux Film release of Dino De Larentiis roduction. Stars Silvana Mangano, imedeo Nazzari, Jacques Sernas, Luisa lossi; features Vittorio Gassmann, Olga obbelli, finite classico. Directed by Duit Jironda, Talarico, Coletti, from Larentii Formanii Story y Steno and Monicelli; camera, Aldo Conti; music, Enzo Masetti. At Orfeo, Jenoa, Running time 79 MINS.

systems and Moncelli, camera, Aldo Tontis music. Eazo Masetti. At Orico Genca. Running time 79 Mins.

"Il Lupo Della Sila" is an unpretentious, but good and commercially sound production, an example to show that careful planning can result in a middle-of-the-road boxoffice hit, something which the Italian industry needs. Without rising to artistic heights, "Lupo" pleases with its strong cast, story of passion and hate, and location backdrops. A revenge tale laid in the hills of Calabria in southern Italy, it finds a girl, Rosaria, setting out to avenge her mother's and brother's deaths by destroying the family of the man whose fanatic pride resulted in the killings. By seducing both him and his son, she starts a family feud which ends with the death of the father—at the hands of his sister whose life he has also ruined. Performances are first rate. Silvana Mangano's sensual beauty is pic's focal point. Amedeo Nazzari is strong as the father; Jacques Sernas handsome as his son, and Luisa Rossi, Dante Maggio and others are well chosen. Aldo Tonti's lensing is capable. Dino and Luigi De Laurentiis supervised the well-balanced production.

Narciso Ibanez Menta lives the in the

part of Almafuerte with such in-tensity that the picture catches the fire of his tormented, rebelli-

part or Almanuerte with such intensity that the picture catches the fire of his tormented, rebellious personality.

The story shows how Almafuerte's claim to fame rests not only on his verse, or political essays, but as an educator. He considered teaching the underprivileged a sacred mission, but as he never earned a scholastic degree, hating all forms of discipline, he was relentlessly pursued by bureaucratic officialism for his unorthodoxy and for the "illegal exercise of the teaching profession." This turned his life into a ceaseless wandering, always in dire poverty, ever a champion of the humble and oppressed. The film story follows his longing to be recognized as a teacher and rejection of laurels gained as a poet.

Pola Alonso, as the lost romance, is over-coy. Eva Caselli gives signs of promise as a village hoyden, but later sequences calling for dramatics show up her inexperience. Pedro Pimpilio, as a village constable, scores. Panchito Lombard, a four-year-old, scampers through the early part of the picture with sure insouciance.

Camera work and photography are commendable, but local camerame always fail to get over any measure of their country's vast and vivid nature.

Lavoyageuse Inattendue

La Voyageuse Inattendue (The Unexpected Voyager) (FRENCH)

FRENCH)
Paris, Jan. 19.
Sirius release of Lucien Masson production. Directed by Jean Stelli; written by Max Colpet, Billy Wildess, Stars Dany Robin, Georges Marchal; features Dinan, Robert Berri, Ginette Baudin, Jean Tissier. Camera, Robert Lefebvre; editor, Andree Laurent. At Ermitage, Paris. Running time, 95 MINS.

Dany Babin. S. Dany Robin
Georges Marchal
Jean Tissier
Robert Berri
Dinan
Ginette Baudin

Paulo
Dadule
Dadule
Dinan
Pamela

Ginette
Baudin
Pic ls a lightweight affair that
wavers between comedy and drama
and gets nowhere. However, on
the engaging presence of the young
stars Dany Robin and Georges Marchal, pic could pass in dual situations. Duo are being pushed herr
as the ideal pix couple. Billy Wilder's name is listed for the script,
and though his fine seriocomic
style is evident, the lagging pace of
the pic, and the uninspired, ordinary direction don't do justice to
the story. All spontaneity is lost
in the heavyhanded handling.

It concerns a wide-eyed come-on
girl (Miss Robin) for a gang of car
thieves. She always just misses a
train, and throws herself on the
mercy of the victim. When he takes
her to dinner the mob drives off
with the car. A young photographer (Marchal), one of her victims,
runs into her again while she is on
the job. The gang is picked up,
and he takes her home with him to
decide what to do with her. She
becomes his model, the usual complications arise, and they find love
after the proper amount of mistakes and sacrifices for each other.
Photography and technical
credits are up to par. Miss Robin
is charming as the innocent gone
wrong. Marchal is warm as the
confused hero. Jean Tissier and
Dinan score in their respective
roles of confused assistant and
gunman. There isn't enough music
to help cover the lagging, talky
spots.

Faddija

Faddija

(ITALIAN)

Rome, Jan. 27.

Herald Pictures release of Valentini production. Directed by Roberto Montero. Features Luisa Rossi, William C. Tubbs, Otello Toso: screenplay by Giovanni D'Eramo and Roberto Montero; camera, Carlo Neblola; editory, Montero; music, De Noto. Tradeshown in Rome. Running time, 94 MiNS.
Pietro Atzeni William C. Tubbs Annarita Atzeni Louisa Rossi Michele Orsolu Dello Toso Saro Piero Palermini William C. Tubbs
Louisa Rossi
Otello Toso
Piero Palermini
Amadeo Novelli
Olga Solbelli
Pepino Spedaro Saro Ziu Luizu Mariana Atzeni Neighbor

Nailana Atzenl.
Neighbor
Pepino Spedaro

"Faddija" is an interesting, wellphotographed picture. It is the
first feature-length film ever to be
made on the little-known Italian
island of Sardinia. The uncultivated scenery, strange native music, native costumes and typically
Sardinian story make the film
a natural for exploitation. Pic,
something new and different in
Italian films, is a natural for art
houses and some standard cinemas.
The story concerns the family of
Pietro Atzeni (William C. Tubbs)
land owner in a sparsely-settled
region in Sardinia. Atzeni, father
of three daughters, has a mania for
buying all available land at local
auctions, to satisfy his greed and
show superiority over the peasants
and shepherds. Story unfolds
through scenes of family life on the
primitive farm, Feast Day celebrations, some expert riding shots by
the local cowboys, the search
through the swampland by Atzeni
for an erring boy on and girl, land battiles between feuding families.

William C. Tubbs, only American
in the cast, stands out as a

thoroughly believable landowner in this otherwise 100% Italian picture. He is menacing and ill-tempered as the "padrone" who lives for his land and his family. Luisa Rossi, a miniature Anna Magnani, comes through with an impressive performance as the favorite daughter, Annarita. Otello Toso, as the shepherd, and Olga Solbelli as the mother, turn in their usual good jobs. Others in the cast are always believable.

Direction by Roberto Montero goes at a good even pace, with stress put more upon the backgrounds and customs. At no time is there any obvious striving. Photography by Nebiola is some of the best to come out of Italy. Music, the native part of it especially, is excellent.

Autant En Emporte L'Histoire

(Gone With History) (FRENCH-DOCUMENTARY

Paris, Jan. 15.
Victory release of Olympic production.
Montage, commentary and narration by
Jean Marin. At Marbeuf, Paris. Running
lime, 75 MINS.

Pic is a kaleidoscopic rehash of the rise and fall of Adolph Hitler. It is composed entirely of old German and Allied newsreel footage. Though most of the material has been seen, and mounted with greater emotional kick before, this has great curiosity value in the series of original sprivate pix shot at Hitler's Berchtesgarten retreat by an unknown amateur. Eva Braun is well in evidence, as are three blonde children thought to be the offspring of Adolph and Miss Braun. There is some footage of Miss Braun cavorting in the nude that may raise censorship hackles, but it can be easily sheared. If cued into a strategic art house and properly ballyhooed, pic can be a strong stateside bid on its curio status, and probable word-of-mouth buildup.

Pic flashes through Hitler's early

word-of-mouth buildup.

Pic flashes through Hitler's early rise to prominence, and then goes into the war years with greater detail and emphasis. The wartime horrors are effectively paralleled with the goings-on at Berchstesgarten. The war is brought into unrelenting focus and scores as a "lest we forget" theme. It cross-sections the march across Europe to Dunkirk and Stalingrad, and after the flush of victory, the disintegration of the squashed supermen. Film carries a fascination in its retrospective treatment.

Some of the film is in bad state

its retrospective treatment.

Some of the film is in bad state photographically, but this helps put over the graphic impact. A good English narration can easily be dubbed to the present effective soundtrack. Pic is billed as having the most fabulous cast ever assembled, and one that will never play together again. Prominently displayed are Hitler, Miss Braun, Goering, Goebbels, Mussolini, Himmler, Hess and all the lesser satellites,

Tax Fight - Continued from page 6 :

that increasing support was coming from legislative ranks. Doob estimated that about 1,500,000 postcards from filmgoers have been shipped to Washington from all over the country in the last week. It's expected that Congress will have to react to the ground-swell of public reaction against the admission tax. admission tax.

admission tax.

R. J. O'Donnell, International Chief Barker of the Variety Clubs, also stated that the entire strength of the Variety tents throughout the country would be used in the battle. Variety clubs are being requested to cooperate with the state and regional exhib organizations in their areas to line up-additional positions to the country of the country of

EL Rentals

Continued from page 5 x are opening in hundreds of situ-

are opening in hundreds of situations on a day-and-date basis.

Here is how the arithmetic works out. Company's domestic operational expenses vary from \$68,000-\$74,000 weekly. Its distribution fees, on the other hand, average 28% for the year's product, according to an EL spokesman. Which means that the company must do \$275,000 weekly to be safely within the margin of profitable operations. For the past few months, losses have been incurred because the gross was well under \$1,000,000 monthly.

Own Property Windup

Own Property Windup

Own Property Windup
One added advantage in EL's
bid for moneymaking activities
(besides a current lineup of 65 plx
during the year) is the fact that it
is finally winding up consumption
of its own studio-produced properties. Last two of these, "Port of
New York" and "Trapped," are
currently hitting the theatres.
When these are out of the way, EL
need no longer meet the weekly
requirement of amortizing negative costs.

Indicative of the strong commune

Indicative of the strong company Indicative of the strong company position in reference to product, william C MacMillen, exec veepee, and William J. Heineman, distribution veepee, turned down four properties on their trip to the Coast last week. All four were nixed, it is said, primarily because the EL execs were convinced their production budgets were not low enough. "Our increasingly improved position permits us to be more choosey," an exec explained. While all four offers were re-

more choosey," an exec explained.
While all four offers were rejected, 14 other packages are now under serious consideration. In each instance, budget, cast and scripts have been completed. Some of these packages will find their way on the EL releasing slate in 1951.

Company is now refusing to go for "fat producers' fees." In the main, nothing over \$25,000 will be accepted while some producers have settled for \$1 plus a cut in the pic's potential profit. Working ceiling \$600,000 is being observed by EL execs in picking up product but that is subject to exceptions where the story and cast warrant a higher nut.

de Rochemont

Continued from page 6

think the Supreme Court has definitely invited a reconsideration of the first amendment." He said that movies are "no longer a spectacle, but a medium of information and opinion, as much or more than they are mere amusement." "Our interests," Rosenman stat-

ed, "go beyond those of my client and of the motion picture indus-try; they should be of concern to all Americans interested in their freedom."

Bloodworth in his argument urged the court to follow adjudication as it now stands on the books. He added that the Supreme Court may have changed its opin-ion on the old statutes, "but they must decide."

"Lost Boundaries," dealing with "Lost Boundaries," dealing with racial theme, was banned from local showing by Miss Smith under a city ordinance which empowers her to bar any picture which would "adversely affect the peace, health, morals and good order of the city."

Bloodworth was given 10 days in which to file his brief.

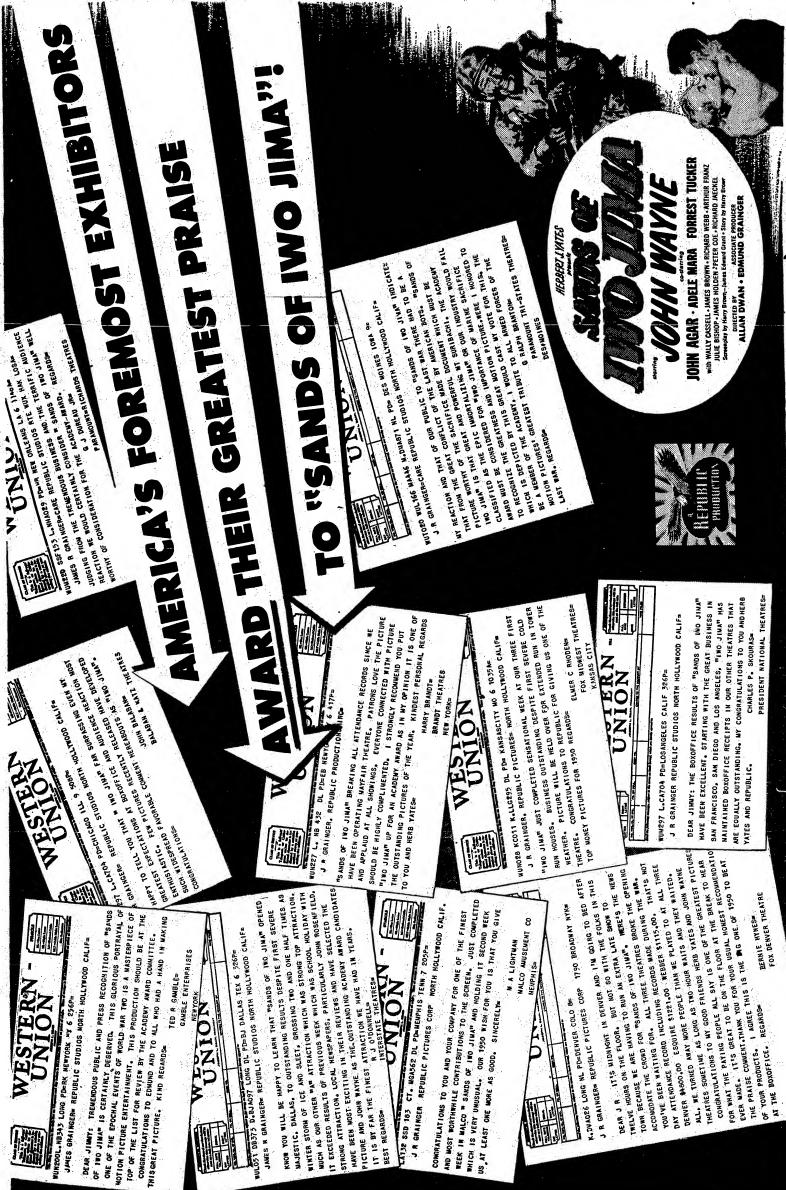
Goldwyn Scout

Continued from page 3

diminishing number of plays on Broadway, he said, that once great potential source of new players is becoming less and less important.

Goldwyn exec declared that it was because of the disappointing was because of the disappointing results of his legit scouting since he has come east that he turned last week to haunting TV screen and tele researsal studios. Although he has pacted no one as a result yet, he said he was surprised and pleased with the potential source of new talent the medium offered.

Kerner has also been visiting off-Broadway theatres in his hunt for young leading men and women. He has interviewed more than a hundred actors and models, some of them with the aid of Goldwyn and Mrs. Goldwyn, who are also in New York.



Comm'l TV Gets **Canadian Test At Toronto Theatre**

Toronto, Jan 31.
Commercial television will get its first showing in Canada through the medium of large-screen theatre TV. While the government the medium of large-screen theatre TV. While the government has held up the start of regular video broadcasting for homes through indecision over the granting of channel applications, Famous Players-Canadian has succeeded in obtaining a special micro-wave channel for use by its Imperial theatre here. Theatre plans to begin operation immediately on sports events and public functions.

Paramount engineers from New York completed final installation of the equipment last week. Theatre has purchased its own mobile unit, complete with cameras, truck,

the equipment last week. Theatre has purchased its own mobile unit, complete with cameras, truck, etc., which it will use to pick up the events pending the start of regular commercial broadcasting, at which time it is expected to share such pickups with the broadcasters. Imperial is employing Par's film storage method of theatre TV, in which the images are lensed on 35m film off the receiving tube face, then developed, printed and thrown on the regular theatre screen in less than a minute.

FPC is planning to feed other circuit houses in Foronto with the events. Extra prints are to be made from the film and then rushed to the other theatres, which will carry them in newsreel form. Par followed the same procedure in Chiercal and the way for the Well Carrier of the Well Carrier and the well carry them in the works the Well Carrier and the well carry them in the works the Well Carrier and the well carry the wel

lowed the same procedure in Chicago last year for the World Series. cago tast year for the World Series, when pictures taken by the theatre TV equipment in the Chicago theatre were rushed reel-by-reel to the State-Lake, which thus had the Series on its screen only minutes afterward.

Local News Coverage By U Stirs Other Cos. To Debate Operation

Disclosure by William A. Scully, Universal's distribution veepee, that the company's newsreel out-fit will swing heavier into local news coverage has stirred debate among other reels on how far that among other reels on how far that operation can be maintained profitably. Pressure has been growing from exhibs throughout the country for local coverage, and all companies have been receiving hundreds of letters asking for newsreel clips on special events in their locale.

Nonetheless, these exhib requests are being consistently nixed unless the local event is good enough to permit use of the special mate-rial throughout the particular ex-change area. Added costs in asrial throughout the particular ex-change area. Added costs in as-signing camera crews, preparation of prints, etc., cannot be made up newsreel exces contend, if the reel can only be sold in one or two

All companies do a fairly large number of local events, it is said, some of which are covered on the chance that the shots are good enough for the national reel. U and other companies, for instance, shot the Texas citrus flesta last week for release through the shot the Texas citrus flesta last week for release through the Dallas exchange but no others. Companies also covered an antiadmission tax letter writing contest staged by Mississippi exhibs in the hope it could be used nationally. Clip proved ordinary and is therefore being confined to Mississippi theatres.

Fastest way of a newsreel going broke is to try to satisfy exhibs on their demands for local coverage, one reel topper said last week.

their demands for local coverage, one reel topper said last week. Hence, the current strong stand against expanding that operation. Scully told his sales forces at a St. Louis meeting recently that plans are being formulated for the expanded local operations. He also declared that the reel is arranging to include work sports and anso declared that the reer is arranging to include more sports and human interest stories. Sales head pitched for wider use of reels by exhibs as a public service.

New 748-Seater in Texas
Rotan, Texas.
New 748-seat Lance theatre opened here. House is named for
Lance M. Davis, manager and one
of theatre's principal stockholders
in Rotan Theatre Co. Majestic,
operated by this group, will be
shuttered but the Ritz will continue operation.

20TH DROPS TV TEST TRAILERS ON 'HOME'

TRAILERS ON 'HOME'

Twentieth-Fox has abandoned its plans to test the value of television trailers in New York on its upcoming "Three Came Home."

Company declared this week that TV time was found to be "terribly expensive" and that, with most of the choice spot times unavailable, it was decided to give up the video plans temporarily.

In other developments on the TV-film front the Selznick Releasing Organization has ordered a special video spot to plug its "Third Man" in 'all 58 TV market areas now a vallable, and the BBD&O ad agency has launched an intensive campaign with all major film companies to sew up their accounts for television.

Special one-minute spots on "Third Man" were produced in

film companies to sew up their accounts for television.

Special one-minute spots on "Third Man" were produced in New York by Motion Picture Stages, Inc., subsidiary of Hafner-Vetter, indie film producing outfit. Production was supervised by Rebbert Gillham, SRO ad chief, and The Charles Schlaifer agency, which handles the SRO account. It was emphasized that the one-minute films are not standard trailers but special spots conceived specifically for use on TV.

Yanks, Cards to Be In Elmer the Great'

Hollywood, Feb. 7.
Warners' "Elmer the Great" will be a big league production, at least from a baseball standpoint. Studio has obtained permission from Commissioner Happy Chandler for the use of the Yankees and the Cardinals before the cameras.

Title role was originally assigned

Title role was originally assigned Jack Carson, who has since akled the lot. His successor is ankled the lot. H still to be selected.

Harry Warner

Continued from page 3

the possibility of the Warners gaining the privilege to split "was always one of the elements to be explored." "If a deal has not jelled yet," he added, "it is because there are so many complications involved, including the chance that the Warners may be permitted to split."

split."
While the Warners joust for the right to separate, negotiations to sell their total common stock holdings in the theatre chain would obviously be fruitless. Hence, the Lehmans are holding off until all ramifications are discussed thoroughly with the Warners.

Sought Right to Split

According to the Lehman aide, the Warners always cherished the hope that they would be permitted to divide. By so doing, Jack could remain with production-distribution, Albert with the theatres while tion, Albert with the theatres while Harry would choose between the two beckoning fields. In that event, no sale of stock to outside interests may be made at all. The Lehmans' exclusive right to peddle the stock has always been conditioned on a refusal by the Government to the stock has always been conditioned on a refusal by the Government to the stock has always been conditioned on a refusal by the Government to the stock has always been conditioned on a refusal by the Government to the stock has always the stock has always been conditioned on a refusal by the government to the stock has always been conditioned on a refusal by the government to the stock has always been conditioned on a refusal by the government to the stock has always been conditioned on a refusal by the government to the stock has always been conditioned on a refusal by the government to the stock has always been conditioned on a refusal by the government to the stock has always been conditioned on a refusal by the government to the stock has always been conditioned on a refusal by the government to the stock has always been conditioned on a refusal by the government to the stock has always been conditioned on a refusal by the government to the stock has always been conditioned on a refusal by the government to the stock has always been conditioned on a refusal by the government to the stock has always been conditioned on a refusal by the government to the stock has always been conditioned on a refusal by the government to the stock has always been conditioned on the stock has always been conditioned on a refusal by the government to the stock has always been conditioned on the ment to a split of the brothers.

ment to a split of the brothers.

The Warners' new struggle to win the splitup right is sparked by reports that Spyros Skouras, 20th-Fox prez, and his brother Charles, head of National Theatres, 20th's subsid, will be granted the right to go their separate ways in a consent decree. Story that the Skourases had already reached an understanding in principle with the Government broke last week. The Warner trek eastward followed on the heels of the yarn.

Harry Warner is convinced that

Harry Warner is convinced that no distinction should be made between his company and 20th on that score. He had made previous efforts to win the same principle from the Government but had been nixed in the other than the convenient of the same principle from the convenient but had been

efforts to win the same principle from the Government but had been nixed in the attempt. Meanwhile, a Warner consent decree requiring the three brothers to go in concert into either the theatre or production-distribution wing has been nearing the signing stage. It will undoubtedly be shelved until the Warners get their answer from the D. of J.

Reportedly, the Lehmans had gotten together a syndicate ready to buy the Warner stock at a price in the vicinity of \$20,000,000. Recently, the investment firm—was said to be looking for an operating head for the syndicate. Warners own approximately 25% of all outstanding stock of the major, enough to give any group a working control.

13 Hoppys Involved In Pix-vs.-TV Suit Due for Coast Airing

Battle which has developed recently on a number of fronts regarding television rights in films is due for a court airing Friday (10) on an unusual facet. Suit, in California superior court in Los Angeles, involves 13 "Hopalong Cassidy" westerns,

sidy" westerns,

The pictures were produced by
Paramount and sold to United Artists. Latter, in turn, sold them to
film financier Jacques Grinieff, who
passed them on to Masterpiece Productions, New York reissue outfit.
Masterpiece brought the California
suit against Toby Anguish, charging him with illegally selling TV
rights to the oaters to a number of
Coast stations. Coast stations.

Coast stations.

Anguish claims to have obtained his rights from Clarence Mulford, author of the "Hoppy" stories. The dispute thus revolves around wording of Mulford's original pact with Paramount. In that it is stated that Mulford reserves TV rights to "the screenplay."

Masterpiece prexy Jules Weill and his counsel, Irwin Margulies, maintain that that does not give him rights to the actual films. They are asking for a declaratory judgment against Anguish and for dam-

are asking for a declaratory judg-ment against Anguish and for dam-ages of \$50,000.

Weill and Margulies left New York for the Coast last night (Tues-day) to participate in the trial.

Reade Theatres Find **Public Likes Newsreels**

Public Likes Newsreels

Public's interest in the postwar newsreel and its fate in the current television era is becoming the increasing subject of industry polls. On the heels of a metropolitan New York probe by the Motion Picture Assn. of America, the Walter Reade circuit in New Jerisey is conducting its own theatre-by-theatre survey of whether the public still wants to see the newsreel.

Audience interviews are being conducted personally by theatre managers, according to Walter Reade, Jr., top-ranking exec in the big Jersey chain. Initial responses on the lobby-quizzing indicates that the public is interested in the reels, he said. Survey will be continued for several months more before final results are aired.

Meanwhile, MPAA has offered a nationwide poll if the five companies making the reels will put up the necessary cash. It is figured to cost a total of \$7,500, or \$1,500 each for these companies. Question is currently up for consideration.

Reade, whose chain was the first to cancel the reels in a number of flickeries when video's impact was first felt, believes that reels "have now gone a long way in doing a better job." He is convinced that newsreel clips must be "more theatrical in treament" by giving background and other features in news stories rather than a straight lensing of events. (Paramount and Fox Movietone News have been swinging into this type of "magazine" issue increasingly in the past year.)

Reiner-SRO

Continued from page 4

negotiations when he returns to Europe in the spring. In addition to films he intends to buy outright, he plans some co-production deals with foreign producers. Resultant product may go through the SRO art unit or, if suitable, be handled for regular distribution under general salesmanager Sidney Deneau. Prior to going into the art unit setup, Reiner will return to his former territory in Latin America for two to three months. He will confab with SRO reps in various South American and Caribbean countries and will clean up some pending deals there. It is assumed he'll also keep an eye on the territory when he returns to the h.o.

Reiner joined the SRO foreign department following his return from war service. He had previously been Paramount's shorts promotion chief and held various other industry posts. He went over to MPSC from SRO when SRO

promotion chief and held various other industry posts. He went over to MPSC from SRO when SRO prexy Neil Agnew resigned to set up the new distributing outfit with Charles Casanave.

Deneau returned to his New York headquarters over the weekend from a week of confabs on the Coast with Selznick. They discussed plans for "Third Man" saturation distribution in April and May.

Inside Stuff—Pictures

With Stanley Kramer's "Home of the Brave" and "Champion" both contenders in the Academy Award sweepstakes, Ellis G. Arnall, prez of the Society of Independent Motion Picture Producers, gave them a boost last week with a statement pointing up how many indies are Oscar-holders. His statistics show that the independents have won "best production" three times, "best actor" once, "best supporting actor or actress" five times and more than 30 other top awards in various categories.

categories.

Three of the nine Thalberg award winners are SIMPP members, Arnall said. They are David O. Selznick (1939), Walt Disney (1941) and Samuel Goldwyn (1946). "Such a brilliant record of accomplishment," SIMPP prez declared, "shows independents to be actual winners and contenders out of all proportion to size and number of pictures."

According to Irving Maas, v.p. and general manager of the Motion Picture Export Assn., he didn't get the complete cold shoulder that was reported during his recent visit to Moscow to close a deal for U. S. films. Maas said this week that he got plenty of attention, but it was all from relatively small fry in the Ministry of Cinematography. He couldn't get in contact during his entire 18 days in the Soviet capital with top officials who had the power to make a deal. First he heard from any of them was about an hour before his plane took off for Prague.

Maas was trying to renegotiate the contract made by Eric Johnston in 1948 by which the Russians agreed to buy 20 plx at \$50,000 each.

Art treasures of New York city have been filmed in a 12-minute color short tagged "New York's Heritage." Produced by Visual Specialists, Inc., the picture is now being released through the city's Department of Commerce for free public screenings. "Heritage" not only will be shown in the metropolitan area, but will be exhibited nationwide via educational channels, civic associations, etc. Idea behind national screenings is designed to stimulate tourist travel to Gotham.

U.S. Exhibs On TV

considered to blast the producers making the sales. It is generally conceded that such a move is out because of its restraint-of-trade implications. But, privately, many exhibs make no bones over their intention to get back at the practice through quiet, individual boycotts of their own.

Cuffo Showings Hurt

To A stands firm in its opposi-

Cuffo Showings Hurt

Fact is that most exhibs cannot Fact is that most exhibs cannot see how cuffo showings of any feature, no matter how old it may be, can do anything but hurt their pocketbooks. As again voiced by Kingsberg, "if you eat a lot of popcorn, it's going to take away your appetite. If you give films at home for nothing, it's going to take away the urge to go to a theatre."

"We avhibitory recent one im-

the urge to go to a theatre."

"We exhibitors resent any implication that we tolerate the sale of films to television." Kingsberg said. "If someone wants to do something stupid, there's nothing you can do about it. An independent producer may want to take a flyer in television sales, and that's his irresponsible act. But anyone who expects to be in the film business next year cannot go about destroying his customers this year."

Ted Gamble, midwest circuit op-

Ted Gamble, midwest circuit operator and a director of Theatre Owners of America, echoes these sentiments. Gamble concedes that exhibs cannot complain over films "made for television and paid by television." I object to pictures paid for by theatres and made possible by theatres," he added. "It is un-fair when they are used on tele-vision, in turn making the theatres less able to pay for those \$1,000,000 negatives."

negatives."

Fred Schwartz, exec veepee of the Century circuit, declares: "Anybody who takes advantage of the immediate situation to make a quick dollar and forgets the overall prospects is doing a foolish thing. Regardless of the time element, I object to these sales. Television does not throw off anywhere near as much revenue as the the near as much revenue as the the-atres do. And the practice is spell-ing a terrific loss to theatre busi-ness."

theatres."

TOA stands firm in its opposition to the use of features on tele, Gael Sullivan, exec director of the theatre group, told VARIETY. National Allied is also taking the same stand and its upcoming Washington meet this month will discuss the tele threat.

Sullivan noted that TOA after.

discuss the tele threat.

Sullivan noted that TOA, after consulting legal advice, has asked distribs to withhold films from video as a matter of policy rather than incorporate the provision in contracts with producers. "We feel that where a picture is made exclusively for theatrical exhibition, it should be kept off television." Sullivan said. "We think, in most instances, distributors are living up to that standard. Frequently, distribution rights have expired before the films wind up with video stations."

D.C. Theatres Hit Sharply
Washington, Feb. 7.
Television is cutting sharply intomotion picture theatre attendance in the D. C. area, according to a survey just released by Charles Alldredge, public relations man here. Survey was paid for by film company reps and theatres in this area who wanted to find out how wanted to find out how much of their fall-off in business was attributable to the new me-dium.

The Alldredge study claims that

novelty is not the prime draw of video—that set-owners who have had their units as much as two years continue to spend less time and money at the theatre.

British Cut

Continued from page 4 =

quota and reduced dollar remit-ances as a result of the next An-glo-American conference. The

Schwartz admits "there is nothing tangible we can do about it, and keep within the law." "A fellow has the perfect right to gowhere he can make the most money, but in my opinion it is an awfully stupid thing to do."

Reade's "Resentment"

Walter Reade, Jr., of the Reade chain, expresses his "resentment against anyone who sells his product to television when he is making most of his money directly through theatre sources." "If that producer was in the television business, I would not feel any qualms about it," he added.

Expressing his personal view, Leo Brecher, prez of the Metropolitan Motion Picture Theatres Assn. of New York, said he "does not like to see something shown on television in competition with theatres." Brecher does not see how he can object to video consumption of pix once they have run through the theatres, although he "still does not like it." He wants some provision keeping films off

Clips from Film Row

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NEW YORK

NEW YORK

Joseph Wolhandler has been taken on by Paramount as a planter with the company's publicity staff. Wolhandler operated his own publicity office and previously was with United Artists.

Paramount is booking almost 70 sneak previews of the Bing Crosby starrer, 'Riding High,' throughout the country in the latter part of February. Company will invite exhibs and their families to the sneaks with the idea of demonstrating the pic's b.o. pull. Film has already had its regular exhib screenings at the 32 exchanges.

Philip Levine named as New York sales rep for Lux Films.

strating the pics 0.0. pull. Film has already had its regular exhibscreenings at the 32 exchanges. Philip Levine na me d as New York sales rep for Lux Films. Levine was formerly with the Warner Bros. exchange in N. Y. James R. Grainger, Republic's exec veepee in charge of sales and distribution, upped several staffers from the ranks last week. John P. Curtin, formerly Grainger's exec assistant, becomes special sales rep. Richard T. Yates, who he ad ed the company's print department in the past, moves into Curtin's old post. Edward Riester, in turn, takes over as the new print chief.

Norman Ayers appointed Warner Bros. eastern district manager

chief.

Norman Ayers appointed Warmer Bros. eastern district manager.
for New York metropolitan and
New England districts, merged for
economy reasons. Ayers will
work under supervision of Jules
Lapidus, WB eastern division sales
manager. Al Daytz, Boston branch
manager, named New Haven branch
manager, succeeding Carl Goe, resigned.

manager, succeeding Carl Goe, resigned.

Twentieth-Fox assistant sales manager W. C. Gehring left the homeoffice Monday (6) for Dallas to conduct meets with distribution personnel in that territory. He's slated to huddle with branch managers Phil Longdon, Dallas; Mark Sheridan, New Orleans; Marion Osborne, Oklahoma City, and Tom Young, Memphis, before returning to New York Friday (10).

ST. LOUIS

Although biz at local film houses still is anemic, with grosses for 1949 reported below those of previous year, exhibitors are holding fast to current admission scales despite opposition from pro-basketball and hockey. Owner of the Bombers basketball team and Flyers hockey team have inaugurated a 1c sale, which means that for the addition of one penny to the regular admish price two persons may purchase ducats. Even this hypo has not improved attendance in recent weeks.

Sanford Berns of local Eagle Lion exchange reelected president of Film Exchange Front Office Employes Union, Local No. F-1.
Capitol, 350-seater, Rosiclare, Ill, flooded by high waters of Ohio river. There was eight feet of water in the house which was shuttered until repairs can be made.
Theodore Coleman, a veteran

made.
Theodore Coleman, a veteran exhibitor of Mt. Carmel, Ill., is retiring. He recently leased his two houses to his son, Keith Coleman, who becomes the third generation to operate theatres in the town.

CHICAGO

Tom Gillian, 20th-Fox branch manager, named head of Chi COMPO group.
Chi Censor Board reviewed 100 pics last month, rejecting "Hidden Room." British film. Two American pix, "Backfire" and "The Sundowners." were among those reclassified.

downers." were among those re-classified.

Suit in equity by owners of two Cleveland drive-ins against major distributors transferred from Chi federal district court to Cleveland, federal court. Suit was filed here a month ago.

a month ago.

Herbert Yates and Bill Saal, Republic toppers, were in town last week to screen "Rock Island Trail" for executives of Rock Island Railroad.

Todo.

Joe Odendahl, manager of State
Telenews, had his appendix removed last week.

CHARLOTTE

Temple theatre, Jacksonville, Fla., and Temple in Birmingham, Ala., start stageshow policies this month. Jacksonville house will play units a full week. Opening show is Joe Karston's All-Star Revue while Birmingham spot gets Hawaiian Nights Revue.

Drive-In Theatre operators notified to attend the adjourned meeting Fbb. 5 if they want to do something about the tax situation. Annual meet, which assembled Jan. 15, was adjourned until that date. Bulletins have gone to all ozoner

operators explaining that the 25% which goes for taxation is too big a part of total operating costs.

KANSAS CITY

Commonwealth circuit let bid for \$126,000 to Flett Construction Co. to rebuild the Kansan, Great Bend, Kans, It will be 1,000-seater.

Bend, Kans. A was seater.

Fire in concession stand caused damages estimated at \$950 at Ritz. East side nabe, recently.

Roxy, Durwood circuit house here, shifted to second run policy, giving the town its first secondrun downtown spot in many years.

Two Kansas side nabe houses, Home and Tenth Street Theatres, are again under management of Ed Burgan, owner. He has taken head following three years are again under management of Ed Burgan, owner. He has taker them back following three years during which the two houses were operated by Commonwealth Theatres, Inc.

DALLAS

The Metro theatre, at Abilene, purchased by M. M. Buchanan of Corpus Christi. Following redecorating and modernization, Buchanan accounted the house

rating and modernization, Bu-chanan has reopened the house. Elmo Ward named manager of Rialto at Crowell; formerly was manager in North Hollywood, Calif.

Calif.
R. E. Gilbert, city manager at Harlingen for Interstate Theatres, selected "Man of Year" by Lions

Harings...
Selected "Man of Year Club there.
Headquarters for Lester R. Dolrecuit will be established at
Circuit op-Headquarters for Lester R. Dollison circuit will be established at Amarillo this spring. Circuit operates houses in five Texas cities and in New Mexico.

L. N. Childress, who recently acquired Slaton theatres from Leon Circuit, appointed Mr. and Mrs. Jeff Hardin as managers.

J. B. Thompson is new owner of the Royal at Archer City. Thompson plans to revam house to give

son plans to revamp house to give it about 600 seats.

The Port, operated at Port Aran-sas by P. A. Warner, Gulf and At-lantic states division manager for Manley, Inc., shuttered for winter

season.

Al Neibla named manager of the Cole at Hallettsville, replacing D. P. Morton, who has taken over du-Cole at Hallettsville, replacing D. P. Morton, who has taken over duties as boss of the new Cole at Sugarland, Tex.
Howard Metzger, owner of the Star Drive-in, has finished remodeling on this ozoner near Brownsville.

PITTSBURGH

Bob Ruskin, who checked in at Columbia recently as student salesman, assigned Erie territory; replaces George Josack, resigned Andy Chakeres, who owns Vogue Terrace, local theatre-restaurant, is John Betters' new partner in Roof Garden Drive-In near Somerset, Pa.; bought out interest of Jack Craddock. Valley theatre, Brackenridge,

of Jack Craddock.
Valley theatre, Brackenridge, sold by Wallace McKitten to Steve Vnuk, who was manager for Warners nine years in Tarentum and

Butler.

New Manos in Tarentum will be managed by Bert Detwiler, transferring from Manos, Ellwood City. Charles Konack moves from Hollidaysburg to replace Detwiler, and George Potts, formerly in Indiana, takes over Konack's old berth.

Harry Witmer, head shipper at Columbia, is recuperating at home after being hospitalized with ulcer condition

condition.

E. R. Custer was feted at L. R. Custer was reten at a luncheon in Charleston, W. Va., celebrating his 20th anni as an ex-hibitor. He operates six theatres in and near there, being head of West Virginia Theatre Managers Assn. for several years.

LOS ANGELES

Robert H. Hoese, Salt Lake City exhib, bought 11 acres near Pasadena for erection of a drive-in. Allan Warshauer resigned as division manager for Blumenfeld Theatres in San Francisco to devote his time to interests in Southern California

ern California Gorman Heimueller, with Fox West Coast for 12 years, moved to United Artists Theatre Circuit as

Ralph Goldberg eight houses, largest number of theatres in the city under one management. He will spend \$75,000 to make it one of best neighborhood houses in the midwest.

EDMONTON, ALTA.

Rowland F. Keil, manager of Strand here, elected head of Ed-monton Theatre Assn., succeeding monton Theatre Assn., succeeding J. J. Leiberman, manager of Rialto Leiberman was named veepee Leiberman was named veepee, William Wilson, manager of Garneau, was elected secretary and Sam Binder, manager of Avenue, publicity director.

TOLEDO

C. W. Jones resigned as manager of Jefferson, Fort Wayne, Ind., to become city manager at Gary, Ind., for Young & Wolf theatre group, in charge of six houses there. A. W. Stanisch, formerly relief field manager for Alliance Theatre Corp., named to succeed Jones.

COMPO

Continued from page 4;

for a two-day huddle on COMPO

for a two-day huddle on COMPO and other questions.

SIMPP is likely to ratify within short order since prez Ellis Arnall announced last week that he is satisfied with the MPAA's clarification on how payments will be made by indies that distribute through MPAA companies. Under the ruling, these producers will pay their 1/10th of 1% on net rentals to them while the distrib, RKO in four instances, pay the same percentage on its distribution fee.

centage on its distribution fee.

Because other SIMPP members distribute through UA, Arnall wants further clarification from COMPO itself. Undoubtedly, that org will provide the same rule for indies releasing through UA and other companies. Arnall stressed his belief in COMPO, declaring that it "offers the industry unlimited possibilities as an instrument to promote its welfare and continued success." ment to promote its welfare continued success."

Korda-DOS

_ Continued from page 3

(Schwartz &) Frohlich. Applica-tion for a temporary injunction against the City Investing Co., operator of the Victoria, to stay the opening of "Man" last week was dropped on an agreement to arbi-trate the case.

Repping for Korda in the talks are both Frohlich and his partner, Charles Schwartz. Selznick, on the other hand, has Daniel O'Shea, prez of Vanguard Films; Milton Kramer, Robert Dan and others participating.

Korda's demand for a cut in the profits of his films here lends credence to the report that his displeasure rises essentially from the

credence to the report that his displeasure rises essentially from the fact that his three pix all promise to be big grossers while neither "Paradine" nor "Portrait" is a better than tepid entry. Hence, the Britisher feels he is entitled to a better break.

Korda's still pending suit against DOS asks for a cancellation of the deal and return of his pix. Selznick is charged with failing to deliver the "Portrait" negative on time and missing out in posting essential financing for Korda's films. While the suit waits arbitration or While the suit waits arbitration or settlement, Selznick must deposit all revenues from "Man" in escrow.

Lawrence Set

= Continued from page 5

Radio City Music Hall and other Radio City Music Hair and other Rockefeller Center accounts, and has done numerous other advertis-ing and publicity chores. His plans now are to establish an

His plans now are to establish an office of his own, similar to the setup he organized in 1941 and discontinued to join the Air Force. Following the war, he rejoined the Goldwyn fold.

Lawrence, who headed the public relations setup of the European Theatre of Operations during the

Theatre of Operations during the war, joined the U.S. Rank organization in 1945. His departure marks a near-final step in the contraction of that setup. Lawrence's aide, Jerry Dale, recently left to join Eagle Lion, and it is expected that if Lawrence is replaced it will be with sevence at considerably less. with someone at considerably less

salary.

Philip Miles and Leonard Sherman of Farnol's staff also turned in their resignations yesterday (Tues-

Record Twin City Theatre Building Reflects Exhib Unconcern Over TV

M. N. Silver

Continued from page 5

Schnitzer's death throws further duties on him and he'll remain in New York until a new eastern and Canadian division manager is appointed and works into the job.

Shock of Schnitzer's passing was so great that up until yesterday there had been no serious discussion of a successor. While there's a possibility of an outsider heims.

there had been no serious discussion of a successor. While there's a possibility of an outsider being brought in, belief is that a promotion from the ranks is more likely—partially because it would be far less costly.

Silver is said to be the most likely candidate on, the basis of his

Silver is said to be the most likely candidate on the basis of his age, his record and general considerations. He is outranked in experience by Sam Lefkowitz, who has the New York, Boston, Albany district, but it is said that Lefkowitz's health is not up to the strain that would be imposed on him by

20th Opens N.Y. Continued from page 3 =

tres in N. Y. Brecher attempted to tres in N. Y. Brecher attempted to force the bidding issue last fall by filing suit against United Artists for that company's alleged refusal to honor a bid he had made on "Home of the Brave" to play the Apollo. UA claimed he had no right to bid against the circuits, since the theatre has always relied. right to bid against the circuits, since the theatre has always relied mainly for its business on stage-shows and not films, and thus is not in actual competition with the straight film houses. Suit is still pending in N. Y. Federal court.

Coincidence in the Apollo's winning "Foxes" is that the 125th Street, another RKO house in the same area, is playing it at the same time. According to 20th sales veepee Andy W. Smith, jr., howveepee Andy W. Smith, Jr., however, under the zoning system tentatively set up for selling via competitive negotiations, the 125th Street fell outside the same competitive zone. Smith declined to state whether 20th would open all future product to bidding in N. Y. He has repeatedly maintained, though, that he would conduct bidding whenever an exhib in a competitive situation asked for it, which indicates other indies in competition with the RKO and Loew chain may get a chance at 20th pictures.

Loew chain may get a chance at 20th pictures.

Whether Warners, Metro and Paramount will follow the 20th and RKO precedent in selling away from the two major affiliated circuits remains to be seen. With RKO already having signed a consent decree for theatre divorcement and with divorcement also threatening Loew's, it is believed conceivable that the two large chains, which have always split product between them, may eventually lose their favored position.

'Ecstasy' Ban

Continued from page 3

only he controls the rights to "Ecstasy," and the new version, which Samuel Cummins, Pix Distributing Samuel Cummins' Pix Distributing Corp. is releasing, is an infringement. He bases his claim on a 1940 N. Y. supreme court ruling whereby Cummins allegedly agreed to desist forever his handling of the picture by turning over prints and copyrights to Licht's predecessor, Michael M. Wyngate, Inc. Licht asserts that any exhibitor screening the new version will be liable for damages. liable for damages.

MPAA, which granted "My Life" MPAA, which granted "My Life" a Production Code administration seal, says it was doublecrossed when the house changed the title to "My Ecstasy." Understanding was that the seal applied to the film only when it was exhibited as "My Life." Paramount squawked that the Rialto's lurid ballyhoo of Hedy Lawary was damaging the ef-Hedy Lamarr was damaging the effectiveness of its own illuminated fectiveness of its own illuminated sign stop the Rialto building's roof in behalf of Miss Lamarr in "Sam-son and Delllah." State Censor Board objected, charging that the title "Ecstasy" was featured at the

Minneapolis.

Record amount of theatre construction in Twin City area and throughout this territory, including conventional as well as drivens, is construed in local circles as

ins, is construed in local circles as signifying that exhibitors and investors generally are not too concerned about television opposition to film houses.

Harry B. French, Minnesota Amus. Co. prexy, and Bennie Berger, head of North Central Allied, have both professed themselves, as unworried over the future of film theatres as regards TV. Several other independent exhib leaders, however, have been expressing pessimism over the outlook because simism over the outlook because

of tele development.

In the last two years in Twin City area alone there have been four new conventional and six ozoners built, three more conventional theatres are in the course of construction and place of the contraction and place alone of the contraction and place alone of the construction and the construction are constructed as a construction are constructed as a construction and the construction are constructed as a construction are constructed as a construction and the construction are constructed as a construction and the construction are constructed as a construction and the construction are constructed as a construction are constructed a tional theatres are in the course of construction and plans already have been drawn for several others. For only the third time in 12 years, the city council here has let down the bars for new theatre construction within city limits, disregarding North Central Allied's contention that no more new houses should be allowed because the city is already overseated. Aldermen indicate that every application for a new theatre license would be considered on its merits.

The Twin Cities now have two TV stations and the distribution of television sets has increased to the

television sets has increased to the television sets has increased to the extent that estimates show more than 15,000 now in use in Minneapolis and St. Paul. The coaxial cable, uniting the Twin Cities with New York and Chicago, won't be completed until late this year.

Canada Bldg. Slumps

From a 1946 peak of \$8,921,500, Canadian theatre building contracts slumped to \$4,814,500 in 1948, according to statistics compiled by McLean Building Reports. While the 1949 tally, of course, is not yet complete, some 67 contracts for theatre construction handed out for the first 10 months of the year represent a dollar out-

handed out for the first 10 months of the year represent a dollar outlay of \$4,656,900. But if the film industry maintains the same building pace during November and December, there's every indication that the total 12-month disbursements will exceed those of the preceding semester. ceding semester.

Start Fight on Anti-Ozoner Bill

Drive-in owners, individually and through exhibitor organizations, will fight a bill introduced Wednesday (1) by Assemblyman Alfred A. Lama, Kings County Democrat, which proposes to outlaw the future construction of such theatres in N. Y. state cities having a population of 250,000 or more. The three cities affected, according to census figures for Albany. individually more. The three cities affected, according to census figures for 1940, would be New York, Buffalo and Rochester. Although ozoners usually are erected in suburban areas, it is understood here that one or two have been built within the corporate limits of New York City and that others may be contemplated.

Karnes City, Texas, Drive-In Karnes City, Texas. First drive-in in Karnes county opened at Karnes City. Ozoner has 275-car capacity.

Reade-RKO

Continued from page 5 =

Before Reade and Malcolm Kingsberg, prez of the RKO chain, parted company this week it was understood that RKO would probably purchase the Reade interests. The dickerings just ended represent at least the third renewal of talks designed at arriving at a peaceful deal. RKO has been reserving the dissolution suit as its ace-in-the-hole in the event that no agreement could be reached.

no agreement could be reached.
On another front, RKO is still talking to George Skouras, head of the Skouras chain, with the idea of burying the hatchet on suits centering about a half-dozen partnered theatres in the Brony. Also intheatres in the Bronx. Also included in the talks have been RKO's minority stock holdings in the big Metropolitan Playhouses RKO's the bi

title "Ecstasy" was featured at the theatre, but it had been passed by censors as "My Life."

Theatre changed its front six will seek to deposit its stock with a times in two weeks to please different groups.



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NATIONAL

Johnston Not Running to Govt.

that the Government does not di- longer to arrange a pix confer that the Government does not directly interfere in foreign trade, indicating strongly that Arnall was embarking on a futile campaign by asking for the impossible. Avoiding use of the SIMPP prexy's name, Johnston claimed that U. S. policy permitted governmental interference in foreign trade only on one of the three following conditions: (1) In cases of violation of trade treaty; (2) In cases of violations of a trade agreement; (3) In cases of discrimination against an American commercial interest. "We have appealed to the Gov-

an American commercial interest.

"We have appealed to the Government on all three bases," he pointed out, giving as an example the MPAA protest against the British ad valorem tax as a violation of an existing trade agreement. He further pointed out that, in that case, the State Dept., despite every effort and great expense on the part of the association, found no violation and took no action.

Again taking exception to Arnall's statement in New York last Thursday (2) that the pattern of restrictions was increasing rather than diminishing, Johnston insisted the motion picture industry has "done reasonably well abroad," compared with other industries such as automobiles and china. "At least we ship pictures abroad," he pointed out. He expressed the opinion, contrary to that of Arnall, that there has been a "slight" improvement in the foreign situation, stating he could mention at least 15 examples. He singled out Denmark as one, and also government cooperation with industry Denmark as one, and also government cooperation with industry efforts. The past summer the State Dept. instructed its Danish Charge d'Affaires to accompany Johnston and Frank McCarthy in their meetings with the Minister of Finance of Denmark in protesting an onerous tax. Protest proved successful. successful.

'Hit-Run Days Over'

"Hit-Run Days Over"

"The old days of hit and run trade are over," Johnston stated. "We must keep trying to help ourselves and help foreign producers as well," he continued. He cited the newly created advisory service to foreign film producers as an example of this policy, and stated that MPAA is considering "further steps" to help foreign producers. In a subtle warning against too much dependence on the government, Johnston pointed out that "when the Government steps in, you abdicate certain rights." The question is he continued, "Do you want to do that?"

Other observations by the

want to do that?"
Other observations by the MPAA prexy this morning:

1. Nothing can be done about the British situation until after the Pah 23 general elections. If the Feb. 23 general elections. If the present Government is reelected, Johnston will probably go to Britain shortly thereafter. If there is a change of Government, it takes

New York Theatres

RADIO CITY MUSIC HALL Kirk Lauren Doris DOUGLAS BACALL DAY

YOUNG MAN WITH A HORN"
Directed by MICHAEL CURTIZ
A Warner Bros. Picture
Spectacular Stage Presentation



GREGORY PECK "12 O'CLOCK HIGH"

A 20th Century-Fox Picture
On STAGE—
DEAN MURPHY
BETTY BRUCE

ROXY 7th Ave. 4 :

Cecil B. BeMille's masterpiece Samson ... Delilah

Color by Technicolor Heby Lamarr - Victor Mature - Seorge Sambers Aneela Lansbury - Henry Wilcoxon

See the destruction of the Temple on the AARIC CYCLORAMIC SCREENS REVOLT

longer to arrange a pix conference.

2. Johnston favors a meeting of the Anglo-American film council as soon as possible, preferably in England. He reiterated his previously expressed opinion that the membership should be expanded, to include SIMPP and others.

3. Confirmed reports that negotiations had been started to "explore" the possibility of improving our situation in France.

4. Stated that the Russian film deal was in a "deep freeze." Status to date consists of Soviets having "tentatively" selected seven films for purchase, with a recent request for additional pix to be screened for consideration. There are no American films being exhibited in USSR "to my knowledge," Johnston stated.

Courts Raise

Continued from page 3;

of Federal district court judge John P. Barnes, three 20th-Fox theatres in Milwaukee and two meatres in Milwaukee and two Warner houses must go on the block. Trio of 20th flickeries are the Palace, Wisconsin and Strand; those of Warners are the Warner and Alhambra.

Added to the \$1,295,878 verdict which came after a two-month trial which came after a two-month trial, it is the most sweeping award made since the Jackson Park ruling stood Chi on its head. Same attorney, Tom McConnell won the current verdict. The forced divestiture plus triple-damage balm was made on a finding that the Big Five and their subsid chains were guilty of conspiracy to monopolize. Decree will set the deadline for the sale of theatres.

cree will set the sale of theatres.

Victor in the suit is the Towne theatre, Milwaukee, headed by Antheatre, Spheeris. Towne successions of the clearance drew Spheeris. Towne successfully attacked a 41-day clearance rule enforced between first-run and second-run houses. Complaint claimed the theatre was prevented from obtaining first-run pix.

from obtaining first-run pix.

In reaching his decision, Judge Barnes fixed damages by estimating the difference in receipts between the Towne and Wisconsin theatres, both in downtown Milwaukee. Wisconsin is a 20th house. Court said that by setting up clearance and zoning systems for first-runs and by preventing the Towne from getting first-run product, defendants were able to charge higher admissions in the theatres they controlled. theatres they controlled.

Peace talks are now well under way on a total of some \$10,000,000 in claims by 10 or more exhagainst Schine and the majors. exhibs

against Schine and the majors.

Although Milton Pollack, attorney for the N. Y. exhibs, refuses to comment, it is understood from other sources that a considerable amount of cash may be paid to end the running anti-trust battle. amount of cash may be part to the the running anti-trust battle against Schine. Exhibs center in three cities, Auburn, Syracuse and Rochester, all of whom charge Schine with causing financial losses through the establishment of a monopoly.

Two actions, both brought by Pollack, are currently pending in the N. Y. Federal district court. Number of the exhibs repped in the discussions, however, have not yet brought parallel suits.

As for the Coldman case the

As for the Goldman case, the Philly exhib is dickering for several Warner theatres as the price for discontinuing his current action, which seeks many millions in court balm. Goldman has already won one suit which gave him in excess of \$300,000 in damages.

excess of \$300,000 in damages.

In Philadelphia, anti-trust suit seeking \$1,320,000 damages against the eight majors has been filed in the Federal district court by operators of the Penypak theatre in northeast Philly. Like several other recently-brought actions, this suit attacks the 28-day clearance effective against theatres in both outlying districts of Philly and its suburbs.

Theatreowners Lewis Sablosky

Theatreowners Lewis Sablosky and his wife, Sadie, and Marion Fox and Myrtle Singer attack the

MPAA Import Okays At Stake in Snarl On Franco-U.S. Pact

Motion Picture Assn. of America and the French government are wrangling over an interpretation of the Franco-American film pact of 1947, with the number of film import licenses issued to members of the MPAA at-stake. The hassle has reached a stalemate, since the French government is insisting that the 110 pix annually allotted to MPAA members be applied only to the first year and not the entire three-year period of the pact.

At the time of the agreement, American industry was given 121 pix yearly, 11 of these being reserved for indies. Dispute no stems from the granting of six licenses to Eagle Lion after the company filed a squawk with the French government. Latter is insisting that these six be deducted from the 110 granted MPAA companies. panies.

Both the MPAA and the Society Both the MPAA and the Society of Independent Motion Picture Producers have asked the State Dept. to request the French government to reopen formally negotiations on the pact. Meanwhile, efforts by John McCarthy, MPAA rep on the Continent, to win a ruling that the 110-quota for MPAA members holds for three years has been met by a flat refusal by French officials. They point out that the pact makes no mention of the three-year period, and contend that the quota referred only to the first year.

French have told the MPAA that French have told the MPAA that if their members use more than 104 licenses during 1949-50, the overage will be charged to the '50-'58 period. Bitter battle over that point is expected when new talks start May 1, as provided by the agreement.

SIMPP for its part wants a boost in the 11 total allowed indie pro-

Decrees Await

Continued from page 3 =

weeks ago. The Little Three decree, on the other hand, is expected momentarily. No points are at issue on this book-of-rules covering Universal, United Artists and sales operations.

Columbia sales operations.

Meanwhile, Metro is preparing to go it alone on appeal to the U. S. Supreme Court. It is believed by Metro top-brass that a solo appeal will be consistent with its traditional position that the company's peculiar theatre operations always put it in a different status from the other members of tions always put it in a different status from the other members of the Big Five. In this regard, fact that the company will be appeal-ing alone is viewed as a distinct advantage pointing up the differ-entiated operations.

Previously, it is said, Metro had difficulty winning a separate treatment from the courts. Company does not face that hurdle since the court need no longer juggle the mountain of briefs from eight different defendants.

different defendants.

On the other side of the ledger, however, is the fact that consent decrees granting divorcement will work against the company. Metroites see a strong argument posed by the D. of J. that the company should not be permitted to retain "the illegal fruits of monopoly" while the others surrender their theatre holdings.

'Hamlet' Grosses

Continued from page 3

turn engagement at the same \$1.20

Re-booking of the pic by a first-run New York chain after playing subsequent-run circuits in the city is an unprecedented switch in the usual run-and-clearance rules pre-vailing. No film in the past has done a repeat at the same prices. Both affiliated circuits have a standard rule which bars films in their houses when even a first-run their houses when even a first-run moveover is staged.

and his wife, Sadie, and Marion
Fox and Myrtle Singer attack the clearance granted downtown theatres as unfair and discriminating.
It is charged that there is no real competition between the suburban and downtown houses.

Along with the heavy money damages sought, action also demands a reformation of the Philly clearance system.

Picture Grosses

SEATTLE

(Continued from page 9)

Varieties" (Lip) (2d wk-6 days), \$5,400. Music Box (Hamrick) (850; 59-84) — "Mrs. Mike" (UA) and "Apache Chief" (Lip) (4th wk). Big \$4,000 after swell \$4,400 last

week.

Music Hall (Hamrick) (2,200; 5934) — "Battleground" (M-G) and
"Change of Heart" (Rep) (2d wk).
Still big \$14,500 after terrific \$20,400 last stanza.

Orpheum (Hamrick) (2,600; 5934)—"South Sea Sinner". (U) and
"Rugged O'Riordans" (U). Modest
\$8,000 or close. Last week "Hasty
Heart" (WB) and "Coronada"
(Rep), \$7,300.

\$8,000 or close. Last week "Hasty Heart" (WB) and "Coronada" (Rep), \$7,300.

Palomar (Sterling) (1,350; 50-\$1). "Great Lover" (Par) (2d run) plus stage show with Hoosier Hot Shots. Great \$11,000 or near, Last week, Mills Bros. upped "Tell To Judge" (Col) (2d run) to \$13,000.

Paramount (Evergreen) (3,039; 59-84)— "Willie Marching Home" (20th) and "Blondie's Hero" (Col). Slow \$8,000. Last week, "Dancing in Dark" (20th) and "Call of Forest" (Indie) (2d wk-4 days), slow \$3,500.

'King's Men' Tall \$25,000, Toronto; 'China' \$13,000

Toronto, Feb. 7.

Business is thumping here with "All King's Men" in for a smash session. Third week of "Jolson Sings Again" is still terrific, at two houses, third stanza. "Chicago Deadline" is also in for fine round in Canada's biggest house, the Imperial

Estimates for This Week

| Captain China" (Par) | Fairly good \$14,000, Last week, "The Nevadan" (Col) and "Traveling Saleswoman" (Col) and "Traveling Saleswoman" (Col) and "Traveling Saleswoman" (Col) and "Traveling Saleswoman" (Col), swell \$13,000. The Nevadan (Col) and "Traveling Saleswoman" (Col), swell \$13,000. The Nevadan (Col) and "Traveling Saleswoman" (Col), swell \$13,000. The Nevadan (Col) and "Traveling Saleswoman" (Col), swell \$13,000. The Nevadan (Col) and "Traveling Saleswoman" (Col), swell \$13,000. The Nevadan (Col) and "Traveling Saleswoman" (Col), swell \$13,000. The Nevadan (Col) and "Traveling Saleswoman" (Col), swell \$13,000. The Nevadan (Col) and "Traveling Saleswoman" (Col), swell \$13,000. The Nevadan (Col) and "Traveling Saleswoman" (Col), swell \$13,000. The Nevadan (Col), swell \$1

KANSAS CITY

(Continued from page 8)

(Continued from page 8)
of John Wayne starrer. "Iwo
Jima" (Rep). Good \$3,500. Last
week, with Apollo, "Christopher
Columbus" (U), soild \$7,000.
Kimo (Dickinson) (550: 50-\$1)—
"Henry V" (UA). Now is annual
event at this house; fourth annual
showing, big \$2,200. Last week,
"Fallen Idol" (SRO) (5th wk),
\$1,800.
Midland (Loew's) (3,500; 45-65)—
"Battleground" (M-G) (2d wk).
Steady \$12,000. Last week, smash
\$24,000.
Missouri (RKO) (2,650; 45-65)—
"Inspector General" (WB) and
"Bomba Panther Island" (Mono).
Moderate \$12,000. Last week,
"Traveling Saleswoman" (Col) with
Dick Cohtino unit on stage, sock
\$21,000 at 75c. top.
Paramount (Par) (1,900; 45-65)—
"Montana" (WB). Medium \$10,000.
Last week, "Thelma Jordan" (Par)
with Wendell Corey in town for
one day of plugging ditto.
Tower - Uptown - Fairway (Fox
Midwest) (2,100; 2,043; 700; 45-65)—
"Whirlpool" (20th) and "Escape"
(20th). Light \$11,000. Last week,
"South Sea Sinner" with one-day
personals by Shelley Winters,
Liberace and Jerry Paris, \$10,000. personals by Shelley Winters Liberace and Jerry Paris, \$10,000

Dover, N. J., Ozoner
Dover, N. J.
Construction started on 550-car
capacity Garden Auto-Torium, to
be operated by Wilfred P. Smith
at Ledgewood Circle, five miles
west of here. Ozoner will occupy
15 acres of 35-acre plot, with future plans calling for the erection
of a shopping center. Opening is
scheduled for April. Smith was
formerly general manager, for
Eastern Drive-In Corp.

'Men' King Size \$22,000, Prov.; 'Capt. China' 14G

Providence, Feb. 7.
"All the King's Men" is hitting a great pace at Loew's State this week. Also very nice is Majestic's "Montana." RKO Albee's "Woman in Hiding" is just okay. "Captain China" is only fairly good at

Strand. Estimates for This Week

Estimates for This Week
Albee (RKO) (2,200; 44-65)—
"Woman in Hiding" (U) and
"Storm Over Wyoming" (U). Only
fair \$10,500. Last week, "Live
By Night" (RKO) and "Story Molly
X" (U), \$12,000.

Fay's (Fay) (1,400; 44-65)—"Letter Three Wives" (20th) (reissue)
and vaude on stage. Oke \$6,500.
Last week, "Bells Coronado" (Rep)
and vaude, nice \$7,500.

Majestic (Fay) (2,200; 44-65)—

Majestic (Fay) (2,200; 44-65)—
"Montana" (WB) and "Radar Secret Service" (SG). Very nice \$16,000. Last week, "Dancing in Dark" (20th) and "Blonde Bandit" (Rep), nifty \$18,000.

Metropolitan (Snider) (3,100; 44-65)—"Deadly Is Female" (UA) and "Palo,oka Meets Humphrey" (Mono). Weak \$5,500. Last week, "Hasty Heart" (WB) and "Hollywood Varieties" (Lip), so-so \$12,-000.

State (Loew) (3,200; 44-65)—"All King's Men" (Col) and "Girl's School" (Col). Great \$22,000. Last week, "Sands Iwo Jima" (Rep) (2d wk), big \$14,000.

Strand (Silverman) (2.200; 44-65)
—"Captain China" (Par). Fairly
good \$14,000. Last week, "The
Nevadan" (Col) and "Traveling
Saleswoman" (Col), swell \$13,000.



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AM NOT ONLY ALIVE AND KICKING, BUT 1950 MAY TOP '49 IN EXPANSION

Television regardless, there's no slackening of interest in old fashioned AM broadcasting. A study of applications coming into the business is very much alive. Considering the increasing scarcity of AM frequencies, it wouldn't be surprising if the number of applications contours, radio engineers manage to find diel locations. But through careful scrutiny of allocations and contours, radio engineers manage to find diel locations that are usable, sometimes for daytime operations only, sometimes for fulltime use if directional and the continuous of the control of the contr

spectrum space were available.

In FM, so far this year, the statistics are highest for withdrawals from the field. A dozen operators have called it quits. In four cases, licenses were surrendered and in eight instances construction permits were cancelled.

However, there are some offsetting elements in the FM picture. While only a few authorizations for new stations have been issued since the year began, there have been six applications for new commercial FM outlets.

Hollenbeck in Slow Burn At CBS' Overtures For McCaffrey as 'Word' M.C.

CBS over the weekend sent out an SOS for John McCaffrey to step in as replacement for Don Hollenbeck as emcee of the new "We Take your Word" panel show which features Abe Burrows, Lyman Bryson and weekly guests.

Hollenbeck did the initial two stanzas of the new Sunday night, gab session, having previously relinquished his commentary spot on the Saturday "CBS Views the Press" stanza to take on the new

linquished his commentary spot on the Saturday "CBS Views the Press" stanza to take on the new assignment.

All of which has left Hollenbeck doing a slow burn, especially since Doug Edwards has already moved in on the "Press" program. Decision of the network program board was that "Take Your Word" needed a "McCaffrey-type personality" to land it in the commercial roster.

Hollenbeck still has his cross-the-board morning network news show (which, however, is not heard in New York).

National Assn. of Broadcasters will mail to its members this week final ballots for voting on directors to take office in April, following the NAB convention in Chicago that month.

the NAB convention in Chicago that month.

Two nominees for board seats representing television were announced last week by C. E. Arney, Jr., NAB Secretary Treasurer. They are Robert S. Swezey of WDSU-TV New O'rlean's and Eugene Thomas of WOIC Washington, D. C. Two additional nominations for television director-atlarge are to be made tomorrow at a meeting of the NAB board in Chandler, Ariz.

Plans for a special non-affiliated stations session to be held April 16 during the NAB convention were discussed at a committee meeting here Friday (3) under the chairmanship of Ted Cott, veepee of WNEW, New York.

Bannister's Free Time Policy on Labor Tiffs

Detroit, Feb. 7.

As a result of the current Chrysler strike, WWJ has formulated a policy which it will follow for the duration of this dispute and all other labor disputes, Harry Bannister, general manager, announced.

Free time will be made available for the joint use of both disputants

Free time will be made available for the joint use of both disputants if requested jointly, he said. No additional time will be available to either party individually in excess of that free time.

The action came after the UAW (CIO), sought to secure time on WWJ to discuss strike matters.

'Amateur Hour's' Heart Show Sparked by D.C. **Currents: Solons Shine**

Washington, Feb. 7.
The "greatest amateur hour of all time," which launched the 1950 campaign of the American Heart Assn. last Thursday (2), turned out to be a love feast all around with some surprisingly good entertainment bits showing up here and there.

Show, which went over ABC web on the "Original Amateur Hour" and then continued for another hour and a half before a plushy audience which bought out Constitution Hall, proved a strong plug for the heart drive, good friend maker for radio, and a fine humanizer of Congress at a time when it needs it

Congress at a time when it needs it.

The amateur acts were loaded with Senators, Representatives, and the wives of several members of Congress. The entertainment they put out over the ether went a long way toward wiping out negative feeling which much of the country has toward Congress. It's tough to dislike members of Congress when you know they play the harmonica, go in for barbershop quartet singing, band together in choruses to warble "God Bless America" under the leadership of Vice President Alben Barkley and his bride, and when they strut square dances to help along a worthy charity.

That's the way it was last Thurs-

That's the way it was last Thursday. Undoubtedly the most impressive kick of the show came to the big audience in Constitution Hall, but the rest of the nation felt a good share of it via the ABC net, and much of the remainder of the world heard parts over the Armed Services Network.

Services Network.

Some of the ablest and most striking parts of the entertainment were in the after show which never got on the air at all. Ted Mack's airer was geared to bring the most impressive names on the bill to the remainder of the notion via the impressive names on the bill to the remainder of the nation via the "Amateur Hour." However, some of the best talent was not in that part. For example, there were a snappy hula dance by Beverly Farrington, daughter of the Congressional Delegate from Hawaii; a surprisingly fine job of singing by Mrs. Cornelius Vanderbilt Whitney, and a hat show by Mme. Bonnet, wife of the French Ambassador, all in the after show, as were other features.

It was felt, here that the show

It was felt here that the show had done such a good job that efforts should be made to make it an annual feature of the Heart Assn.

NBC's 45 RPM **Audition Packets**

NBC and its parent RCA company are effecting a unique tie-in to window-dress network shows being peddled to agencies for potential clients.

The web is currently in the process of whipping together a flock of house-built programs and personalities in the form of 45rpm package presentations. Thus the small disks can be carried about at will, taken home by agency men, etc.

etc.

Among the 45rmp "packages" about to make the agency rounds are the Henry Morgan show, Mindy Carson show, "Night Beat" with Frank Lovejoy; "Dangerous Assignment" with Brian Donlvey: the Sunday night "Christopher London" sustainer (which, however, may be yanked): "Archie Andrews," "Voices and Events," and a new family-type show called "Trouble With the Truitts."

KTAE'S 21G SALE

Taylor, Tex., Feb. 7.
The FCC has granted approval to the transfer of the control of KTAE, Inc., from R. G. Garrett to G. G. Conoley, K. L. McConchie and Willis Campbell for a total consideration of \$21,000.

The Era of the Salesman

The blueprint charted by Booz, Allen & Hamilton for the new NBC administrative structure, with the major accent put on a proper merchandising of NBC rather than focusing attention on the creative elements, has only served to highlight the whole shifting trend in radio toward what the trade views as the "era of the salesman."

It was with that definite purpose in mind, the trade now realizes, that the kingpins who for years have been deeply rooted in the rudiments of radio, have been left free of administrative duties to peddle their wares. The projection of Niles Trammell as NBC board chairman has actually transferred him into the briefcase-carrying, agency-visiting fraternity. Ditto Mark Woods, who moved into the vice chairmanship of ABC network to emerge, in reality, as the web's No. 1 salesman. CBS staked its "sales" claim in Boss Man William S. Paley a long time ago; since, in fact, he relieved himself of all other responsibilities to become board chairman and mastermind programming and step into the sales breach. Throughout the industry the accent is on sales and selling radio as an advertising medium, as reflected in the hoopla attending the unveiling of the all-industry film in N. Y. last week. It was the week's No. 1 attraction for radioites.

WBAL Decision a Toughie; Tossup Whether Pearson & Allen Get Nod

What He Said!

Toronto, Feb. 7.
"Soap operas are pretty corny," Charles A. Massey, president, Lever Bros. (Canada) Ltd., told the Canadian Retail Federation here.

Retail Federation here.

While admitting some responsibility for the washboard diet, Massey said such series definitely held and attracted exceptionally large audiences and the advertiser had to give the public what it wanted. He said, "One of the cardinal rules for a successful advertiser is to mistrust his own opinion when it comes to deciding what the public wants."

NBC Capitulation Vs. Directors Guild Riles Rival Webs

NRC's sudden breakup of the four-web solid front against the Radio-Television Directors Guild, which came at 4 a.m. Thursday
(2) at the climax of a hectic round-the-clock mediation session has the other networks (ABC, CBS and WOR-Mutual) seeing red. The senior web's unexpected capitulasenior web's unexpected capitula-tion to the RTDG so riled the other chains' negotiators that they contemplated taking the matter up with RCA board chairman David Sarnoff. Meanwhile, as the union and NBC continue their parleys, the other webs are waiting on the sidelines to see how good a con-tract NBC draws.

ract NBC draws.

Although the threatened strike has temporarily been averted, it is by no means a closed issue. Nor is it a cut-and-dried matter of ABC, CBS and MBS necessarily buying what NBC and the union work out. CBS feels if the NBC-RTDG pact is reasonable it can follow suit, but it questions whether ABC and WOR-MBS can afford the same deal.

As it now stands, the RTDG has

the same deal.

As it now stands, the RTDG has contracts with no webs, since its previous pacts expired Dec. 31, after which date it and the nets agreed to further talks through the efforts of the N. Y. State Mediation Board. The minimums which NBC agreed to are: \$145 weekly for AM directors (a hike

(Continued on page 62)

Another FMer Folds

Hartford, Feb. 7.
Lack of a listening audience has caused WTHT here to abandon its FM arm. There was no announced ment of the curtailment of the FMer. Station officials said that the station had been dropped because of a feeling that the service was not being taken advantage of by listeners. A polite way of saying that the amount of listenage did not warrant the expense.

Station had been on the air for two years but last year curtailed its hour umbrellage going down from 16 to nine hours of operation a day.

Washington, Feb. 7.

A close decision, with the vote going either way, is expected soon from the FCC on the long-pending application of Drew Pearson and Robert Allen to take away the 50kw license of the Hearst station, WBAL, in Baltimore. The Pearson-Allen bid was filed three years ago as a result of the FCC "Blue Book" policy hitting at excessive commercialization of program schedules and announcing a procedure to hold stations to commitments on public service.

cialization of program schedules and announcing a procedure to hold stations to commitments on public service.

The "Blue Book" report, issued in March of 1946, cited WBAL, among ohers, for piling-up of spot announcements, rejection of network sustaining programs in favor of local commercials, and low percentage of local public service shows. Substantial changes have been made in WBAL format since the policy entitled "Public Service Responsibility of Broadcast Licensees," was adopted.

Decision on the WBAL case is understood to be one of the toughest the Commission has ever had to make and it's no secret there's been no hurry to get it out. One of the big questions' involved is whether the agency is willing to eat its own words to the point of revoking the license of as valuable a property as WBAL, said to be worth millions. Station also has a TV affiliate, which is involved.

Likelihood that Com. Robert Jones will refrain from voting on the case might well affect the outcome. Jones was strongly opposed for confirmation as an FCC member by Pearson on charges he had once been a member of the Ku Klux Klan. However, testimony offered by Pearson before the Senate Committee on Interstate and Foreign Commerce was considered so feeble that Jones was unanimously confirmed. The Commissioner reportedly has not particinated the for in consideration of the state of the first operated the for in consideration of the first operated the for in consideration of the state of the first operated the for in consideration of the first operated the for in consideration of the state of the first operated the for inconsideration of the state of the first operated the for inconsideration of the state of

so feeble that Jones was unanimously confirmed. The Commissioner reportedly has not participated thus far in consideration of the WBAL case.

In the first "Blue Book" case, involving WTOL in Toledo. O which was also cited for overcommercialization, a hearing was held when the station applied for renewal of license shortly after the policy was formulated. On a showing of closer integration of ownership and management to obtain better control of programming and snip and management to obtain better control of programming and adoption of a policy holding com-mercials to a maximum of 75% of total broadcast time, the station was voted renewal of license.

Red Barber Blasted For Rose Bowl B'cast; Ohioans to Defense

Columbus, Feb. 7.

Red Barber, CBS director of sports, got some lumps for his coverage of the Rose Bowl game from Jack Fullen, secretary of the Ohio State U. Alumni Assn., in an article by Fullen in the current issue of the OSU Monthly, which he edits.

of the OSU Monthly, which he edits.
Fullen let loose a blast at the whole Tournament of Roses setup, including the commercialism, ticket situation, publicity angles and lengthened football season. In the course of his bitter tirade Fullen lobbed the following at the Ol' Redhead:
"If you want the game itself symbolized for what it really is, hearken back to Red Barber's (Continued on page 62)

MID-CENTURY RADIO CITATION

-1 Was Only Kidding'

Washington, Feb. 7.
Top yock of Saturday night's Radio Correspondents annual dinner at the Statler here was emcee Bob Hope's crack that "I just saw the latest Lever Bros." production: "Where's Charley?"

Among the ringsiders at the banquet was Charles Luckman, who recently exited as Lever prexy and with whom Hope had been tiffing last season over refusal of Luckman to permit him to tape

his shows.

Diners at the Luckman table say the ex-Lever boss didn't share the audience's enthusiasm over the crack. The fact remains that an hour later in the proceedings Hope signed off with an "I was only kidding" apology to Luckman and expressing his undying

The 600-odd diners in attendance were conjecturing whether pressure cued Hope's hour-later retake.

Everything's Still 'Iffy' on Metro **Moving Into Mutual Program Picture**

tiations for a Metro move-in on Mutual network have cooled off considerably, judging from the outcome of last Friday's (3) meeting of the network directors in Washington.

Scheduled as the hottest item on scheduled as the notices them on the D. C. agenda, the Mutual-Metro collaboration talks were actually expedited in short order, with the directors holding one of their briefest sessions to date.

their briefest sessions to date.

(Actually, the stockholder directors' visit to Capitol Hill to be photographed with President Truman appears to have generated more enthusiasm and proved more time-consuming than the huddling over Metro's bid to program the network operation.)

Nothing concrete was resolved.

Nothing concrete was resolved at last week's meeting. Major stumbling block, it's reported, has been Metro's failure to date to project any coin angle into the talks.

talks.

It would appear that the Metro-Loew combine feels the prestige and stature redounding to the network through the film company's programming service is a fair exchange for the takeover of Mutual. Apparently the board has other ideas on the subject and prefers a "money talks" proposition.

Hope Pitching

Tape Idea Again

Now that Charles Luckman is out of the Lever Bros. picture, Bob Hope went to work, while in New York last week, to enlist the new Lever hierarchy sympathy toward his "going tape" on his Tuesday night NBC show.

Luckman was the stumbling block in Hope's persistent efforts to tape his shows in advance, with the situation reaching a critical stage a few months back, when Hope took the case to arbitration. Luckman subsequently won out in forcing Hope to continue on a live basis, but in the process widening the schism between the comedian and Luckman.

The comic, like Crosby, wants to he first the administrative pattern.

Lacking anything more specific, the NBC watching-and-waiting brigade breezed through the eased-up period by speculating on "what comes next week?" with recurring rumors that Joe McConnell, despends to succeed Niles Trammell as prexy a few months back, is hankering a return to the RCA fold. (McConnell is presently vacationing in Florida.)

While those close to the sixth floor scene of administrative pattern.

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The comic, like Crosby, wants to

and Luckman.

The comic, like Crosby, wants to be free to roam at will, particularly now that he's embarking on a coast-to-coast tour, and feels that he's done much of his best work while guesting with Crosby and other stars who tape their shows in advance.

JOHN KIERAN GETTING **DOUBLE TYPE BUILDUP**

NBC is auditioning John Kieran lex-"Information Please") in two different formatted shows in the belief that he has a potential Alexander Woollcott-type personality. One is a quarter-hour stanza with Kieran gabbing on everything from butterflies to sports and music.

The other is a half-hour musical show, but built around Kieran's commentary. George Faulkner, freelance, writer, is giving NBC a collaborative assist.

Those Sun. at 7 Blues

Those Sun. at 7 Blues

NBC has got the "Sunday at
7" blues all over again, with
the newest entry in the opposite-Jack Benny slot falling
flat on its Hooper face. General consensus around the web
is that the whodunit entry.
"Christopher London." is not
long for the NBC world. Newest Hooper gives it 2.1 for the
first 15 minutes and 1.5 for the
first 15 minutes and 1.5 for the
second quarter.
Only commercial stanza currently competing with Benny

rently competing with Benny is "The Falcon," on Mutual, with Anahist, the sponsor, getting a 7:1 rating payoff on a comparatively low-budgeted show.

NBC Rumor Mill Has McConnell **Returning to RCA**

The Booz, Allen & Hamilton overhauling of NBC slowed down to a walk last week after a few weeks of fast-stepping activity which brought new (and non-radio) faces into the administrative pattern.

Saturday Afternoon Pop Music Format Back to Network Radio

The onetime Saturday afternoon

The onetime Saturday afternoon pop music format is returning to network radio, with NBC currently lining up several ambitious projects designed for an early teeoff.

CBS already has started the yogue with a late afternoon sequencing of Treasury Bandstand. Noro Morales, George Towne's orch and Stan Daugherty.

Now NBC is reviving its Matinee at the Meadowbrook remote pickups, with Ralph Flanagan initially set to start the series Feb. 18. The network, meanwhile, is whipping into shape a full-hour hillbilly show for Saturday showcasing, which will be broken down into quarter hour segments for commercial buys.

50-YEAR AIRER

Plans are under way for the establishment of a "Mid-Century Global Radio Citation" for the one outstanding program heard during the first half of the century that most closely approximates the aims of the One World Committee to promote "the great, spontaneous, natural movement of better understanding among neonles and closer. standing among peoples and closer relations among men."

relations among men."

The citation will be made as one of the highlights of the One World Meeting to be held next August in Paris and San Remo, Italy, with delegates from all parts of the world attending. The radio citation will share the spotlight with a similar mid-century award to be made to the film produced during the past 50 years which, in the opinion of the One World Committee, best typifes the objectives of world peace, world cooperation, human rights and responsibilities on a world scale.

As in the case of the film award

on a world scale.

As in the case of the film award, support of all the nations will be enlisted in finding the one radio program that best reflects the one world patterns of living and one world achievements.

world achievements.
Initial steps toward the international project have just been initiated in New York by Jacques Ferrand. executive secretary of the One World Award Committee which, in 1946, selected Norman Corwin from radio's ranks for the coveted One World Award, out of which came his global tour and ambitious "One World" transcribed air series.

Also on the San Remo radio

Also on the San Remo radio agenda will be a worldwide broad-cast. with the various nations "tuned in" for the citation ceremonies and for a round-robin of pickups from outstanding statesmen and leaders who have projected themselves in the one world education concept. Albert Einstein will be heard by the San Remo delegates and on the global hookup speaking from his home in Princeton, N. J.; George Bernard Shaw will be heard from England. Negotiations are under way for a pickup of Minister Nehru in India etc.

Speakers invited to the One World Meeting include, among others, Corwin, Andre Malraux. Dore Schary and John Huston, latter two having already won One World awards; Robert E. Sherwood, Trygve Lie, Secretary General of the UN; Pearl Buck, John Hersey and Hal Wallis, chairman of the Motion Picture Division of the Motion Picture Division of the One World Award Committee.

Lux May Absorb **Screen Guild Show**

Hollywood, Feb. Reported here that Lux will take over Screen Guild Players next season and incorporate it into "Lux Radio Theatre." Screen Guild Theatre." Screen Guild its Camel sponsorship after

Lux will take over if all studios consent to making properties and players available same as on Screen Guild. Lux would make considerable contribution to relief fund if tieup is affected.

BILOXI, MISS., MULLED FOR NBC '50 POWWOW

Now that NBC and the Station Planning A dvisory Committee (SPAC) have ruled out Honolulu for the network's 1950 convention, the SPAC and web boys have tentatively come up with Biloxi, Miss. as the site for this year's pow-wow, to be held in September.

A special NBC committee will trek to Biloxi this week to survey the country club atmosphere, etc., before making a final decision.

KUDO FOR BEST Whodunits to Fore as Nielsen Shows Startling Changes, Shifting Tastes

Point of View

Sharp variance in the Hooper (city only) vs. Nielsen (urban and rural) ratings was again thrown into focus last week, when the two nosecounting organizations released their latest tallies.

While Jack Benny copped the No. 1 Hooper spot, he doesn't show up in Nielsen's first 10 at all, winding up in No. 12 position.

Phil Harris Signs With NBC: Prefers Sticking to 7:30

While CBS was breathing hot are down his collar and trying to woo him over, Phil Harris last weekend pledged continued allegiance to Niles Trammell and NBC, with the network successfully negotiating a two-year exclusive on the Harris-Alice Fave show.

Alice Faye show.

On top of that, Harris decided once and for all that he wants to stay put at 7:30 Sunday night opposite the Amos 'n' Andy competition from CBS. Harris is convinced he'll eventually triumph in the Hooper sweepstakes and figures that'll just about make him "Mr. Big" in radio in view of the "Jack Benny coattail" beginnings.

NBC was ready to offer Harris a new time segment next fall, when Rexall bows out of the sponsorship picture. Understood NBC has a flock of potential clients on tap.

CBS was anxious to add the Harris

CBS was anxious to add the Harris-Faye show to its switchover collection, but Harris preferred a "fight to the finish" with A & A on 7:30 supremacy.

Deal Over Conflict On Product; CBS Gets Biz

CBS has linked Sterling Drug for 15 minutes of its "Sing It Again" giveaway, pulling the business away from ABC's "Stop the Music" because of a drug product conflict. Sterling had signed two weeks ago with ABC to back a quarter hour of "Music," but the web had to turn back the order after it discovered that "Music" emcee Bert Parks is committed not be hadded any products competing to handle any products competing with Bristol-Myers items, which he plugs on NBC's "Break the Bank."

plugs on NBC's "Break the Bank."
Conflict was between Sterling's
Double Dandarine and B-M's
Vitalis. ABC tried to get B-M to
permit Sterling's participation on
"Music," but was unsuccessful. As
a result, Sterling, though desiring
"Music," picked up its, option on
"Sing" and ABC has an open segment os "Music," starting March 5.

'Allen's Alley' Occupants Set for Benny Stint

The old standbys of Allen's Alley Kenny (Senator Claghorn) Delmar. Minerva (Mrs. Nussbaum) Pious, Parker (Titus Moody) Fennous, rarker (Titus Moody) Fennelly and Peter (Ajax Cassidy)
Donald—disbanded since Fred Allen took a sabbatical last year, are being reassembled for a guester on Jack Benny's CBS stanza Sunday (12).

Although Allen 201

(Tues.).

The new Nielsen rating report significantly reveals the shifting audience tastes in programming, with the breakdown of the Top 26

with the breakdown of the Top 20 having almost startling overtones. Perhaps for the first time in years only two outright comedy shows—Fibber McGee & Molly and Jack Benny—show up in the Top 20 "honor list." while no less than nine crime shows hit the coveted Jackpot. CBS' "Mystery Theatre" in fact, cops the No. 2 spot, with the same web's "Mr. Keen" in third position.

Trade sentiment is that, with the decline in popularity on giveaway

with the same web's "Mr. Keen" in third position.

Trade sentiment is that, with the decline in popularity on giveaway shows and with radio in general still groping for a new type of format to take over, the whodunit-suspense stanzas are again coming into their own.

The crime sagas continue as radio's best buy, since few are budgeted over \$4,000 to \$7,000, yet enjoy a per-point rating payoff calculated to make the sponsors do handsprings. Both "Mystery Theatre" and "Mr. Keen," for example, are in the \$5,000 a week talent-production category, while the Bing Crosby show (in No. 7 spot) and Jack Benny (with a No. 12 ranking) are in the stratospheric \$40,000 a week class.

In contrast to the Nielsen report, the latest Hoopers (Jan. 31) project Benny in the Top 15 leadership, with Crosby No. 3, and give eight comedy shows a Top 15 payoff, including Groucho Marx, Amos 'n' Andy, Edgar Bergen, Bob Hope, Fibber & Molly and Great Gildersleve of a cross-pattern of listening habits and popularity, since the Hooper checks are confined to major cities, bypassing rural sentiment.

CBS Romancing **Dennis Day Show**

CBS is casting roving eyes in the direction of Colgate and its Saturday night Dennis Day show on NBC. The Colgate-CBS romance, still in preliminary talk stages, got rolling when the network and Chesterfield decided to put Arthur Godfrey's transcribed show into the Saturday night 9:30 period as competion against Day.

Tom Harrington, radio chief at Ted Bates, agency on the Colgate-Dennis show, apparently has grown apprehensive over the possible Godfrey inroads on the Day rating. CBS. convinced that it's got a "sure thing" in the Godfrey stanza, figures it can save Colgate some Hooper embarrassment and, bent on killing two birds with one stone, is pitching up a Friday night period for a switchover of Day from NBC. That would partially take CBS off the Friday night sustaining hook, since everything beyond 8 o'clock now is non-commercial.

Gen. Mills Again to Throw Out First Ball on Mutual

General Mills has bought a one-time shot. "Welcome Back. Base-ball." on CBS for April 15, 10-10:30 p.m. Show will star Bing Crosby and Hollywood and sports celebs. GM backed a similar stanza in 49 and plans to make it an annual affair. Agency is Knox-Reeves

Agency is Knox-Reeves.

'Lassie' Loses NBC Sponsor

Donald—disbanded since Fred Allen took a sabbatical last year, are being reassembled for a guester on Jack Benny's CBS stanza Sunday (12).

Although Allen will not take part on the broadcast, Benny got the NBC comic's okay for the stunt: Allen now on the Coast, guested on Bob Hope's airer yesterday sent sales of Red Heart Dog Food (Tues,).

Hollywood, Feb. 7.

Morrell & Co. is dropping "Lastic" on NBC when the current cycle ends May 27. Lack of budget prevented extension of the stanza to 30 minutes and Morrell felt 15 minutes was not effective for product promotion.

Lassie endorsement, however, sent sales of Red Heart Dog Food soaring to an alltime peak.

Indie Packagers Gripe Over Webs' Move-In on %, Agenting of Shows

Independent packagers are grip-ing over being short-changed by the networks. They charge the webs with (1) pocketing a percent-age of the package price, in addi-tion to their time billings; (2) set-ting themselves up as sales agents for shows; and (3) demanding un-fair contracts so that packagers need agents to deal with their sales agents.

need agents to deal with their sales agents.

On their part, webs claim that packagers in general are riding the gravy train and that some, after soaking up network effort and dough in putting across a show, then try to pitch it to another network for a better price.

As it works out, a packager may sell an airer to a net for \$1,000 as a sustainer or \$2,000 as a commercial. But on top of this commercial price the web often adds. a 10% "handling" or "creative" fee, plus 15% to cover agency commission and 2% to cover cash discount. This raises cost to a sponsor to around \$2,540. As the show owner sees it, the \$540 difference should be going into his pocket, because the broadcaster should make his profit only on time sold.

Web program toppers, however, answer that the coin they get is only a part of what's due them. "The producer's idea," they say, "is just something on a scrap of paper until we make it live. We pay for the audition record, add to and revise format and, most importantly, give him our airtime. It's our rating and listeners which sell his show. While we're losing money sustaining a program, the packager is collecting his profit. The 10% we add to a show's price hardly covers the losses we've stood sustaining it (sometimes for a year or more) and the cost of our creative department."

At ABC the 10% is added only infrequently. Reason, it's said, is that the web wants business and feels that eliminating a 10% markup can snag a client and his time billings more quickly. At CBS, indie producers charge, they're offered one of several different kinds of deals—outright purchase, royalty or straight weekly price, all with exclusive sales rights option.

Webs also have differing policies on agency commissions, packagers report, with some giving agencies commission on time billings only, while others also give a percentage of talent fees.

of talent fees.

Another packager beef is that webs and stations acting as sales agents on certain shows take a (Continued on page 64)

KYW Jolted In Philly Shakeup

A sweeping shakeup at KYW gave local Radio Row a jolt last Thursday, with the sudden announcement of the appointment of L. R. Rawlins, as manager of the station to supplant Robert E. White, who has been transferred to KDKA, Pittsburgh.

Announcement was made by Walter E. Benoit, veepee of the Westinghouse Radio Stations, Inc., which maintains headquarters in the KYW building here.

Rawlins is a wk. amateur golfer and is manager of industrial relations for the broadcasting group. White has been managing KYW since early in 1947, when he replaced Leslie Joy.

At the same time, Benoit also announced the resignations of two other KYW top executives—program manager James P. Begley, who has been with the station since 1934, and sales manager Harvey McCall, Jr., who joined KYW in the spring of 1942.

Begley will be succeeded by Franklin Tooke, who comes here from Pittsburgh where he has been a program manager of KDKA since 1942. Tooke joined Westinghouse at WOWO, Fort Wayne, in 1935, and transferred to KDKA in 1941. Robert H. Teter, member of the KYW sales staff since 1947, will replace McCall, as sales manager. A native of Boston, Teter entered the advertising field at N. W. Ayer, in 1941, shortly after his graduation from Bucknell University. gave local Radio Row a jolt last Thursday, with the sudden an-

Toppers for Toppers

Minneapolis, Feb. 7.
WTCN isn't taking any chances on having sensitive Radio City execs freeze in this city's cold spell when ABC prez Bob Kintner and veepees Bud Barry, Fred Thrower and Bob Saudek visit the web's affiliate here this week. Station sent them all Daniel Boone coonskin hats.

ABC brass is coming here after ceremonies in Chicago marking Swift & Co.'s ninth anni as "Breakfast Club" bankroller.

350 Stations Set For MBS Deal On 'Game of Day'

Mutual's move in signing up with the American League to air the diamond "Game of the Day" points up the web's new slant in getting a distinctive program pattern for itself to strengthen its competitive position vis-a-vis the other, and stronger nets

petitive position vis-a-vis the other, and stronger, nets.

Plan, as inked by MBS prexy Frank White, and AL prexy Will Harridge, gives the network exclusive coverage of one game per day to be selected from the junior circuit's roster. Ballcasts will be aired on a network of 350 stations in cities which don't have games that day. Play-by-play will be broadcast live, on a Monday-through-Saturday sked, starting April 18. In the event of rain or postponement of the game billed, (Continued on page 62)

(Continued on page 62)

Frontiers of Unionism' Set for Labor Network

Detroit, Feb. 7.

"New Frontiers of Unionism," new series of programs dealing with problems of organized labor and featuring outstanding educators and government officials, will be offered during the next three months by WDET-FM, the UAW (CIO) station.

WDET general manager Ben Hoberman said the series will be sponsored by Wayne University's Institute of Industrial Relations in cooperation with the Michigan CIO and the UAW (CIO) Education de-partments.

partments.

Scheduled for appearances during the series are: Edwin E. Witte, of the University of Wisconsin; Edward L. Cushman, Director of Wayne University's Institute of Industrial Relations; William Haber, of the University of Michigan, Neil Chamberlain, of Yale University, Arthur Kornhouser, of Wayne University, and Philip Kaiser, assistant secretary of labor. Series will be rebroadcast on the National Labor Co-op Radio Network, comprising stations in Washington, Los Angeles, Cleveland, Chattanooga and New York.

Cleve. AM-TV Personnel Upheavals, With Shifts Hitting New-Record Pace

Cleveland, Feb. 7.

During the past month, person nel lists of this area's AM-TV outlets have reflected one of the greatest changeovers in years.

At WERE, Chet Zohn, manager has resigned, with Sid Andorn, formerly of WGAR, and now serving the station in an advisory capacity, assuming top operational post. Jimmy Dudley, sportscaster at WJW, is now a free agent, and has been replaced by Jim Graney of WMRN. Pat Tetzlaff, native of Seattle, has been named flack at WJW, Ken Armetrong WYVY merly of WGAR, and now serving

Ken Armstrong, WKBZ, joined

WJW.

Ken Armstrong, WKBZ, joined WTAM's announcing staff, replacing Bob Shelley who took over the disk post at WMRC. Dorothy Rimard, traffic manager at WTAM-WNBK, has accepted a similar post at McCann-Erickson.

WNBK has chopped eight off its staff, including Jack Barker, studio director.

Other changes around town: WJW's local sales manager Frank Blumbe, now with Foster-Davies, and Dick Klause has moved over to WERE's sales department. Al Shambarger has resigned as traffic manager at WHK, and Bob Rowley has shifted as newscaster from WERE to WXEL.

Banks Hypoed As Bankrollers

Local station interest in banks as bankrollers is perking, and paying off, too. One of the hypos at present time is the distribution by the Government to ex-GIs of their insurance refunds, with the banks using radio and other ad media to get their share of the coin. National City Bank in New York is using WNBC participations as part of its drive.

In Freeport, N. Y., WGBB last month launched a campaign to get Long Island savings institutions on the air. Already inked are the Meadow Brook Bank, of Freeport and Merrick, which bought "News of Nassau," and the Freeport Federal Savings & Loan Assn., picking up the tab for time checks.

Broadcast Advertising Bureau is readying a retail information folder on the banking field. The recent survey by the Financial Public Relations Assn., covering 206 U. S. banks, reported a media breakdown for 1948 with newspapers getting 36%, radio 11%, direct mail 11%, periodicals 9% printed matter 8%, outdoor 6%, car cards 4% and the rest going to displays, directories, fees, etc. Aim of the BAB pitch is to bring into broadcasting those banks which use no radio at all and boost radio's share of their budgets for the others. of their budgets for the

others.

Amount of coin allocated in '48 for advertising ranged from an average of \$2,947 for banks with deposits under \$5,000,000 to \$32,406 for banks with deposits between \$50-100,000,000 Giant banks with deposits over \$500,000,000 Formerly had 38%.

The Kerrs also have a 60% interest in the outlet. They formerly had 38%.

The Kerrs also have a 60% interest in station WEEK of Peoria, Ill.

BAB reports that newspaper reading surveys show a very low readership for bank ads, with a high of 4% and an average of 22½%.

Radio's Penetration Effectively Slammed Home in Industry Pic

Cordic's Pitt Sellout

WWSW is puffing out its chest these days at the solid sponsor lineup for Rege Cordic's Six-to-Nine Special, three-hour early morning show of chitchat and recordings. Every quarter-hour segment on the program has been sold and there's now a waiting list of prospective bankrollers.

Cordic took over the long ayemer couple of years ago when Dave Tyson left WWSW to join WCAE, and has been bringing it along steadily ever since.

Foreign Language Blast Stirs Hot **Hearing Debate**

Washington, Feb. 7.

An FCC examiner's disparagement of foreign language broadcasting came in for sharp criticism at oral argument before the Commission yesterday (Mon.) on an initial decision to grant the old WORL 950 kc frequency in Boston to the Pilgrim Broadcasting Co.

The Commission was told that hearing examiner Hugh B. Hutchinson, in questioning the need and usefulness of foreign tongue programs, had taken a position contrary to FCC policy and to the experience of the Government with such programs in wartime.

Attacks against Hutchinson's views were made by Norman Jorgensen, counsel for Joseph Solimene, applicant for the Boston frequency, and Marcus Cohn, counsel for WHOM, Jersey City, N. J. Cohn appeared only in opposition to the foreign language stand taken by the examiner and took no position with respect to the applicants in the contest.

Jorgensen contended that the examiner's findings favoring Pilgrim were based on his depreciation of foreign language program plans of Solimene. If the Commission finds that such programs are in the public interest, he argued, it must grant Solimene's application.

The attorney claimed that Solicasting and the content of the programs are in the public interest, he argued, it must grant Solimene's application.

The attorney claimed that Soli-(Continued on page 62)

Kerr's 60% Holdings In KRMG Gets FCC Okay

Washington, Feb. 7. Radio holdings of U. S. Senator Robert S. Kerr were increased last week when the FCC okayed transweek when the FCC okayed transfer of control of KRMG in Tulsa to the millionaire oil man and his wife. Under a redistribution of stock the Kerrs now have approximately 60% interest in the outlet. They formerly had 38%.

The Kerrs also have a 60% interest in station WEEK of Peoria, III.

"Lightning That Talks," the allradio film which gets a WaldorfAstoria preem before 1,000 business leaders March 1, should do a
fair selling job for the industry.
Not the entire industry, because
television gets only a passing mention and the AM networks only one
sequence. But it does slam home
one point—that radio penetrates
the American population, rich and
poor, rural and urban, day and
night.

The film is a 45-minute documentary, which will be available
on 16 and 35m prints to subscribers, more than 575 of whom
have already been inked, and arrangements have been made with
a national film exchange which can
supply operators and equipment
where needed.

As a documentary it's good entertainment and sustains interest.
First rough print, screened for the
trade press last Thursday (2),
showed the need of tighter editing.
The opening scenes, which waxed
poetic with shots of a planetarium,
Benjamin Franklin experimenting
with lightning, and stars floating
in the heavens as typical broadcast
snatches are heard, can stand appreciable cutting. And there are a
couple of places where a false note
is struck. Basically, however, it
has a warm, human approach and
excellent shots of how America
lives—with its radio on.

"Lightning" is at its best where
it documents the story of radio's
successes. First there is the case
history of Davidson's, Macy'sowned store in Columbus, Ga.,
which relates how the appropriation which yielded two diamond
sales from new spaper linage
racked up 15 sales when placed in
radio.

A sequence shot in Cedar Rapids,
I.a., details how the "Me Too" su-

A sequence shot in Cedar Rapids, Ia., details how the "Me Too" supermarket chain, caught with three

A sequence snot in clear kapids, Ia., details how the "Me Too" supermarket chain, caught with three carloads of overripe peaches on its hands, changed the copy on its air specials and brought out buyers in droves—requiring police assistance.

In San Francisco, it points out, a new dairy got stores to take its stock because customers demanded the brand a local radio favorite plugged. And it pictures how a Long Island housewife welcomed a Prudential insurance salesman because his firm's network airer had presold her on the value of its policies.

Much of this has humorous touches—an old woman with her scratch sheet listening to race results on her auto radio; lovers getting a jewelry commercial on their portable in the park; an elevator operator dialing to a whodunit between calls; a farmer getting crop reports as he milks his herd. Subtly pointing up, of course, listening round-the-clock, in doors and out, alone and in groups. Pic brings in, too, the value of multilingual outlets (via Italo-Americans listening to their native tongue as they play bocce) and of specialized broadcast activities, such as transitcasting and FM.

From the standpoint of the ad-(Continued on page 62)

(Continued on page 62)

WEAM to Beam **Over Mutual Web**

Mutual's affiliation in the nation's capital will move over to WEAM in suburban Arlington in two weeks as the result of the purchase of WOL (formerly owned by

chase of WOL (formerly owned by the Cowles interests) to WWDC. The web's Washington news bireau will retain its headquarters at the WOL studios, soon to be taken over by WWDC, from where network programs originating here will be fed to WEAM.

Decision to turn over the affiliation to WEAM rather than to Farm Bureau Mutual Insurance WWDC's 250-watt facilities under the WOL call, was reportedly based on the advantages of the 5 kw power signal of the Arlington station. In addition, WEAM intends to establish studios soon in the District and apply to FCC to use a Washington identification. If such permission is received, Mutual would then (Continued on page 62)

(Continued on page 62)

The New Nielsens: CBS, 14; NBC, 4; ABC, 2

		,	Current Rating		
	Previous		Homes	Homes	Points
Rank	Rank	Program	(000)	%	Change
1	2	Lux Radio Theatre (CBS)	7.621	19.4	-2.5
2 .	15	Mystery Theatre (CBS)	6,992	17.8	+3.1
3	22	Mr. Keen (CBS)	6,521	16.6	+3.8
4	5	Talent Scouts (CBS)	6,364	16.2	-2.0
4 5 6	6	Fibber & Molly (NBC)	6.167	15.7	-1.5
6	14	Mr. Chameleon (CBS)	5,774	14.7	-0.2
17	10	Bing Crosby (CBS)	5,774	14.7	- 1.3
8	17	F.B.I. In Peace & War (CBS).	5,735	14.6	+ 0.8
9	20	People Are Funny (NBC)	5,696	14.5	+1.1
10	64	Fat Man (ABC)	5,617	14.3	+5.0
11	30	Mr. District Attorney (NBC)	5,617	14.3	+2.0
12	1	Jack Benny (CBS)	. 5,499	14.0	-7.9
13	47	This Is Your F.B.I. (ABC)	. 5,460	13.9	+3.0
14	3	My Friend Irma (CBS)	5,421	13.8	-5.1
15	• 46	Crime Photographer (CBS)		13.8	+2.9
16		Beulah (CBS)	5,342	13.6	41.1
17	21	Dr. Christian (CBS)	5,303	13.5	+0.3
18	29	My Favorite Husband (CBS)	. 5,303	13.5	+0.9
19	42	Suspense (CBS)		13.4	+2.1
20	11	You Bet Your Life (NBC)	5,185	13.2	-2.7

SPONSORS CHILL TO FREEZE LIFT

Appearance of John Crosby, the N. Y. Herald Tribune's syndicated Tadio critic, on Arthur Godfrey's CBS video show last Wednesday (1) created no little consternation around the network. Crosby's let-the-chips-fall-where-they-will frank appraisal of the TV medium didn't particularly surprise anyone, but also uppermost among the raised-eyebrows fraternity was the question of whether Godfrey should have invited a public airing of TV personalities.

most among the raised-eyebrows fraternity was the question of whether Godfrey should have invited a public airing of TV personalities.

To make matters worse, Godfrey, who is Chesterfield's No. 1 radio TV salesman, threw in a gratuitous plug for the rival Lucky Strike's new Robert Montgomery dramatic showcase.

Latter incident arose while Godfrey and Crosby were kicking around the subject of television, with Crosby expressing a liking for CBS' "Studio One" show, Godfrey in turn retorted that he, too, thought last week's performance of "The Letter" was exceptionally good (the only trouble being that the latter show was Lucky Strike's NBC presentation competing with "Studio One").
Godfrey, championing such performers as Robert Q. Lewis and Morey Amsterdam, led with his chin when he invited Crosby's reaction to them. Godfrey, however, quickly changed the subject when the Herald Trib critic played it straight and expressed reservations for their talents. At another point Godfrey invited the frank criticism from Crosby that he (Godfrey) was "spreading himself too thin."

At another point in the program, Godfrey dwelt at length at introducing Bert Lahr, suggesting that a guy with Lahr's talents shouldn't be in retirement so long. Apparently the a.k. overtones to the intro nettled Lahr, who threw it back at Godfrey with the assertion that he's not only been around, but he has his own TV show coming up "on another network, and, if you'll permit me to say so, it's NBC."

Meanwhile, CBS, it's reported, was still getting repercussions last week from the Masland rug.

say so, it's NBC."

Meanwhile, CBS, it's reported, was still getting repercussions last week from the Masland rug manufacturers, sponsors of the Wednesday night CBS show preceding Godfrey, over the latter's previous week cuffo commercial for a rival carpet outfit, Mohawk. The Masland people, it's reported, registered a vehement squawk with the web.

NBC May Project Sat. TV Pattern Into Other Nights; 1st Client Pacted

Possible panacea for all low-spending advertisers trying to buy their way into television on a network basis may be found in NBC's new Saturday night cost-sharing plan. Web execs declared this week that, if the idea proves successful, there is nothing to prevent its being extended to other nights of the week in two or three years, when trade prognosticators believe the mounting time and production costs might make network video too expensive for all but blue-chips sponsors.

First bankroller to sign for a

blue-chips sponsors.

First bankroller to sign for a segment of the program is the United Fruit Co., which pacted yesterday (Tues.) through the BBD&O agency, NBC execs said several more are on the verge of signing and should be wrapped up by the coming weekend.

As detailed lest work by NBC

by the coming weekend.

As detailed last week by NBC, each of the 15 spot availabilities during the two-and-a-half hours will cost a sponsor \$6,020 for time and talent when all 22 projected cities are available. Sponsor gets for that a one-minute spot which will be rotated at different times during each 13-week cycle, so that

ABC's TV Cost At \$8,500,000

Hollywood. Feb. 7.

A cool \$8,500,000 has been spent in television by ABC to date, according to Frank Samuels, head of web's western division. Web has laid out a larger amount of coin in this area than in any of net's other locations. Second largest amount has been spent in N. Y.

Better part of the coin expenditure was sunk into this market. Samuels said, because ABC toppers firmly believe that L.A. will be the headquarters for video. This belief is based upon the fact that L.A. has an abundance of the talent necessary to produce successful television shows.

Samuels pointed out that with its television plant here, ABC has been able to cut its production overhead from 25 to 50%. This Samuels based on plant's ability to house sets without having to dismantle them after each show and on the fact that station has its own large carpenter shop completely, equipped to tackle any construction problem.

Godfrey vs. Godfrey
Providence, Feb. 7.
WJAR-TV, NBC outlet hereabouts; has finally come up
with some pretty fair competish for CBS's Godfrey on
the Monday night 8:30 spot.
White CBS is airing Godfrey's Lipton "Talent Scouts,"
WJAR-TV is springing Chesterfield's "Arthur Godfrey and
His Friends" on film.

Hi, Ho 'Silver,' H'wood Sees Start Of TV Stampede

Hollywood, Feb. 7.
This town of opportunities is all excited again. Bigtime tele has made its first important move from N. Y., they allow, but it doesn't take much to set it agog. The silver lining is beginning to show, to their way of thinking, and what did it was "Silver Theatre."

Young & Rubicam shipped Frank Telford out here to do one show of "Silver" on film. What he and the others are watching closely

show of "Silver" on him. What he and the others are watching closely is the tab take-up after the footage is tinned and shipped. If it can be brought in under \$5,000, commercials included, the die may be ready for casting. The critical figure is \$6,500, which would allow \$1,500 for actors, writers and production, etcetera.

While the show was being done live back east the starting figure of \$6,500 was almost doubled but skinned back to the original budget after much corner cutting and subsequent deterioration in quality, which is said to be the real reason behind the filming, or a test, at least. What is New York's problem can be taken in stride in Hollywood. It's an old story of talent and space, which the Coast has plenty of.

plenty of.
Telford plans three days of re-Telford plans three days of rehearsal and one day of shooting, which is no problem with Jerry Fairbanks' three-camera technique. Ward Bond and Beverly Tyler are set for the leads of the filmed "Silver," which won't make a very deep dent in the budget. Vehicle is "His Brother's Keeper." Likely that Y & R will revive many of the radio originals written for "Silver"

WILL BOOST COSTS

With agitation for immediate lifting of the FCC freeze on channel allocations holding the center of the stage this week, the ad agencies and some of their clients are whispering behind the scenes that they wouldn't mind if the freeze were maintained indefinitely. From their point of view, they would prefer that no new stations. take the air until all market areas presently operating are more thoroughly saturated with receivers. Under the present policy of most

union out the present policy of most networks to force advertisers to add new outlets as they become affiliated, the agencies claim that opening of new markets would add only to the costs of their clients without giving them the added coverage for compensation. Chief factor in TV sponsorship, they point out, is not the cost of talent or programming but the cost of time and facilities. When they are forced to add a new market, they assert it costs them just as much to feed a program to such a station with cless than 10% set saturation as it does to feed it to one with 25% saturation, such as N. Y. As one agency exec put it, "I would prefer that all the 4,000,000 sets in the U. S, were concentrated in N. Y."

Agencies concede that the webs do not always insist on that nolice.

U. S, were concentrated in N. Y."
Agencies concede that the webs
do not always insist on that policy
of a sponsor adding new affiliates
as they open up. On "Texaco Star
Theatre," for example, the client
and agency (Kudner) have succeeded in feeding the program only to
those markets with Texaco distributorship. But this is the exception
and not the rule, the agecnies aver.
Cost of sending the average program to a compartively new market such as Providence, which has
a light depth of penetration in receivers, is too much for the comparatively few added viewers they
get.

Sponsors and agencies admit that their viewpoint is short-ranged but claim that, from a dollar and cents angle, they are not interested in TV's longer-ranged aspects at this time. They admit that the opening of new markets, which is practically stymied by the current freeze, must eventually aid the industry, since it must mean that more sets will be sold, which must in its turn lead to better programming quality. Until set circulation in those new markets reaches heavy penetration, However, the agencies and clients are not interested.

One agency spokesman wrapped

ested.

One agency spokesman wrapped up his argument with the observation that anyone suggesting feeding a video show to Chicago two years ago, when the city had less than 20,000 sets, would have been laughed out of his office. Today, though, he said, the 350,000 sets in Chi make the market a worthwhile investment. "As far as I'm concerned." he added, "the other new markets opening up can go it without our programs until they can boast enough sets to make the time and facilities cost pay off." Due agency spokesman wrapped his argument with the observant hat anyone suggesting feeding ideo show to Chicago two years by, when the city had less than 000 sets, would have been ghed out of his office. Today, bugh, he said, the 350,000 sets in it make the market a worthwhile restment. "As far as I'm conned." he added, "the other new rikets opening up can go it thout our programs until they he boast enough sets to make the eart facilities cost pay off."

BKB'S BRACE OF CHI

TV CLIENTS FOR CUBS

Chicago, Feb. 7.

WBKB makes first hit in the chie and facilities cost pay off."

BKB'S BRACE OF CHI

TV CLIENTS FOR CUBS

Chicago, Feb. 7.

WBKB makes first hit in the chie as Beer and Chi Chrysler Deals to sponsorship of Cubs telecast. BKB is splitting the Cub's \$60.00 and drew immediate inquiries from agencies, including Kudner on behalf of Buick.

Young is starred in the comedy show but other elements may be changed from week to week giving it a comedy-variety format. Auditon kine was directed by Ralph With WBKB rates reported to be uped this year to \$1,048 per game, et ab for the alternating sponsors.

WBKB'S BRACE OF CHI

That Godfrey-Crosby (John) Encounter SAY NEW QUTLETS DuMont Blast at Sen. Johnson Seen **Sparking All-Out Anti-Freeze Fight**

RCA's Tint Preview

Washington, Feb. 7.

RCA will unveil its improved color television system at a press preview here tomorrow (Wed.) at its NBC studios, with top brass coming in from N. Y. for the event. Company will put on a 30-minute show with Hank Ladd as emcee and Lois Andrews, Earl Godwin, Gene Archer and Johnny Faust and his puppeteers. The system incorporates a new phasing method which reportedly eliminates the color drift that occurred in an early demonstration.

The equipment will be used in two weeks for the official demonstration before the FCC.

John Q. Is Not Holding Off On Sets, Despite Tint

Washington, Feb. 7.
Indication that the public has no intention of going without television until color sets are available was revealed here last week in the report of the Washington Television Circulation Committee. The Committee's estimate of January sales of 10,100 sets in the face of wide publicity attending daily demonstrations by CBS of its color system, during which over 13,000 people viewed the showings, came somewhat as a surprise. The month's sales, which brought the number of sets in the metropolitan area to 101,000, compared favorably with December's record business of 12,000 sets.

One interpretation of the January business was that while the overwhelming majority of viewers at the demonstrations were greatly impressed with the color programs only a small proportion believed sets would be soon available. A number of yiewers, when questioned, seemed well informed on (Continued on page 64)

(Continued on page 64)

Esso's \$13,500 Alan Young **Buy: Into Sat. Nite Spot?**

Blast levelled by Dr. Allen B, DuMont this week against Sen. Edwin C. Johnson and FCC Commissioner Robert F, Jones for the alle g e d stranglehold they have tossed on television's growth may be the forerunner to an industry-wide campaign for immediate lifting of the freeze on channel allocations. Terming the freeze a "17-month-old millstone," DuMont said it is due primarily to "the insistence by these two laymen that we standardize on a color system now before new channels for regular black and white TV are allocated."

Defining the freeze as the most important problem now confronting the industry, DuMont urged all concerned to bombard their Congressmen with letters demanding its prompt lifting. He intimated his organization would carry the crusade forward on its own, if other segments of the industry do not follow through. DuMont preceded his blast against the two Government execs last week by announcing his intentions of meetling with Congressmen and Senators from New Jersey, where his plant is located, to lay his case before them and request Congressional action to end the freeze.

Speaking at the Television Institute at the Hotel New Yorker, (Continued on page 64)

No More Flying **Beef on Coast TV**

Hollywood, Feb. 7.

Hollywood, Feb. 7.
Grunt-and-groaners hereabouts have joined forces in a flat ultimatum that after tomorrow (Wed.), they will no longer perform for television.
Wrestlers claim TV has destroyed their livelihood by cutting down on gates, of which they draw a percentage. Six tele stations here carry wrestling and weekly loss in time sales will be \$6.750. Stations have had no trouble in lining up sponsors, since the sport Stations have had no trouble in lining up sponsors, since the sport is a must with most video viewers. Stations pay around \$400 for a night of wrestling and some broadcast managers say ultimatum is a squeeze play on the part of the mat-workers to get more coin.

Frank Samuels, veepee of ABC, which operates KECA-TV here, indicated that if the beef trust held out against video stations it might promote competitive wrestling attractions with unknowns. Only ray of light on the horizon is that banning of tele cameras is on a 30-day

tractions with unknowns. Only ray of light on the horizon is that banning of tele cameras is on a 30-day trial period to see if attendance actually picks up during the actually picks up during the novideo trial.

video trial.

Meanwhile, local teevee operators are keeping an eye on the WLW-D, Cincinnati experiment in which pro wrestling is being sponsored in a studio which seats 200 free spectators.

Eleanor Roosevelt's TV Show Preems Sun. (12)

TV CLIENTS FOR CUBS

Chicago, Feb. 7.

WBKB makes first hit in the Chis baseball picture with signing of Atlas Beer and Chi Chrysler Dealers to sponsorship of Cubs telecast. WBKB is splitting the Cub's \$60,-000 TV costs with WGN-TV which, as yet, has no bankroller lined up. With WBKB rates reported to be upped this year to \$1.048 per game, the tab for the alternating sponsors will be in excess of \$50,000 each for the season.

No break is in sight in the silent warfare being waged between local telecasters and Charles Comiskey, owner of the Chi White Sox, who reportedly has asked \$125,000 for TV rights in the South Side park. WGN-TV, which had an exclusive on the Sox last year, is said to have the pole position but is not too enthusiastic because of the solid in 1949, with a retail value of premium price.

Show Preems Sun. (12)

First regularly-scheduled television program featuring Mrs. Eleanor Roosevelt, is scheduled for launching via NBC-TV next Sunday afternoon (12). To be aired from 4 to 4:30 p.m. the series will have the wife of the late President chatting with top Government and other name dignizative outper sion on the projected hydrogen bomb will occupy the initial show's agenda, with outstanding atomic scientists scheduled to participate. The Electrical Assn. of Philladelphia, Feb. 7.

The Electrical Assn. of Philladelphia in its annual report revealed that there were 321,600 sets in operation in the area covered by the Philly stations as of Jan. 1.

Figure compares with 82,605 sets in use at the end of 1948, a gain of 166°. There were 203,366 units and the late FDR, and Martin Jones.

Top Execs Say Tele Academy Not Representative; New Setup Seen

Television execs, representing the seven video outlets here will

the seven video outlets here will meet Thursday (9) for the purpose of discussing a complete reorganizational structure for the Academy of Television Arts and Sciences.

Station reps have revealed a definite feeling that the Academy must be headed by someone representative of the television industry if it is to survive. Also, the Acad must undergo a thorough membership revision. Station reps believe the 500-odd members of the organization do not represent the industry. Another factor with which Thursday's meeting will deal is that of keeping the Academy on a local basis.

It is felt that the organization industry that the organization is felt that the organization in the state of the cast Ohio Gas show clicked.

So successful has "Adventures So swing" become, that the TV show's sponsor, Domestic Sewing Co., is film project for a 13-week series on approximately 30 setsions. Release date is mid-March. Domestic has just finished the first 13-week series of WNBK, and has renewed for 26 weeks. Show is a half-hour 2 p.m. presentation on Wednesday from the studios of the East Ohio Gas Co., which also has half-hour 2 p.m. shows on Tuesday and Thursday. Domestic has just finished the first 13-week series of WNBK, and has renewed for 26 weeks. Show is a half-hour 2 p.m. presentation on Wednesday from the studios of the East Ohio Gas Co., which also has half-hour 2 p.m. shows on Tuesday and Thursday. Domestic has just finished the first 13-week series of wNBK, and has renewed for 26 weeks. Show is a half-hour 2 p.m. presentation on Wednesday from the studios of the East Ohio Gas Co., which also has half-hour 2 p.m. shows on Tuesday and Thursday. Domestic has just finished the first 13-week series of WNBK, and has renewed for 26 weeks. Show is a half-hour 2 p.m. presentation. emy must be headed by some-one representative of the television industry if it is to survive. Also, the Acad must undergo a thorough membership revision. Station reps believe the 500-odd members of the organization do not represent the industry. Another factor with which Thursday's meeting will deal is that of keeping the Acad-emy on a local basis. It is felt that the organization should be for the purpose of pro-

It is felt that the organization should be for the purpose of promoting Hollywood television. The present plan calling for some 25 chapters throughout the country has been termed "ridiculous" by L.A.'s ortlets. Station men here wish to run the Academy as a Hollywood promotion in the same manner as the Academy of Motion Picture Arts and Sciences is handled.

Picture Arts and Sciences is handled.

Should the stations manage to make their weight felt, they will back the Acad 100%. All personnel will be asked to join the organization. If the stations are not successful in their efforts, it has been indicated they will withdraw from the Academy, thereby rendering it useless through the lack of support. Should this occur, there is a strong possibility that another organization will be formed to serve video by this group.

At present, two stations, KTSL and KFI-TV, do not recognize the Academy KTSL definite ly refused to submit any of its programs for the Emmy awards. KFI-TV has registered lacit disapproval.

Many industry members of the Academy have expressed their in-

istered tacit disapproval.

Many industry members of the
Academy have expressed their intention of retaining their cards
but remaining inactive because of
the present operation. Don MacNamara and Klaus Landsberg,
meanwhile, have both turned down
Acad exec posts, also because of
management.

WAAM-TV Pulls Switch: Airs Show From Sample Schoolrooms in Balto

Baltimore, Feb. 7.
New switch on using TV for educational purposes has been schemed out by WAAM-TV, the only video in town not handcuffed to a newspaper parent. By arrangement with the School Board, seeing 12 teleparts has been rangement with the School Board, a series of 13 telecasts has been booked for Friday nights, called "The Classroom of 1950:" Gamut will include the works from kindergarten to high school.

garten to high school.

Each week, a sample classroom, fitting the occasion, will be torn up by the roots from some public school and carted to the studio, where it will be set up in exact duplicate, and actual teachers will go through actual routine with their own public.

go through actual routine with their own pupils.

The twist is, the idea is not de-signed to intensify the education of the pupils, but instead, their parents, who will get a gander at the teachers' as well as the kids' problems, reactions and capacities.

CBS in Test Audition Of 'Topper' TV Series

Ectoplasmic comedies penned several decades ago by the late Thorne Smith, which have already been converted into several feature pictures, may get their first television ride on CBS. Web is scheduled to hold a closed circuit tent sudition on a released weekly scheduled to hold a closed circuit test audition on a projected weekly half-hour version of "Topper" some time this week Carol Good-ner and Jack Sheean will play the leads, which were done in films by Joan Blondell and Roland Young

Young.

Series is being packaged by
Young Toveton, who owns the "Mr. John Loveton, who owns the "Mr. and Mrs. North" CBS radio show. CBS-TV producer Worthington Miner will supervise production for video.

'Sewing' Reaps Harvest

WBKB Seen First Chi TVer in Black

Chicago, Feb. 7.
WBKB, Chi's pioneer tele station, is again breaking trail. Although unconfirmed by official statement, the local indie is reported to be now doing its business on the black side of the ledger, thus being the first of the four Chl video stations to emerge from the red.

Chi video stations to emerge from the red.

Optimistic reports have come, too, from WNBQ, NBC's web child, where a flurry of January selling raised hopes among studio exees that the end of the year would see end of red-ledger operations.

Also marking the growing acceptance by Chi advertisers of the TV medium, was new business reported by WENR-TV (ABC) and WGN-TV.

The improving ratio of sponsor-

WGN-TV
The improving ratio of sponsored local shows over sustainers is viewed as a sign of better economic health. All four Chi stations as of Jan. 31 report a reduction in the number of hitchhikers in favores backgrafted shows.

of Jan. 31 report a reduction in the number of hitchhikers in favor of bankrolled shows.

In the case of WBKB, with its independent sales effort concentrated on low-cost shows tailor-made for the individual sponsor and eschewing showcasing, its local shows are practically 100% sponsored. The station was on the air an average of 74.14 hours weekly during January with 60% of the shows being local. The remainder were from CBS-TV.

WNBQ reports it currently has only three live local programs, involving two hours and 40 minutes weekly, open for sale.

Projected local January sales reported by WENR-TV cuts that station's sustaining time down to about 12 hours of the approximate 20-hour weekly non-network schedule, exclusive of co-ops. Nearly three hours were peddled by the station during January.

WGN-TV reports about two hours and 15 minutes of Class A time available, exclusive of sponsor participation shows. The station operated about 54 hours weekly during January.

Added to this picture must be

ly during January.

Added to this picture must be the bevy of spot business reported by all stations.

Goodrich's ABC to CBS Switch Set for April 2

B. F. Goodrich Co. has bought the Sunday night 10 to 10:30 slot on CBS-TV starting April 2 and will give up the same half-hour it now occupies on ABC-TV. Whether

now occupies on ABC-TV. Whether
"Celebrity Time, the World Video
package aired on ABC, will be
moved over to CBS has not been
determined, since it is understood
that BBD&O Goodrich's agency, is
shopping for a different show.

Behind the Goodrich move is reportedly its desire to gain widercoverage. With NBC-TV's "Garroway at Large" picking up Congoleum as a sponsor in the same
slot this month, many of the stations in single-station areas that
had been carrying "Celebrity
Time" are reported to be taking on
"Garroway." CBS is said to have
offered more of the remaining outlets to Goodrich than could be
lined up by ABC.

ABC-TV's New Brace Of Whodunit Auditions

ABC-TV is cutting audition kines on a pair of whodunits, an Ellery Queen series and the "Amazing Mr. Malone." Queen stanza is a Norman and Irving Pincus package handled by MCA. "Malone" is a Bernie Schubert property.

maione is a Bernie Schubert property.

Bud Barry, ABC program veepee, is also mulling a televersion of "Adventures of Gregory Hood," a Frank Cooper package.

'Split' Treatment Also for WNBC-TV

veek at WNBC and WNBT, key N. Y. outlets of the NBC radio and television webs, the local operations have been split into two separate departments, one for AM and one for TV, in line with the same split down the middle re cently effected for the network. Split on the local level has already been accomplished in Washington for WRC (AM) and WNBW (tele) and Jim Gaines, head of the web's owned-and-operated stations, left for Chicago this week to work out a similar system there for WMAQ and WNBQ.

As in the network operation, the local radio and tele departments are supervised at the top level by a single exec. Thus, Donald A. a single exec. Thus, Donald A. Norman has been named director of sales in N. Y., with separate radio and TV sales staffs reporting to him. He replaces John C. Warren, who resigned to devote full time to his own business activities. Murry Harris, ad-promotion manager, will also report to Norman henceforth.

tivities. Murry Harris, ad-promotion manager, will also report to
Norman henceforth.
Harvey J. Gannon remains as
radio program chief and John
Reber as program manager for
WNBT. Programming department
staffers for each medium will report to them and they, in turn,
will report to Thomas B. McFadden, manager of both stations.
George C. Stevens has been named
stations controller and will be in
charge of all financial, accounting
office service and personnel funccharge of all financial, accounting, office service and personnel functions. Press, public affairs and news department will continue to handle both media under Schuyler Chapin, named head of this department. Reporting to him will be Jay Heitin, news and special events chief, and Wini Schaefer,

Chi News B'casters To Fight City Fathers' Ban On Council Meet Airings

Chicago, Feb. 7.

Angered by the Chi City Council's ban on the use of TV newsreel

cil's ban on the use of TV newsreel cameras and wire recorders at council sessions and public committee hearings, the Chi News Broadcasters Assn. is launching an all-out drive to break through the curtain. The Feb. 9 meeting of the newscasters will be devoted to mapping out a campaign to break the ban, according to Charles Sebastian, WFJL, prexy of the group. Latest flareup between newsmen and city fathers came last weekwhen WGN-TV's newsreel crew and WMAQ's Len O'Connor, with his wire recorder, were shooed from hearings of the council's transportation committee. Alderman Nicholas Bohling, who has sided with the stations in their year-long fight to crack the ban, said he would demand an investigation at the next full council session.

Tele Chatter

New York

Comedian Joey Faye takes over as emcee on CBS-TV's "54th Street Revue" Saturday night (11), replacing Billy Vine, who is leaving for a tour of nitery bookings
Mrs. Eleanor Roosevelt, Henry Morgenthau, Jr., and Judge Samuel I.
Rosenman will discuss Mrs. Roosevelt's "This I Remember" on ABC-TV's "Author Meets the Critics" tomorrow (Thurs.) .. Nabisco has tomorrow (Thurs.). Natisco has picked up the tab for the Feb. 13-14 dog show telecasts by WOR-TV-from Madison Sq. Garden, N. Y. Walter Huston and Gene Luckhart will appear in special video films for the American Cancer So-

Walter Huston and Gene Loekhart will appear in special video films for the American Cancer Society's upcoming campaign. Nursery Time Products is sponsoring a 13-week series of Red Cross programs as part of WJZ-TV's "Market Melodies," starting Feb. 15. New Ilka Chase show sponsored by Harriet Hubbard Ayer on CBS-TV starting Feb. 16 has been labeled "Glamor-Go-Round" Video actress Rita Colton planed to Italy to begin work in a film titled "Merry Men." being produced by Piani Productions. Four new salesmen added to the staff of WPIX include Walter Duncan, former national sales veepee of WNEW; Si Lewis, formerly with WSNY and Goodman Radio and TV Productions; Al Schneider, former sales staffer with NBC and Mutual, and Bob Kochenthal, until now manager of air cargo sales for Northwest Airlines. Jon Gnagy's "You Are An Artist" show switched from NBC to CBS sports chief Red Barber will discuss the effect of radio and TV on sports coverage before a group of 24 sports editors at a seminar to be held by the American Press Institute of Columbia Univ. next Wednesday (15). Number of concert dates throughout the east have been lined up for Fred Waring's Pennsylvanians during March. They will return to N. Y. in time for each Sunday telecast via CBS. Ethel Smith, organ virtuoso, slated to guest on Ed Sullivan's "Toast of the Town" Feb. 19. Magico Milbourne Christopher's "Magic for You," 15-minute program, being spot-booked the Doubleday & Co. locally and via network throughout the country following dissolution of the Scheck, Dahlman & Black indie package agency.

Lone Ranger Creator*

Albert Black has merged with announcer Ford Bond in a new package outfit. Mail Pouch Tobacco supplying all TV-equipped bars in the metropolitan area with show-cards describing the company's video show, "Sports for All," and listing the time and channel, WABD. Jesse White, Broadway stage actor, signed for stints on NBC's "Kraft TV Theatre" Feb. 15 and on the same web's "Big Story" March 3 DuMont announcer Dennis James and his producer, Aaron Steiner, flying to Haiti to-morrow (Thurs.) to be guests of the Haitian minister of finance at the International Exposition there. They'll return in time for James to call the DuMont wrestling Monday night (13). night (13).

Hollywood

KLAC is adding a new television studio and five new offices to its present facilities. Construction gets under way this week. While building is going on Al Jarvis, who is doing his show under a tent, will replace the goldfish as station's main patio attraction. Following construction, Jarvis will be housed in the new studio. KTTV will steer clear of all wrestling and boxing and concentrate on building top draw musical and dramatic shows. Station is the only one locally not carrying wrestling. Feeling is that KTTV thus guarantees itself an audience cornering those flot interested in the sports picture. Phil Booth takes over Dick Goggin's place as senior director at KECA-TV and Carlton Winckler moves up into Booth's program directors booth. Winckler will also retain his production manager post. KLAC-TV has cleared Jim Hawthorne's nightly disk jockey layout of all but a single commercial. Spots clipped are all "lead" blurbs. Move has been put into effect in order to clear the decks for a cross the board sponsor. KTSL has sold 13 Hoot Gibson westerns to Belmont Television. Belmont has laid out \$7.800 for the series. Pix will be beamed, starting Feb. 8. Ken Barton inked to announce KNBH's wrestling bouts from Jeffries Barn, Burbank. Bouts are telensed each Saturday night. Sun-Vista Foods has signed to sponsor "Mama Rosa" over KECA-TV. No starting date has been set. present facilities. Construction gets under way this week. While

'Lone Ranger' Creator Seeks Self-Imposed Program Standards

Program Standards

Detroit, Feb. 7.

Television producers have been asked to "self-impose standards of programming taste" for children's telecasts. Request was made by George W. Trendle, veteran Detroit showman and originator of the radio and television series of "The Lone Ranger" and radio broadcasts of "Challenge of the Yukon."

Trendle said he made the request for self-regulation to prevent the establishment of legal censorship, state or federal. Trendle set this pattern of action in the early days of films, inviting civic groups to preview films in Michigan and, as a result, the state has never set up state censorship over films.

"It's a fact." Trendle said. "that

nas never see up state censorship over films.

"It's a fact," Trendle said, "that children live in a world of their own—their imaginations are pro-digious and they ardently seek vi-carious outlets for their boundless energies.

energies.

"The youngsters would find an equivalent for the films, radio and television if none of these existed. Since, therefore, the hunger of adventure is there, it is up to the programming people in video to gratify it through wholesome devices instead of in violence and nightmare-inducing episodes."

Trendle's own guides for "The Lone Ranger" broadcasts and telecasts are:

TV MUSICAL DIRECTOR
SUSPENDED BY AFM
Hollywood, Feb. 7.
Edward Paul, musical director at Jerry Fairbanks Productions, has been suspended from the American Federation of Musicians and fined \$1,000 for allegedly violating the union's rules regarding the recording of music for filmed television programs.

AFM permits members to play for live and kinescoped shows only.

CBS Sends Sports Over Kine Route

cifically for television entertainment shows heretofore, were em ployed for the first time on regularly-scheduled sports events last weekend by CBS. Web began feeding its Tuesday night wrestling matches, originating weekly from St. Nicholas Arena, N. Y., via kine to WTCN-TV, its affiliate in Minneapolis-St. Paul, last Saturday night (4). Kine prints are being offered on a regular weekly basis to all non-interconnected affiliates.

Wrestling lends itself to the kine process more than any other sport, according to CBS execs. Interest in practically every other event, such as basketball, title boxing matches, baseball, etc., is

event, such as basketball, title boxing matches, baseball, etc., is such that fans want to know the outcome during the game or as sooil afterwards as possible. Wrestling, on the other hand, is as much entertainment as it is sport, and thus can be viewed with interest via kine several weeks after the matches are staged live.

St. Nick's matches are promoted by Bill Johnston, Sr., in association with his nephew, Bill, Jr., with the latter narrating. They are now carried live, from 10 to 11 Tuesday nights, on nine CBS interconnected stations, three of which have local sponsors. These are Marvel Lens, in N. Y.; Fort Pitt. Brewing, in Cleveland, and Washington Brewing in Columbus.

Kinescoping also started on a regular basis last night (Tues.) on WNBF-TV, Binghamton, N. Y. WAFM-TV, Birmingham, Ala., will run the kine Feb. 22 on a one-shot experimental basis, planning to carry the matches regularly if the test run is okay.

view of the fact that I had borne the brunt of the various ramifications of that middle one for some 19 summers when I met a gentleman named Martin Block.



Martin Block.

It all came abolut this way. One summer—the one occurring between my junior and senior years at Vanderbilt University—I was selected to represent our sorority at a National Convention in New Hampshire. On the way back home I decided to treat myself to two weeks in New York, at my father's expense, of course, feeling sure that if I got a job singing on the radio in New York, my father would allow me to stay and plunge into that career I'd been dreaming about all my life.

I had had the foresight before leaving Nashville to equip myself with a letter of introduction whom it may concern" from the program manager of one of our local radio stations. It was forceful and to the point—it read "This will serve to introduce Miss Fanny (!) Rose Shore who has sung on our radio station; any courtesies you extend her will be appreciated." This enthusiastic appraisal of my talents led me to four network stations, three independents and completely through the RCA building on a guided tour for free.

Many of dozens of people I approached hopefully were sympathetic, but only one came through and really listened. He was a fellow who was attracting no little attention in the music world with his "Make Believe Ballroom" on a station called WNEW. Martin Block's novel idea of spinning records on the radio and tying them into a three-hour well integrated program had set "the trade" on its collective ear. This was a busy and successful man but he and another gentleman I'll never forget named Jimmy Rich of WNEW took the time and had the patience to listen to a plain looking, nervous college girl who thought she could sing. They listened to me for about 15 minutes and toward the end of it their obvious interest and kindness almost made me forget my nervousness, I got the job—starting that evening. Fanny, nee Frances, Rose Shore was on the radio in New York!!

I had only been working a few days when Martin sat me down for a long heart to heart lecture starting off with "about your name——."

We decided on the name of one of the tunes I had sung on my audition—"Dinah"—it felt good and fitted fine with my last name.

tion—"Dinah"—it felt good and fitted fine with my last name,
After about two weeks of the exciting business of singing on big
time, big town radio, my father began to insist that I come home and
finish that one year of college. I agreed—but by this time I was completely infatuated with my new name and was determined to keep it.
I couldn't quite swing it and still can't completely to this day, with
the folks back home who had changed the respectable Frances Rose to
Fanny Rose and liked it that way—but after graduation I went back to
N. Y.—WNEW and Dinah... Thanks, Martin!

Block's Popularity Poll Projects Jenkins, Flanagan Into Bigtime

Martin Block's annual popularity polt, whose results are announced each February on WNEW's "Make Believe Ballroom's" anniversary broadcast, this year put Perry Como in first place in male vocalists category for the first time. Como displaced Frank Sinatra who has ranked in the No. 1 spot for the past five consecutive years.

In the orchestra classification, In the orchestra classification, Vaughn Monroe again won top position, and Doris Day again rated first place in the few vocalists division. Poll just finished was the 24th (originally the surveys were made semi-annually, but recently have been conducted on once-a-year basis).

Big surprise of 1950 poll in band division was showing of Gordon Jenkins who last year placed number nine and this year climbed up to number two position. Similarly, newcomer Ralph Flanagan, who didn't even show in the First 10 in '48, but rated fourth place in '50. Guy Lombardo's music made sweet showing this year with the Auld Lang Syne maestro hopping from last year's fifth place to third place. Big surprise of 1950 poll in band

In male vocalists division, Frank Sinatra was in second place, only a few thousand votes behind Como. Placing third was Vie Damone, who was number four last year. Also climbing higher was Tony Martin, who ranked ninth in '48 and fourth in'50. Frankie Laine, number six last year, made fifth place. Bing Crosby, in third place last year, wound up in sixth place in latest poll. Alan Dale who didn't make the Top 10 last year, rated number seven spot in this poll.

This was the second consecutive

This was the second consecutive win for Doris Day. Upbeat of interest in Dinah Shore is evidenced in fact that she won second place, as contrasted with her number four position in last poll. Another strong contender was Fran Warren, ranked nine in '49, and third in '50. Mindy Carson this year showed up in First 10 for first time—in number 10 spot.

Interesting reflection of changing trends in band popularity is reflected in comparison of 1950 Top 10, with Top 10 of 1938. The leaders 12 years ago were—in order of their ranking in that poll—Artie

Block That Block

How Times Have Changed Department: These days record companies and bandsmen spend big coin on promotion material and contact men to win disk jockey plugs for their tunes, but during Martin Block's first couple of years on the air, there were some recthe air, there were some rec-ord outfits and quite a few bandleaers who actively re-sented his broadcasting their recordings!

In fact, a couple of them actually brought suit to restrain Block and WNEW, N. Y., from airing their disks. One of the maestros who sued was a famous gent who later served a term or two as a disk jockey himself—Paul Whiteman.

himself—Paul Whiteman.

WNEW's victory in the courts—plus the fact that the music-makers soon realized that radio plugging was a much-needed shot in the arm to the aling record business, soon changed everyone's tune to: love those disk jockeys.

Shaw, Benny Goodman, Tommy Dorsey, Glen Gray, Sammy Kaye, Count Basie, Larry Clinton, Gene Krupa, Guy Lombardo, and Chick Webb. (Block only started polling his listeners choices in femme and and male vocalist a few years ago.) Today, only Dorsey, Lombardo and Kaye are still up there in the First 10.

Breakdown on 1950 poll is:

Orchestras—Vaughn Monroe, Gordon Jenkins, Guy Lombardo, Ralph Flanagan, Tommy Dorsey, Tex Beneke, Harry James, Art Mooney, Les Brown, and Sammy Kaye (in order of votes).

Male Vocalists: Perry Como, Frank Sinatra, Vic Damone, Tony Martin, Frankie Laine, Bing Crosby, Alan Dale, Gordon Macrae, Billy Eckstine, and Vaughn Monroe (in order).

Female Vocalists: Doris Day, Dinah Shore, Fran Warren, Jo Staf-ford, Kay Starr, Margaret Whiting, Peggy Lee, Sarah Vaughan, Evelyn Knight, and Mindy Carson (In

FRANCES TO FANNY—TO DINAH Martin Block Parlays a \$20 a Week That "Frances to Fanny to Dinah" is some parlay, particularly in Idea Into a New Radio Pattern

but come sweet or swing, be-bop or hillbilly, Martin Block is still riding high in his spot as the nation's Number. One disk jockey. The records-to-riches saga of Block has been spun as many times as one of his disks—the ex-salesman, ex-pitchman from California who landed broke in New York 15 winters ago, talked himself into a \$20 staff announcing job with a year-old station called WNEW, and then parlayed himself into a few hundred thousand a year and his "Make Believe Ballroom" into one of the toprated shows. Sometimes but come sweet or swing, be-bop "Make Believe Ballroom" into one of the toprated shows. Sometimes overlooked is the fact that the Martin Block story is more than just the story of a successful mike performer, more than a major chapter in the history of the nation's top indie—in many ways it's also the success story of independent radio in the U.S.A.

pendent radio in the U.S.A.

What started that February morning in 1935 wasn't only a career that was soon to pay off in prestige and big money for Block and WNEW, but a way of radio, a pattern of programming that was eventually to show indies all over the country the way to compete against the networks, and make WNEW the most-copied operation in the land. And calling the signals for the plays, was WNEW Manager Bernice Judis, who discovered Block, gave him a chance to, make-believe with records, and kept the "Ballroom" on the ball.

The idea of mood or block—

by make-pelieve with records, and kept the "Ballroom" on the ball.

The idea of mood or block—block with a small b—programming with disk jockeys, the formula of broadcasting carefully selected recordings in solid across-the-board blocks, seems obvious to-day; it wasn't so obvious 15 years ago. In those days, with a few exceptions, there were no important or successful unaffiliated stations. The only big time was network time, and if a station operator didn't have a network to plug into, there wasn't very much he could do to win friends and influence sponsors. For the most part, no one had yet come up with an inexpensive and effective way of competing against the big name shows of the nets.

The Days of Lullaby Ladies

Sure, a station could broadcast records. But most of them didn't. It wasn't considered good broadcasting. In fact, whenever a station did spin some disks during that era, it was strictly sans showmanship, without any regard for production values, or for programming disks for variety, pace and audience-interest. The usual way of introducing a record was negative and apologetic: "And now we bring you a phonograph rec-

people." "They started making just another radio station," Miss J. says. "There was nothing wrong with the way they were planning things, but it was just another station. They blueprinted a kiddie program and a recipe program at the right time. a lullaby lady where you were supposed to have one. an Uncle Don type show where you were supposed to have one. and all that."

Miss. Judis was starting to de-

Miss Judis was starting to develop her concept that WNEW ought to program against the networks rather than like them. It seemed logical that the thing to put opposite the network shows was good pop music, and plenty of it. Intuitively, Miss Judis, a pop music fan, figured there must be a great many women like herself—women who didn't want to hear recipes and other talk on the air all day long. She wasn't manager then, and, at first, had to put her ideas across slowly. She was listening, watching and learning.

"Nobody at the station really

ing. watching and learning.
"Nobody at the station really paid much attention to me," she remembers, "—until my eyes lighted on Martin Block's tonsils. Then, I came into my own. I could finally put into effect my kind of program schedule."

Block started at WNEW late in December, 1934, and for the first few weeks did nothing but routine staff announcing. Then, one day he asked Miss Judis to listen to a

few weeks did nothing but routine staff announcing. Then, one day he asked Miss Judis to listen to a show he wanted to put on the air something called "The Make Believe Ballroom." The station only had a dozen or so disks around, so Block went across the street to Liberty Music Shop and bought a few more for his audition. He clicked, and clicked big, and on Feb. 3 "The Make Believe Ballroom" bowed in—with as odd a schedule as any show ever had.

WNEW was just then winning attention and big audiences for the first time in its young history with its on-the-scene broadcasts of the

first time in its young history with its on-the-scene broadcasts of the Hauptmann trial from Flemington, N. J. Block's assignment was to fill in with records, in between pickups from Flemington. So "The Ballroom" was on between 10:07 and 10:23 a.m., and between 11:30 and 10:53 a.m., and between 11 and 11:23 a.m., across-the-board for five or six weeks. The Flemington broadcasts gave Block a tremendous ready-made audience and by the time the trial was over, he was made. Before long, Miss Judis was block programming Block six days a week, three and a half hours a day.

Still Packs 'Em In

production values, or for programming disks for variety, pace and audience-interest. The usual way of introducing a record was negative and apologetie:... "And now we bring you a phonograph record."

"Those were the days of lullaby ladies and organ interludes," Bernice Judis recalls. "In the first year of its operation, WNEW was staffed largely with ex-network

Still Packs. Em In

Fifteen years and a couple of thousand disk jockeys later, Martin Block is still selling them and sweet-talking them as effectively as ever at the same old stand on the dial, rolling up the ratings and billings, and the Disk Jockey is firmly established as a basic staple of American radio fare, the prime ingredient of indie programming. And at last it's realized generally

that there's a lot more to this business of disk lockeying than the tradewisemen used to think, and that a good disk lockey is not just a guy with a pleasant voice who slaps platters on a turntable.

slaps platters on a turntanie.

Today, surveying the position and audience that disk jockeys have won all over the country, Block sees several factors necessary for the success of any good disk jockey. Long hours on the air sees several factors necessary for the success of any good disk jockey: "Long hours on the air every day with great regularity... in timacy of conversation... the ability to make people feel that you know what you're talking about (even if you don't)... and a good basic knowledge of pop mussic and performance..."

Block sees his own success as largely based on the fact that "I happened to be at the right place thing. The right time—with the right thing. The right place was WNEW, a new station that needed new talent. The right time was just then when WNEW was carrying the Haustman trial which ment that ent. The right time was just then when WNEW was carrying the Hauptmann trial, which meant that just about every set in town was tuned to WNEW. The right thing at that time was swing music. The public was clamoring for it, and only records and radio could give them all they wanted."

There are other factors respon-

them all they wanted."

There are other factors responsible for Block getting up to the top and staying there, according to Bernice Judis. Not only his radio personality, those golden pitchpipes and that irresistible selling power "... But also good taste. Good taste in everything he does on the air. That plus a wonderful ability to pick talent, and a kind of 12th sense about hit tunes. He can pick them like no one else. he almost never misses." most never misses."

most never misses."

TV?... Block isn't worried about video. He's done quite a few film shorts, and he's already in television via the Perry Como show. But more than that he believes that radio is here to stay, and that there'll always be millions of people who want a steady flow of good pop music at the flick of a radio switch. And Mr. B. figures it will be the indies and the disk lockeys who'll always be able to jockeys who'll always be able to deliver the musical goods.

It's Magic

By MINDY CARSON

How important are disk jockeys

to a singer's career?

Probably the best and quickest way to answer that one is to go



back to the pre-radio era. In those days, theatre and club dates. were the main outlets for a singer. Records were being made, of course, but they didn't pull much weight. Even after the advent of radio they were considered the poor relation of show business. A not-very-important phase of a singing career—until a man named Martin Block came along. It was Martin who helped to pluck

Martin Block came along.

It was Martin who helped to pluck the lowly record from is thankless place at the bottom of the music industry and make it the most important single outlet in the career of every singer in show business today. He did it by the simple process of building the first, and one of the most interesting programs on the air, out of a balanced, daily blend of the records of top and up-and-coming artists of the day.

That was 15 years ago. It hap-pened on New York's WNEW. To-day, Martin stands well at the top of the list of the nation's disk jockeys, as innovator of the all-import-ant disk show, and proprietor of "Make Believe Ballroom."

It should be interesting to look into a couple of things that make the inventor of the disk jockey the success he is today. First and foremost—he has a talent for changing the word "work" to "pleasure." I think that is the overall secret of Marting tree me and one success. Martin's tremendous success. Whatever he's doing, playing records, selling a product or a person-

(Continued on page 34)

-'A Peg to Hang Your Hat On'

Claim that Martin Block could sell refrigerators to Eskimos, will probably never be put to actual test, but M. B. once pulled off a sale that was almost as tough as merchandising iceboxes in the Arctic. Back in the winter of '38, Block went on WNEW, N. Y., during an epic blizzard, blithely plugged a Newark store's sale of

Arctic. Back in the winter of '38, Block went on WNEW, N. Y. during an epic blizzard, blithely plugged a Newark store's sale of refrigerators.

Next day, 300 Block fanaticos bucked blizzard drifts to buy 300 refrigerators. Block, who since then, has sold millions of dollars of everything from soap, cereal and cigarets to sealskin coats, says "That's still the biggest kick I ever got out of selling on the air." Another one of Block's memorable pitches happened during the war, when the Army asked Block to make an appeal for planos for local hospitals' and camps. Block delivered three plugs—they got their planos—1,500 of 'em.

Behind Block's success as a mike salesman is a philosophy of radio salesmanship, and behind that, not only about 20 years of broadcasting, but years of a tough kind of selling: "In my day, before I got into radio, I've sold door-to-door, over-the-counter, and over the phone; I've sold hardware, women's wear, men's wear, "I've sold tires, autos, vacuum cleaners, radio parts and advertising space for Zit's Weekly. The things you learn about selling ringing doorbells come in mighty handy in radio selling."

Block's theory of how to sell on the air is built not only around techniques of delivery, but on a copy approach. He ad libs the majority of his commercials, and in other cases, usually uses the written copy he's given, as a springboard for his own pitch.

"First of all," says Block, "you've got to know your product, Secondly, you must explain it logically and clearly (repetition, yes, but not too much). Always have a good peg to hang your hat on. The success of a commercial is often determined by the very first sentence; if your lead-in captures your listeners' interest, and if your story is well told, they'll stay with you. Another important angle: Don't shout—I'm a firm believer in speaking to people and not at them."

20th Century Salesman WNEW, N.Y., Transfer

By GUY LOMBARDO

No history of popular music in this century could possibly be written without taking into account the influence upon the industry exerted by Martin Block.

It was Blook who dignified the profession of disk jockeying. Before he came along with his smooth and suave manner, he came along with his smooth and suave manner, he pisk jockeys have since helped the entire music or radio firmament.

Disk jockeys have since helped the entire music business. They spur the sale of records. They business. They spur the sale of persons who tune them in daily.

I am not understating the case when I say that the entire music industry owes a debt of gratitude to Block, the 20th Century Super Salesman of Song.

Guy Lombardo

I believe Martin's success as a disk jockey can be attributed to several factors:

I believe Martin's success as a disk jockey can be attributed to several factors:

I believe Martin's success as a disk jockey can be attributed to several factors:

No person has sold himself and his products with more finesse and good taste than has Block. From the very start he made "commercials" easy to listen to At the same time Block has proved he is a musical. I do not know whether he ever studied music in his life; nevertheless, he is a master in the art of pacing a musical show and equally important, recognizes a bad tune and/or a bad record immediately. From the very start of his career as a disk jockey he has kept from the start what many other disk jockeys as well as many singers and bandleaders have yet to learn: When you play a bad song you lose your audience, and if you play enough bad songs your reson out of business. Martin has played the good songs and the good records and stayed in business. Martin has played the good songs and the good records and stayed in business. Martin has played the good songs and the good records and stayed in business. Martin has played the good songs and the good records and stayed in business. The start of the fact of

Certainly Block has had his share of luck. No performer can get along without it. But, my friends, it also takes talen and brains. And Block is certainly not lacking in either.

Role of Disk Jockey As The 'Middle Man'

The nation's disk jockeys have only within the past few years assumed an important position as the "middle man" between the record manufacturer and the record buyers—they rate that "middle man" appellation even more than do the retail counterkeepers. Hundreds of young men have sprang to microphones since the end of the war to select, introduce and comment on the 100 or more new pieces of wax dumped on the market every week.

Only a handful are successful; the vast majority remain announcers of recorded titles. It's estimated that less than 10% of the overall number of the country's disk jockeys reach any prominence, even locally. If it were a simple matter of dropping his songs on a turntable, it would seem to follow that all disk jockeys would be big names with big Hoopers, Pleasant speaking voices, ability to handle commercials in a convincing style are all a part of the requirements for a successful disk jockey. But, the most important requirements for a successful disk jockey. But, the most important requirements to the job is, unfortunately, most often fluffed off. And that's what makes Martin Block one of the nation's foremost platter spinners, reputation-wise, financially, etc.

Block builds his shows as though he were programming for live radio. Though the music and recording industries often disagrees sharply with his likes and dislikes the fact remains that he has built a 15-yeared remytation among a manual commendation.

That's the same type of attentions to result and the vest majority of disk jockeys fail.

The story of Guy Lombardo is a prime example of what should music please the fact music world. If he believes in a tune he will promote it heavily. But, the minute all disk jockey is selections in the heavily. But, the minute all disk jockey is all disk jockey is selections in the heavily. But, the minute all disk jockey is selections in the heavily. But, the minute all disk jockey is selections in the heavily. But, the minute all disk jockey is all disk jockey and which has kept into the record estimated that less than 10% of the overall number of the country's disk jockeys reach any prominence, even locally. If it were a simple matter of dropping his songs on a turntable, it would, seem to follow that all disk jockeys would be big names with big Hoopers. Pleasant speaking voices, ability to handle commercials in a convincing style are all a part of the requirements for a successful disk jockey. But, the most important requirements to the job is, unfortunately, most often fluffed off. And that's what makes Martin Block one of the nation's foremost platter spinners, reputation-wise, financially, etc.

Block builds his shows as though he were programming for live radio. Though the music and recording industries often disagree sharply with his likes and dislikes the fact remains-that he has built a 15-year-old reputation among a higher number of New York listeners than any other disk spinner. And he didn't do that on his smoothly delivered, often unique approaches to advertising blurbs which, no matter how they're looked at, are only secondary to the main attraction—music on records and the manner in which it is selected, paced and pyramided for maximum listener satisfaction.

is selected, paced and pyramided for maximum listener satisfaction.

Too many disk jockeys program their shows on personal preferences. They have violent likes or dislikes that constantly govern the type of music they're willing to feed listeners. Some are vain enough to believe that if they were to play a "corny" record, such as the recent hit "I Never See Maggie Alone," by Kenny Roberts, that listeners would desert them for anlisteners would desert them for another dial position. They feel that as disk jockeys it is their duty to take the public by the ear and make 'em like the same things they (the jocks) do. That isn't possible. Nothing forces the music-bending public to like anything.

Gets Final Wrapup

A Mistake, Come Back'

Hollywood, Feb. 8.
In one of the rare instances of an ad agency admitting its mistake Ward Wheelock announced it is recalling Bob Crosby to "Club 15" for Campbell soup. He was dropped last season for Dick Haymes, who leaves the cross-the-board CBS musical Feb. 27 after expiration of his 26-week contract. Crosby, in returning to the Club, is laying out for himself one of themost strenuous schedules in radio. He will continue his Sunday night Pet milk show in New York and will commute between the two Coasts, taping many of the Campbell programs to give him more travel leeway. Milk sponsor renewed Crosby for another 52 weeks after the Campbell announcement was made.

Although other elements of the Although other elements of the Crosby show have not been set, it is believed that Andrews Sisters and Evelyn Knight, with the Modernaires, will continue their current alternating schedule.

WNEW's British Humor

Alan Melville, one of Britain's Alan Melville, one of Britain's top comics, will do a special weekly series for WNEW, N. Y., transcribed in London by BBC. Titled "Melvillainies," stanza will be rounded out with readings from American humorists to contrast humor of the two countries. Airer will start Feb. 16.

Indie is also launching two vocal programs. Herb Jeffries williget his first local stanza in the east, starting. Feb. 19. "New Voices," show on which Peggy Ann Ellis and Jimmy Blaine were discovered, is being reprised, with

covered, is being reprised, with singers who got their start on WNEW (such as Dinah Shore, Frank Sinatra, Jeff Clark and Barry Wood) transcribing intros.

Inside Stuff—Martin Block

What's the coming trend in pop music? . . . Martin Block, who has a unique knack for spotting a musical fad or fancy long before it really builds, thinks Dixieland Jazz is going to have a big revival in '50.

"I can't see anything else on the horizon," Martin says. "Be-Bop's dead—in fact I think it was still-born. And as for hillbilly or rural or whatever you want to call it, this kind of music will always have a certain stable audience. But I feel Dixieland is really on the way up. It's the next big thing in pop music."

Ira Herbert, WNEW's veepee for sales, is one WNEW exec who learned about Martin Block's selling power the hard way. Herbert for more than a decade before joining WNEW, sold time for other local indies, and he says, "I had to sell against the guy! That was really a rugged job. You learn a lot about a performer's popularity and pull when you're selling him and his show. But sometimes I think you get an even better idea of what a sales wallop a fellow like Block packs, when you have to go out and try and convince sponsors and agencies not to buy him, the way I used to have to do, before I came to WNEW."

Martin Block's a "ham"—Mr. B has been a "ham" or amateur radio station operator for years, and a good one. He currently operates a 1000-watt station with the call letters W 2NGE in Englewood, N. J., where he lives. Max Weiner, WNEW's chief engineer, calls Block's amateur outlet "one of the best ham rigs in the country."

make 'em like the same things they (the jocks) do. That isn't possible. Nothing forces the music-bending public to like anything.

Block tries out his personal likes and dislikes on the public. He does it every Saturday evening—a period when half the music publishing and recording personnel in New York is gnashing collective teeth at his comments while the

'Block The Jock'

You don't really get to know a man until you've played golf with him. And even though I'd been on the air with Martin Block for years, it wasn't until we played together that I felt I knew what makes him tick. Now, I'm not the easiest guy in the world to play golf with—and when we get Mitchel Ayres and a few of the other boys together, we can really give somebody a bad time. Whether Martin was shanking one, or hitting a good ball, you can't rile him—it was all smiles, and that's no mean accomplishment when you consider the brutal ribbing we hand him.

But last Thursday night was the only time that I've seen Martin flustered, and even slightly at a loss for words. He had a right to it though. It is not often that a man gets to celebrate 15 years on radio (look at me for instance, I've got a long way to go).

not often that a man gets to celebrate 15 years on radio (look at me for instance, I've got a long way to go).

During the five years that Martin has been part of the Chesterfield Supper Club gang we've done a good number of things (both accidentally and deliberately) that you might expect to fluster a guy—but not Martin. It took last night to break him down.

Martin's career, with us and the fabulous "Make Believe Ballroom," is one of the most amazing success stories in radio. I've been trying to put my finger on just what it is that accounts for it. The one thing that strikes me most is that he's possibly the best salesman on radio today. I've never listened to him without actually being convinced that I've missed the great thing in life if I haven't tried his sponsor's product—whether it be razor blades or doughnuts (the cigarets I know about for myself!). I am completely sure that Martin could sell dimes to Rockefeller—at 12c without looking like he was trying to high-pressure the man into anything.

This selling ability has made money for a lot of us—not only Martin's sponsors, but anybody who's made a record, me included. Martin is the boy who really showed the country what the disk jockeys can do for a singer or an orchestra.

"Block the Jock" probably holds the endurance record for being on the air longer than any other human being in terms of actual broadcast time. How he does it is beyond me. I heard somewhere that the Dixlecrats were going to draft him for their next filibuster. Martin could give them lessons.

But Martin does more than collect sponsors, their air time and their dollars. He and countless other disk jockies have been doing one tremendous job in serving the public. It's not just a question of dishing up the latest platters, but look at the job they did in raising millions for the War Bond drives and loads of worthy causes since. That's public service with a capital "P."

Well, I don't want to cry in my beer—or let this piece get too flowery. I hape I haven't. 'Nuf said to wish Martin a

They Love Him In Martinique and Malay

State Department's "Voice of America" chose Martin Block as its international disk jockey. Since last May "Voice" has been beaming Block and his records shortwave to Latin America, Europe and the Far East.

The show which the state of the state of the show which the state of th

The show which this ambassadorwith-turntable does for the State Department is a weekly half-hour program, specially built to win friends for the U.S.A. abroad via our music.

our music.

Before Block, the "Voice of America" knew it was reaching a wide but one-key audience—college professors, professional groups, and other intellectuals. Now they know that Block and his disks are helping them reach listeners in all strata of the population in dozens of countries.

The mail pull of "The Interna-

tion in dozens of countries.

The mail pull of "The International Make Believe Ballroom" is tremendous. From all over the globe, in many different languages, letters pour into Block each week. A great many of the letter-writers indicate that they collect American pop records. They already know about Der Bingle, Frank Sinatra and bandleaders like Benny Goodman and Harry James. But they want to hear more of them on the air from the States.

The show is non-political with

The show is non-political, with no cold-war slant. It says simply "These are our popular songs, these are the tunes our kids dance to." It talks about our juke boxes and corner "sugar bowls" and Saturday night dances.

Some of Block's correspondents

urday night dances.

Some of Block's correspondents prove they're really hep to American pop stuff. For instance, a listener in Panama writes: "I'm not a swooning girl, but a staid Catholic priest, 53 years old today." Then the writer goes on to comment on some current Crosby records:

"Bing's voice, in top as well as lower registers, proves itself unhampered and undamaged

"He's Peach in Pakistan

The mail includes requests for

Impressive evidence of the importance of disk jockeys in the letter requesting "Buttons and Bows." A gal in Stockholm, Sweden, would be happy to hear State Department's "Voice of "My Heart Belongs to Daddy."

Block isn't sure what the weather is like in the Far East, but he recently heard from a 20-year-old Chinese girl in Surinam, who asked him to play "Baby It's Cold Outside."

Outside."

Seems, too, that would be songwriters are also international. From
Martinique a lady correspondent
wants to set up a deal. "I, Madeline," she says, "have written these
few lyrics here, so why not arrange to have melodies placed to
them and we can do quick business..."

ness . . ."
From a man in Israel came this From a man in Israel came this nostalgic note: "I'm 'running my tractor across a field when the p.a. system goes on, and "It's Make Believe Ballroom Time" suddenly wafts out across the farm. I nearly ran the tractor into a barn. It was like being back in Flatbush again."

It's Magic = Continued from page 33 =

ality, he does it with the least possible effort. To be able to project that quality of effortlessness is an art. It's the thing all performers strive for and don't always achieve. Martin has perfected it to a fare

But to look a little further, it But to look a little further, it takes more than practice to project such a quality. It takes sincerity, first and last. That's the magic that has brought to Martin Block his large and faithful listening audience. That's the magic that makes him one of radio's famous salesmen.

priest, 53 years old today." Then the writer soes on to comment on some current Crosby records:

"... Bing's voice, in top as well as lower registers, proves itself unhampered and undamaged."

He's Peach in Pakistan

The mail includes requests for oldies as well as for current hits. From Amsterdam, Holland, a listener asks for "I'm an Old Cowhand from the Rio Grande." A kid in Germany wants "One O'Clock Jump." From Jamaica, B. W. I., comes a call for "How Are Things in Glocca Morra?" Digboi, There's just one more thing on

who else

but Martin Block

who else but Martin Block deserves so much of the credit for the success of the disc jockey...an immeasurable contribution towards a sound foundation for independent radio.

who else but Martin Block was initially responsible for the revival of the public's interest in records beyond the industry's wildest dreams, and has helped keep it booming ever since.

who else but Martin Block has so richly earned the general acclaim as the pre-eminent salesman in radio.

who else but Martin Block has a million dollars a year of advertising on a local program.

who else but Martin Block consistently leads all New York local radio programs in ratings—during 13 of the 14 quarter-hours, daily that the "Make Believe Ballroom" is on the air.

Congratulations, Martin Block, on the 15th Anniversary of the "Make Believe" Ballroom" on WNEW—and on your distinguished performance during these, years. We wish you many, many happy returns of this day.



Congratulations Martin and thanks for all your help

Jo Stafford

BILL FARRELL



Mr. Martin Block W.N.E.W. New York, N.Y.

Dear Martin.

May I take this means of joining your vast host of friends to say congratulations on your fifteenth anniversary as record commentator on W.N.E.W.

Yes, congratulations on a career devoted to bringing forth potential talents, and encouraging, sustaining, and promoting those who have already "arrived."

I also want to add my own humble thanks for all the wonderful things you've said about my work in the past, and add the hope that my future recordings may continue to warrant your praise.

Again, all my very best wishes for your continued success.

Sincerely,

Jan

Jan August



For the THIRD successive year WINNER of THE MARTIN BLOCK MAKE BELIEVE BALLROOM WNEW Popularity Poll

VAUGHN MONROE SHOW

on the air for

Camel Cigarettes

Saturdays: 7:30—8:00 P. M. CBS, Coast to Coast



· RCA VICTOR RECORDS •



30 ROCKEFELLER PLAZA, NEW YORK Direction: MARSHARD MUSIC

To Martin Block:

Who played a dominant part in the success of our Victor recordings. Our heartiest congratulations and best wishes.

Sammy Kaye

Dear Martin:

Off the record, disc is just to thank you for the many spins you've given me.

Gratefully,

Irving Fields

Congratulations MARTIN



on your 15th Anniversary on the "Make Believe Ballroom"

į.

"America's greatest vocal stylist"

opening March 9th
New Yorker Hotel
New York

IONY TOR

and his orchestra
COLUMBIA RECORDS

Personal Manager
JOE SHRIBMAN

Direction: General Artists Corp.



February 7, 1950

Mr. Martin Block % "Make Believe Ballroom" W N E W New York 17, New York

Dear Martin,

I'd like to take this opportunity to congratulate you on your fifteenth

Too, I'd like to express my sincere anniver sary. good wishes for your continued success in the years to come. Sincerely.

P.S. So how come you don't play my records?

Best Wishes to Our Pal Martin Block

GUY LOMBARDO

and His

ROYAL CANADIANS

Hi Martin,
I'm happy to extend my best wishes to you on your Anniversary.



ROSEMARY

CLOONEY

COLUMBIA RECORDS

Exclusive Management
JOE SHRIBMAN
30 Rockefeller Plaza
New York 20



HI MARTIN:

We're not

"Just Goofin"

when it comes

to wishing

you the best

on your 15th

Anniversary.



Hope you enjoy
Hope you latest
MERCURY
release

and His ORCHESTRA

"Button Up Your Overcoat"
"Once Around the Moon"

Record Promotion:
MILTON KARLE—JERRY JOHNSON

Publicity: KURT HOFMANN

It would take millions of miles of type this small and spaced this close to pay tribute to martin block for all the wonderful things he has done for us and for all recording artists the ink spots.

Congratulations, Martin-

and Thanks for Many a Whirl of

"TOO WHIT, TOO WHOO"

and Now

The Novelty Spin of the Country's Rage

"THE CANASTA SONG"

Recorded by CLYDE McCOY

MERCURY RECORDS

AL GALLICO MUSIC CO., INC.

501 Madison Avenue, New York

Congratulations, MARTIN, from "America's Top Dance Band" and thanks for all the wonderful support you've given us.

RAY ANTHONY

and His ORCHESTRA

Latest Capitol Releases

"SITTIN" BY THE WINDOW"

"DIXIE"

"I'LL SEE YOU IN MY DREAMS"

"COUNT EVERY STAR"

"BAMBOO"

Publicity and Record Promotion: JIM McCARTHY

ersonal Management: FRED BENSON

GENERAL ARTISTS CORPORATION

Congratulations and Best Wishes

on your 15th year of disk-jockeying

You've really booted home those RCA Victor hits. Thanks! And our thanks to your millions of listeners ...their votes in your latest Annual Popularity Poll add up to sky-high scoring by RCA Victor artists:

No. 1 Band

VAUGHN MONROE

65.455 votes

No. 3 Girl Singer

FRAN WARREN 45,952 votes

No. 4 Boy Singer

TONY MARTIN

27,500 votes

No. 1 Boy Singer

PERRY COMO

63,474 votes

No. 4 Band

RALPH FLANAGAN

27,981 votes

No. 5 Band

TOMMY DORSEY

23,227 votes

RCA VICTOR



Records 🗥



CONGRATULATIONS MARTIN! ON YOUR 15 WONDERFUL YEARS in the "BALLROOM" -You've Been Swell!



NICANOE YOU.UP THE RIVE RCA VICTOR

Gacked by "MOTHER PRAIRIE"

TEX BENEKE

and his

"MUSIC IN THE MILLER MOOD"

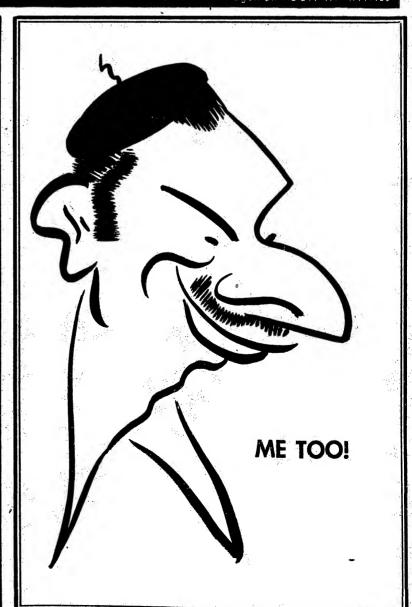
Direction MUSIC CORP OF AMERICA

Personal Management DON W. HAYNES

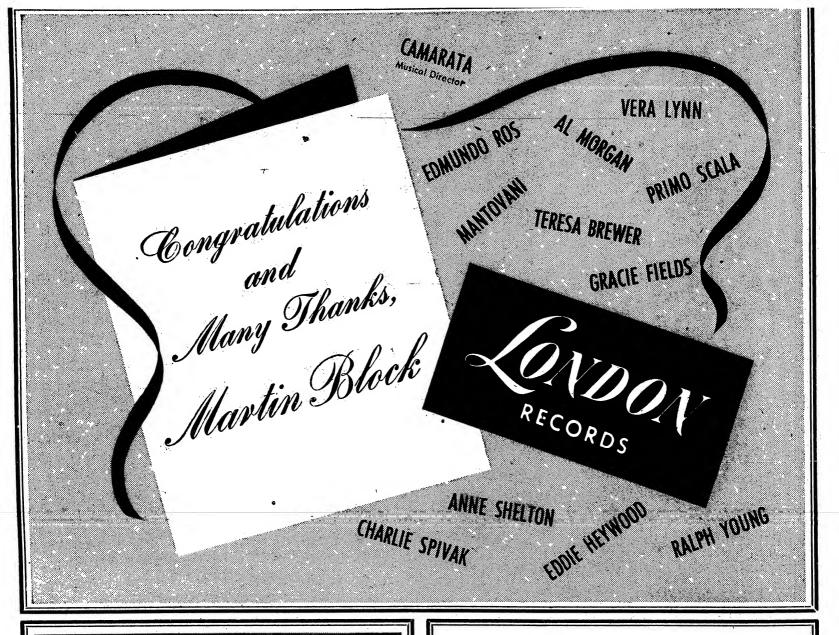
RECORDS

Best Wishes

MINDY CARSON



Wednesday, February 8, 1950 grabulations Mich Lucere appleantiem





THANKS, MARTIN

MONICA LEWIS

Management: MUSIC CORPORATION OF AMERICA

Publicity:

National HENRY C. ROGERS

Chicago SAM HONIGBERG



and his ORCHESTRA



THANKS, MARTIN, for the light . . .

and the many spins in your fifteen years of "Make Believe Ballroom", continued success.

Sincerely,

PHIL HARRIS

and

ALICE FAYE

RCA-VICTOR RECORDS

Thanks Martin
FOR THE MANY SPINS



SARAH VAUGHAN

-COLUMBIA RECORDS-

Latest Release

"Summer Time"

"I'm Crazy To Love You"

Publicity and Record Promotion: JIM McCARTHY GALE AGENCY

Personal Manager:
GEORGE TREADWELL

Congratulations

MARTIN BLOCK

And Many Thanks

ART MOONEY

CONGRATULATIONS

MARTIN BLOCK

and

WNEW

On the 15th Anniversary of

THE MAKE BELIEVE BALLROOM

Let's Have Many More Star-Making, Hit-Making Years ...

MERCURY RECORD CORP.

Chicago

-

New York



sands of Records in the 15 Years on Your—
"MAKE BELIEVE BALLROOM"
And I am Grateful Many of Them Were Mine...

JIMMY DORSEY

and his ORCHESTRA

COLUMBIA O RECORDS

Arranger—
HOWARD GIBELING

Personal Manager—

GIL KOERNER

Record Exploitation—
MILTON KARLE



GENERAL ARTISTS CORPORATION

THOMAS G POCKWELL President

FILITING + ROCKEFELGER CENTER + NEW YORK IN NOT A 19012 TOP

CONGRATULATIONS AND BEST WISHES FOR YOUR CONTINUED SUCCESS

DANUNE

Signed with METRO-GOLDWYN-MAYER Studios * Currently BEACHCOMBER, Miami



Personal Management: MARVIN CANE



MERCURY RECORDS



Direction: WILLIAM MORRIS AGENCY



PEARL BAILEY

Fifteen years . And you're still serving time. And we're all happy Mr. Block.



PAXTON MUSIC

Incorporated

1619 BROADWAY . NEW YORK 19, N. Y.

Dear Martin:

Congratulations on your anniversary and many thanks for helping to make "THERE'S NO TOMORROW" and "I WANNA GO HOME" the top tunes across the nation.

May I wish you continued success on your "MAKE BELIEVE BALLROOM."

Sincerely

George Paxton

FOR 1950 A SMASH HIT BY PAUL INSETTA

ALL THE BEST, MARTIN

TING BY THE W

RECORDS

RAY ANTHONY VIC DAMONE

Capitol-794 BILLY ECKSTINE Mercury-5343 JERRY GRAY

M.G.M.-10002 DINAH SHORE Decca-24837 CLAUDE THORNHILL

Columbia-38672 Victor-20-3629

SHAPIRO, BERNSTEIN & CO., INC.

-MUSIC PUBLISHERS-

RKO BUILDING, 1270 SIXTH AVENUE, NEW YORK

GEORGE PINCUS, GENERAL MANAGER

Congratulations

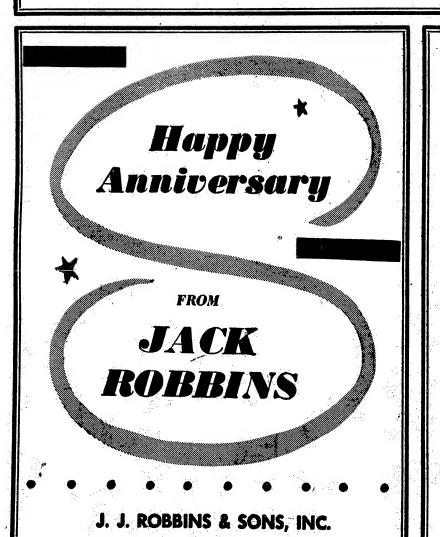
MARTIN BLOCK





Congratulations

Tony Martin



WORDS AND MUSIC, INC.
1619 BROADWAY, NEW YORK 19, N. Y.

DORIS DAY WARNER BROS. BURBANK, CALIF.

Dear Martin:

Happy Birthday and Congratulations!

Gratefully Do Do

memo from

Fran Warren

Definition of the word "GREAT"

GREAT (adj.) eminent, excellent, foremost, titanic, highminded, magnanimous, earnest, zealous, mighty, far famed, towering, stupendous, prodigious, superlative.

Definition of the words "THE GREATEST"

THE GREATEST

MARTIN BLOCK

BARBARA BELLE Enterprises, 1650 Broadway, New York City • JUdson 2-0507

MAR Spells SUCCESS



POPULARIZED BY



on RCA-VICTOR RECORD #20-3598

Featured by-



on his 15th ANNIVERSARY

and
Published by

MARKS

MUSIC CORPORATION

RCA Bldg., Radio City, New York

Congratulations and Best Wishes-

PAUL WESTON

Musical Director

CAPITOL RECORDS

Record Promotion

JIM McCARTHY

CONGRATULATIONS

MARTIN BLOCK

BILL LAWRENCE

THANK YOU, MARTIN BLOCK—
for your wonderful SEND OFF on:

PEMORA MUSIC PUB. CO., Inc.

1619 Broadway, New York 19, N. Y. Hollywood: 6406 Sunset Blvd., Hollywood, Calif.

Congratulations:

of "THE MAKE BELIEVE BALLROOM" and my good friend MARTIN BLOCK.

Thanks for everything,

Grankie Laine

Congratulations and Good Wishes to MARTIN BLOCK

on his 15th Anniversary in Radio

from

Columbia Records

FIRST, FINEST, FOREMOST IN RECORDED MUSIC
Originators of LP—the Ultimate in Uninterrupted
Listening Pleasure

CIRCLING THE KILOCYCLES

Steubenville, O.—Paul G. White, ast Liverpool, O., advertising Assn. of Radio Station Representatives at its annual meeting. He succeeds Lincoln P. Simonds, Dr. W. Va., station scheduled to L. A. manager of Weed & Co. East Liverpool, O., advertising man, has been named general manager of WEIR, Steubenville-Weirton, W. Va., station scheduled to go into operation in about four months. White is former manager of WLIO, East Liverpool.

Hartford—WTIC celebrates its 25th year on Friday (10). The 50,000 watter is a member of NBC.

Hollywood — Richard Hasbrook, L. A. manager for Avery-Knodel, was elected chairman of the Los

Des Moines-There were 59,597 pennies brought to the "Polio Parade of Pennies" featured on the Jan. 28 broadcast of the "Hey Bob Safety Show," produced by KRNT. Hey Bob club membership now totals over 12,500 youngsters in the state.

resigned his post as commercial manager of KABC here and ioined manager of KABC here and joined the staff of KTOK, Oklahoma City as sales manager.

Charlotte, N. C .- Jack Gainey formerly sales manager of WAYS in Charlotte, has been added to the sales staff of WBT, according to an announcement by Keith Byerly, general sales manager.

St. Louis—P. S. Anderson, has been upped to General Sales Manager, KMOX, local CBS outlet. Anderson previously was account exec. and St. Louis sales manager of the local station.

St. Louis — Newest addition to the gabbing staff of KXOK is

Douglas Newman, who began his radio career at KFUO. St. Louis County in 1948. Frior to radio County in 1948. Frior to radio Newman saw action in the Pacific with the Marines and also played minor league baseball . . . Les Carmichael, formerly of KWDM, Des Moines, has joined the KWK gabbing staff vice Lee Cavanagh who has resigned to enter his own business here.

Seattle—First FM-only commercial station is now on the air here. It's KISW. Owner is Ellwood W. Lippincott, manager, Jack Keming-

Seattle — Roger Rice has been named national sales manager for KING, indie station here. He was formerly an account exec, and will be replaced in that position by John Pindell.

Louisville—LaVell Waltman, for eight years WAVE announcer, moving to station's sales staff. His successor on most AM shows will be Bill Hart, formerly with KXXX, Colby, Kan. Harry Lukins, who recently rejoined the WAVE staff, takes over Waltman's TV show "Sweepstakes Quiz."

Columbus—Tom Herbert, son of Paul M. Herbert, former Lieutenant Governor of Ohio, has joined the staff of WVKO, city's lone indie FM station, as announcerdisk jockey. He has been active on WOSU, the Ohio State University station, the last three years.

to Miss Marjorie Beimer , . Allan Curnutt, former general manager of KCBC, has been appointed general manager of KICM, Mason City. Station is operated by the Mason City Broadcasting Co. Previously Curnutt was part owner and general manager of KBIG, a proposed Des Moines station.

Columbus—WCOL and its FM adjunct have signed a two-year contract to broadcast all Columbus Red Bird baseball games this summer. The home games will be broadcast direct from the stadium and away games will be recreated in the studio. Understood a sponsor has been signed.

sor has been signed.

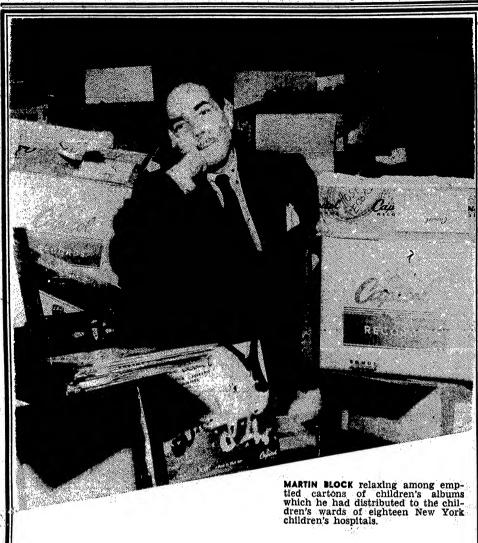
Amarillo, Tex.—George Moore, formerly program director here of KAMQ has resigned to join the staff of WKY. Oklahoma City, as a member of the announcing staff.

Buffalo — Four WBEN, WBEN, TV staffers teaching radio and video in local schools. At YMCA are Bob Rich and Ed Wegman, AM and TV asst. program managers; Warren Jacober and John Corbett instruct at Mt. St. Josephs Teachers' College.

Detroit—Golden Glove Tournament finals direct from the Slate Fairgrounds Coliseum here will be carried by WXYZ-TV Feb. 17. Sponsored by the Chevrolet Dealers of Metropolitan Detroit, the sale was made through Campbell-Ewald agency.

on WOSU, the Ohio State University station, the last three years.

Des Moines—Dick Covey, who has been continuity director of KRNT for many years, has been named general manager of KJFJ, Webster City, Ia Covey's assignment at KRNT has been given



DEAR MARTIN:

We know that the past fifteen years have been happy and wonderful years for you and your radio listeners.

Since Capitol's inception it has been our great pleasure to have your support and cooperation. Your public spirited enthusiasm as illustrated above, is a great compliment to you and others of your profession who are always first to aid in worthy causes.

Sincerely yours,

THE CAPITOL CREW





Dear Martin:

May the second fifteen be as great for you as the first.

Yours,

Harry James

Congratulations to

MARTIN

From all the

MARTIN MEN

FREDDY

Best Wishes for your continued success

GORDON JENKINS

and His
ORCHESTRA

DECCA RECORDS

MADAME BUTTERFLY

MADAME BUTTERFLY
(NBC Opera Theatre)
With Tomiko Kanazawa, Davis
Cunningham, Conchita Gaston,
Holger Sorenson, Johnny Silver,
Paul Dennis, Robert Goss, Louise
Wetzel, Jeanne Privette, Dennis
Magic; Peter Herman Adler,
musical director
Director: Charles Polacheck
Producer: Samuel Chotzinoff
60 Mins., Mon., (6) 9:30 p.m.
Sustaining
NBC-TV, from New York
As the second in its series of

Sustaining
NBC-TV, from New York

As the second in its series of four operatic presentations this season, NBC Opera Theatre Monday night performed Puccini's "Madame Butterfly." (Time slot is the same as occupied by "Lucky Strike Theatre" on an alternate week basis.)

Carrying out their avowed intention of broadening the operatic horizon and not being fettered by tradition, the NBC impresarios have once more shown courage in this production of "Butterfly." Perhaps in this instance they will brave much criticism from opera lovers, for in presenting the scenes from "Butterfly" they have tampered with a standard opera. It may be easier for opera addicts to give a hearing to something entirely new, as in last month's performance of Kurtt Weill's "Down In The Valley," but changing in any manner or form opera as presented at the Met through the generations is bound to cause argument.

Since keeping it within the hour TV framework necessitated restricting "Butterfly" to highlight scenes, "NBC Opera Theatre" chose wisely in patterning the entire production to accent mood, color and tempo rather than just stringing along the top arias. As such, technically much of it was quite startling when considering that this was a television production.

The mood established by the reflections in the garden pool; the

tion.

The mood established by the reflections in the garden pool; the intricate blending of scenes; the fine camera work in the fades to denote change of scenes and the passing of time; the larger scope achieved in Carl Kent's setting of a Japanese home, garden, and even the distant approach—here was interesting, ambitious television and a broader canvas for opera.

The value of presenting an opera

and a broader canvas for operating the value of presenting an operating English, as was done with "Butterfly," will once more reopen an unsettled controversy. In the case of "Butterfly," the lyrical beauty of the arias made it unimportant whether the language was French, Italian or English. Most of the words were distinguishable and therefore the story was made clear to the newcomers to the operatic realm. The recitative, of course, sounded as foolish in English as in any other language.

The captious could find fault in The captious could find fault in the overstressing of production at the expense of the music itself. Quite a bit of time and camera was spent on creating mood that might have been utilized for orchestration and singing. This was particularly true in the last five minutes.

particularly true in the last five minutes.

Tomiko Kanazawa, Japanese-American soprano, sang with a voice that was unstrained and lyrically beautiful, and in every way made an appealing Butterfly. Lieut. Pinkerton was adequately sung by Davis Cunningham, while Conchita Gaston as Suzuki was in excellent voice.

excellent voice.

Peter Herman Adler, the musical and artistic director; Herbert Grossman, assistant conductor, and a fine orchestra supported the opera beautifully.

Rose.

WRESTLING
With Don Eagle, Lucky Simunovitch, Pierre LaBelle, Bull Montana, Frankie Talaber, Len Hughes; Clarence Noonmaker, referee; Gay Gillespie, ring announcer; Ray Shannon, commercials

nouncer; Ray Shannon, commercials
Announcer: Neal Van Ellis
144 Mins., Sat., 9:45 p.m.
GRAYBAR ELECTRIC CO.
CROSLEY-TV. from Dayton
(Rieser Guenther. Inc.)
Originating for the first time in a video studio and with commercial tagging instead of paid admissions, wrestling is given a facelifting by this pitch.

Studio lighting and close-range locations of three cameras, two of them with telescopic lens, offer a decidedly improved picture over those from standard arena setups.

Another pleasing touch of showmanship is the presence of a femme ring announcer. She is Gay Gillespie, brunet looker, in shorts and a sweater emblemed with the Raytheon name of the plugged TV set.

Neal Van Ellis, WLW-D sports

TV set.

Neal Van Ellis, WLW-D sports director, does a smooth and straight verbal account of the goings on among the grapplers.

Main commercial is handled effectively by Ray Shannon, vaude

(Continued on page 62)

····· Tele Followup Comment

hurdle the handicap.

Miss Reed had a lengthy and difficult role but it was an unrewarding one. John Baragrey, Jean Muir and Tonio Selwart were among the supporting players but little of distinction came out of their performances.

their performances.

Ken Murray presented virtually every type of vaude entertainment possible on his third show in the new CBS-TV series Saturday night (4) but failed to wrap them up into a cohesive unit. Result was a melange of talent, some entertaining and some not, but which suggested anew that with better pacing and production the show can hit the qualitative bigtime.

Most of the Murray stanza was based on a western motif, following his "girl of the week" citation for "Sioux City Sue," amiably presented by vocalist Darla Hood and the Enchanters. That formed a peg on which to hang the talents of cowboy singer Jack Wakeley and a production number featuring Maidi and Ray, rope spinners. Also guesting were Raymond Massey in a serious bit as Abraham Lincoln, "Daisy," canine star of the "Blondie" films, with her trainer, Rennie Renfro; comic xylophonist Fred Sanborn, and Franchot Tone and Roland Young in the usual walkons for the middle commercial.

walkons for the middle commercial.

Murray himself ambled pleasantly through the show and was given a neat assist by his regulars, including Joe Wong and Jack Mulhall. A little bit of Tony Labriola in his "Oswald" character, however, can go a long way.

Ed Sullivan's "Toast of the Town" just couldn't get started Sunday (5). A couple of bombs on the early part of the show started a detonation which succeeding acts couldn't overcome, and program took on a desolate mien.

Parade started with the act by a pair of trained bears, quickest of its kind on record. Before the animals could do something exciting the curtains closed on them. Mickey Shaughnessy, who's appear-

NIGHT BOOK
With Ed Lattimer, Bill Quinn,
Helene Shields, Harry Kadison,
Lucille Benson
Co-Producers: Stedman Coles,
Barry Thomson
Director: Roger Bower
Writer: Stedman Coles
30 Mins.; Thurs., 8 p.m.
Sustaining
WOR-TV from N. V.

WOR-TV, from N. Y.

This new series of half-hour playlets will need better story material if it expects to make a go of it. Tabbed by WOR-TV as a dramatic series of fantasy, romance and adventure, show progresses via the flashback technique emanating from a night elevator operator in a New York office building. As the operator picks up late passengers, episodes about them come to his mind, springboarding into the evening's dramatization.

Initial yarn featured a few sur-

Initial yarn featured a few surprises, but, on the whole, had a number of weak spots and was too contrived. A male bookkeeper finds himself loaded down with a

WOR-TV from N. Y.

Last Sunday night's (5) Philco Television Playhouse starred Florence Reed, the veteran legit actress, in Joe Liss' adaptation of Christopher LaFarge's "The Sudden Guest." Neither video nor the Philco impresarios, however, merit kudoes for this one.

It was an unbelievable story and a static production. The protagonist—Miss Reed—and her "conscience" never gained sympathy or merited understanding.

The half dozen or so assorted characters created by LaFarge to highlight the pride and snobbishness of a new England spinster were for the most part cold, and at times awkward. Technically, television did not produce the horrors and tension of a New England hurricane, even with the aid of filmed sequences. Even if most of the fault could be attributed to the story, the production did little to hurdle the handicap.

Miss Reed had a lengthy and difficult role but it was an unrewarding one. John Baragrey, Jean Muir and Tonio Selwart were riety shows.

riety shows.

Sullivan has had much better variety shows.

George S. Kaufman may yet bring back the original function of "This is Show Business." and hypo its audience interest. For the past few weeks, the playwright member of the panel has been getting in some critical digs at the talent collection. His outbursts generally have been mild, but he gives indications that he can be caustic. It seems that the show can stand more of this, especially since Sunday's (5) batch of performers failed to spark.

The entertainers also should be able to take more criticism, especially since they are beneficiaries of the program's expanded budget. The acts should be willing to take a chance on taking a critique from Kaufman, an authoritative showman. Abe Burrows seems too easy-going, while other member of Sunday's panel, Ken Murray, contributed little, except a bit of dialog with Oswald, his stooge.

The act showing up best was magico Russell Swann, although he has been seen to better advantage previously. Lina Romay was a dissappointment and Oswald had nothing but his prolonged "Oh yeahhhh," at best a dubious entertainment device.

yeahhhh, at best a dublous entertainment device.

Assumption of the director's chores on CBS-TV's "Fred Waring Show" by Bob Banner has provided added zing, via production and camera-work, to a show that was already a standout. Banner earned his rep on NBC-TV's "Garroway at Large," joining the Waring organization three weeks ago. His production knowhow was visibly underscored last Sunday night (5) via some fine trick effects which, as should be, never detracted from the tunes or the talent.

Waring stanza has established a fine, relaxed pace which makes for top Sunday evening viewing. Last week's show was devoted to a medley of love songs, a tribute to

the outstanding sequences of the show.

On Tuesday's (1) program, the show toppers tried a bit too hard. An unusually large cast was assembled, and a good portion of the book was thrown at the audience It just didn't come off as expected. The episode with Joe Kelly and the Quiz Kids should have had more spark, but there wasn't a good central design. Berle's village-idiot characterization didn't jive with the wisdom of the well-behaved geniuses (j.g.).

Singing portions of the show were well-taken care of by Jack Smith and Cliff Edwards. The Christanis provided a good warmup with their acro work, and Hal Leroy's dance turn came off well.

Show moved at its greatest pace in the speakeasy finale. This portion of the show had some good atmosphere.

tion of the show had some good atmosphere.

Presentation of "Bright Red Patrick" on CBS-TV's "Studio One". Monday night (6) was marked by the usual top-quality sets and production mountings but the show itself emerged as less than pleasant viewing. Adapted by producer-Worthington Miner from a story by Ruth McKenney, author of "My Sister Eileen," the comedy revolved about an Irish-American family in which the father, an ardent Irish nationalist habitually wrecked the marriage chances of his daughters by bringing home his uncouth cronies. Household, with a British mother, three daughters, the assorted cronies and a madcap inventor as a boarder, had some of the hysteria but little of the charm of that in "You Can't Take It With You."

Most of the cast either overplayed or underplayed their roles. Dick Foran, ex-cowboy, filmster, was good as the father, and Peg Hillias turned in a fine performance as the mother. But Joy Geffen, failed to project as the lead daughter and Ernest Rowan caricatured too much his role as the inventor. Barbara Bolton as another daughter, Barry Macollum and Harry M. Cook as two of the father's Irish pals and Richard McMurray as the daughter's suitor were okay. Frank Schaffner directed capably.

PRESENTING FRANCES FOSTER THE BIG IDEA Producer: Don Bennett Director: Dave Kaigler With Miss Foster, Harry Miller Producer: Warren Jacober 15 Mins.; Sat., BECKS BEER 30 Mins.; Sun., 6 p.m. OAKITE Sat., 8:45 p.m. WBEN-TV. Buffalo WCAU-TV. Phila.

(Moss-Chase Co.) With Harry Miller furnishing neat plano backing, Frances Foster, veteran name-band thrush, does a pleasing job. Song selections are well-mixed moderns and oldies. Essentially an audio show, it is prevented from going stal by high quality camera work with by high quality camera work with interesting angle shots and blends. Pleasing feature of format is silent treatment of commercials and song intros. Each number is introduced with shot of title on the sheet music. Beer ads are short and all pantomime, so viewer has a quarter-hour unmarred by voice announcing. facture, sales possibilities and other helpful hints to the in-

a quarter-nour unmarred by voice announcing.

On show caught (28), Miss Foster was effective in "Don't Do Something to Someone Else" and "How Deep Is the Ocean." Miller soloed nicely with "The Way You Look Tonight!" and "You Are Love." Feature was medley with "Varsity Drag," "Johnson Rag" and "Ballin' the Jack," in which Miss Foster put on collegiate garb, and livened up the number with a dance bit. Miller also was costumed for brief shots during medley. The use of costumes and atmosphere background is customary for one number on each show, which makes whole stint more entertaining. Good commercial job—now in its 28th week. finds himself loaded down with a valise containing a large sum of money, which he acquired by trading in a parcel receipt found by him on the street in front of Grand Central station. By not immediately turning the grip over to the proper authorities, the ledger marker is accused by a cop friend of being party to a recent theft. However, the bookkeeper's innocence is affirmed via a neat twist. Ed Lattimer as the lift operator, Bill Quinn as the bookkeeper, Helene Shields as his wife, Harry Kadison as the policeman and Lucille Benson as his wife, all gave acceptable performances.

A chance for the amateur inventors, tinkerers and gadget fanciers to show their stuff is offered on Don Bennett's new show, "The Big Idea," late Sunday afternoon program on WCAU-TV. Staffers Bennett and Dave Kaigler have retained a board of experts to pass on the items displayed, to suggest names, methods of manu-

ventors.

The two experts, who are apparently to be fixtures on the show, are Dr. Joseph Daikeler, of the Dyco Institute of Test-Selling, and William H. Radebaugh, of the South Jersey Manufacturing Assn.

"The Big Idea" has interest for

other I ventors,

South Jersey Manufacturing Assn.

"The Big Idea" has interest for others than aspiring Edisons and Marconis. For example, on the show caught (29), the gadgets included a coffee-saver. Other items of general interest were a paint brush that could be worked around small corners, and a plastic bedspread-bib combination to allow sick children to amuse themselves with paints, modeling clay, etc. while confined to the crib.

Viewers interested in investing

Viewers interested in investing cash are asked to get in touch with inventors through station, and a number of the items shown have already been marketed. Gagh,

ACTORS STUDIO
("Telas: The King")
With Robert Pastene, Susan Douglas, Rod Steiger, Dennis Hoey,
Will Kuluva, Elliott Sullivan,
Nchimiah Persoff
Writer: Mary Harned
Director: David Pressman
Producer. Donald Davis
60 Mins.; Fri., 9 p.m.
Sustaining
CBS-TV, from New York
With the presentation of "Telase

CBS-TV. from New York

With the presentation of "Telas:
The King," translated from Herman Sudermann's original by
Mary Harned, Actors Studio last
Friday night (3) launched a new
cycle, in video, expanding to a full
hour from its former 30-minute
format, and alternating weekly in
the 9 to 10 p.m. segment with
"Ford Television Theatre."

Ford Television Theatre."

In its more elaborate dress, Actors Studio has taken on even added stature, certainly ranking with the best and most interesting among TV's dramatic stanzas. "Teias," if anything, demonstrated anew the endless wealth of material available to television when people have the courage and vision, to attempt it. In such instances the viewer will not take issue with production imperfections and minor flaws, but will only be excited by the breath of freshness that a "different" script brings to TV.

cited by the breath of freshness that a "different" script brings to TV.

In her fine adaptation of the Sudermann play, Miss Harned achieved an alive, moving interpretation of an episode dealing with a sixth century Gothic king who must lead his stalwart band of warriors to a certain death in a battle with the Byzantines. The historical background afforded fascinating material, yet the character study of Teias made for absorbing drama.

"Teias" was one of the more ambitious productions attempted thus far this season. To the viewer, the full scope of the battle encampment was surprisingly conveyed. The multiple and constantly changing scenes gave the added dimension of screen treatment, while the camera crew made the heroic attempt to convey the broader canvas. At times both the cameras and the mikes were inadequate for the large task, but the production did not suffer.

The major laurels must go to Robert Pastene in the title part. Cast in a difficult role that found him facing the cameras practically through the entire hour stanza, Pastene skirted the grandiloquent style that can damn such period pieces. He breathed life into passages that were lengthy and that might otherwise have been dated. He received excellent support from a large and well-trained cast. The designs and the costuming were exceptional.

Rose.

TALENT PARADE

TALENT PARADE
With Tiny Ruffner, emcee; Sylvan Levin orch Producers: Nat Rudick, Nick John

Levin orch
Producers: Nat Rudick, Nick John
Matsoukas
Director: Mike Jablons
60 Mins: Wed., 8 p.m.
WOR-TV, New York
As a promotional stunt, "Talent
Parade" has good possibilities. Acts
are garnered through tryouts in
Skouras and Century theatres and
a tieup with the N. Y. JournalAmerican, all of which guarantees
plenty of ballyhoo — printed, billboarded, screened and word-ofmouth. But, as is the case with
all majorbowes stanzas, the entertainment value is all in the contestants selected. Preem (1) turned
up only a few good turns, although
this weakness may be rectified if
the scouts can uncover some wouldbe performers who can really perform.
On the opener there were a

be performers who can really perform.

On the opener there were a couple of teen-age boys who sang and danced with lots of enthusiasm, a gal chirper who was personable, a comic who had a few good moments and a surplus of three impersonators. Producers wisely attempted to stage the acts for the rideo audience, giving, for example, the femme vocalist the props of a love seat, and a photo to help put over "You Made Me Love You." The amateurs, however, need more of this direction, plus coaching in TV technique, careful makeup, etc., if the home audience is to be built up. And use of more acts might up. And use of more acts might add greater variety and a faster

add greater variety and a taster pace.

Tiny Ruffner makes a pleasant enough emcee as he intros the acts, interviews them after their bits and chats about the prizes (including a 20th-Fox screen test). Rating of the contestants is done by a combination of audience-applause and selection by three judges (on the show caught they were WOR's John Gambling, the Journal-American's Bugs Baer and the Met's Rise Stevens).

Show's use of bona fide amateurs is commendable, but demanding teevee cameras and viewers require a more drastic weeding-out process.

Bril.

WIZIV

IS TELECASTING FROM THE WORLD'S TALLEST BUILDING — THE EMPIRE STATE!

WJZ-TV now transmits from the Empire State Building... the highest building in the world... the ONE best-of-all television antenna location in New York that covers the vast Metropolitan area. It's the same location as used by NBC for WNBT.

For advertisers, this is important news: it means a brighter, clearer, sharper television picture on WJZ-TV for programs and products. AND, it means a larger television audience in the world's Number One market. It means that you now get more viewers for your television dollar on brighter, clearer, sharper Channel 7.

And it is less expensive to put your television program on WJZ-TV—because WJZ-TV offers advertisers the finest studio facilities in the East. The gigantic new ABC Television Center on West 66th Street has the best modern equipment, spacious prop-storage rooms, scene-painting shops, carpentry shop, etc.—everything under one huge roof to save you time and money in television production!

WJZ-TV CHANNEL 7 NEW YORK

AMERICAN BROADCASTING COMPANY

DANGEROUS ASSIGNMENT
With Brian Donlevy, others
Producer-Director: Bill Karn
Witter: Bob Ryf
30 Mins.; Mon., 10:30 p.m.
Sustaining
NBC, from Hollywood
"Dangerous Assignment," which
was a summer replacement on
NBC last year, has been brought
back. It's still only of summer replacement quality. With the exception of Brian Donlevy's name
and two-fisting acting, "Dangerous" is just another adventure
series.
Show relies chiefly on the lure

ous" is just another adventure series.

Show relies chiefly on the lure of an exotic locale (in this case, a sinister section of Panama and violence, with Donleyy fighting off knife-throwers, snipers, treacherous waters and snakes (reptilian and human). On the preem Monday (6) his assignment was to find a cache of Japanese war material, enough to outfit three divisions, hidden somewhere in the wilds of the Central American republic. hidden somewhere in the wilds of the Central American republic. After a number of narrow escapes from sudden death he located the arsenal in a deserted mine and exposed the villains posing as peaceful plantation owners.

Although production was slick, there was little suspense. Donlevy makes a credible government agent who doesn't blanch at overwhelming odds. But he should have the support of a more carefully worked out plot.

Bril.

RUTGERS INTER-COLLEGIATE RADIO DEBATE Producer: Edward Robert, Issaacs Director: Francis Lyons 15 Mins.; Sun., 11 a.m.

15 Mins.; Sun., 11 a.m.
Sustaining
WVNJ, from Newark, N. J.
Set for an eight-week period,
this collegiate debate session
would probably get an "A" rating
for classroom work, but as radio
entertainment its appeal is limited.
Sunday morning at 11 a.m., isn't
the best time of the week to present a verbal tussle. Especially
one where the student discussion
sounds as if it were being read
straight from an end-of-the term
paper.

sounds as if it were being reau straight from an end-of-the term paper.

Students carry little force in the presentation of their ideas, developing a minimum of audience interest. After affirmative and negative sides of the topic being viewed are stated, a punchless question and answer session is brought into play. Show lacks the spontaneity needed to enhance programs of this type.

Subject on initial airer was tabbed "Should the Government Nationalize Industry?" with a male duo from Rutgers U, and a distaff team from the New Jersey College for Women taking the pro and con respectively. William Vannais, Rutgers' student debate manager, served as moderator. Gal battlers were Jean Coughlin and Dorothea Gabor, while Arthur Pesin and John Kahn made up the opposition.

LFT'S GET TOGETHER
With Stewart MacPherson
Producer: Lee Bland
Director: Bob McKinsey
30 Mins.: Wed. 9:30 p.m.
GJ.UEK BREWING CO.
WCCO, Minneapolis
Stewart MacPherson. hotshot of
BBC who qut after 12 years of
broadcasting because British taxes
left him little to take home, made
his debut here with a quiz-type
program which is switch on "20
Questions," which MacPherson
masterminded in its English edition.

Panel of expects includes May

masterminded in its English.

Panel of experts includes Max Winter, manager of Minneapolis Lakers basketball team; Ted Holdall, retired marine colonel, and Paul Dittimore, technical editor of a milling trade paper. Guest expert on opening show was Ellen Pennell, home economist for Pillsbury Mills.

pert on opening show was Ellen Pennell. home economist for Pillsbury Mills.

Show has a three-part format. MacPherson shooting random questions in first section; asking experts, by questioning technique, to identify verbal actions (laughing, staring, etc.) in second; and to identify wellknown personages from trick descriptions in third. Latter method of brain-picking seemed most original of the three. MacPherson, who picked Minneapolis because it's close to his home town. Winnipeg, is a smooth operator. He has practically no trace of accent, speaking a brand of midwestern often labeled clearest English to understand. His technique is to be good-naturedly sharp with contestants. In effort to arouse some antagonism in the audience, a gimmick he found paid off in England. He's fast on the draw has excellent voice and ably 'projected personality. Use of sponsor's name to replace sought verbs (he says 'I'm Glueking'' and, experts are supposed to ferret out real action)

GERTRUDE STEIN STORY
With Thornton Wilder, Virgil
Thomson, Julian Sawyer, David
Schneider, Bennett Cerf, Carl
Van Vechten, Ben Grauer
Producer - Director: George Wal-

lach 30 Mins.; Wed (1), 9 p.m. Sustaining WNYC, N. Y.

Sustaining
WNYC, N. Y.

WNYC, New York's municipallyowned station, regularly justifies
its type of operation by airing important programs which the average commercial station can't or
won't carry. Its tribute to the late
Gertrude Stein on her 76th birthday anniversary was another instance of the station's invaluable
function on the airlanes.

This show framed Miss Stein
within the reminiscences of a
group of friends who knew her
during her long stay in Paris,
Miss Stein, who is known to a majority of Americans only for her
"a rose is a rose is a rose,"
emerged out of this program as
one of the most influential figures
in contemporary literature. The
recollections of such writers as
Thornton Wilder and Carl Van
Vechten and her publisher Bennett
Cerf of Random House were warm
and intimate while, at the same
time, giving a thoughtful evaluation of Miss Stein's style and significance.

tion of Miss Section inficance.
One of the session's highlights was the airing of Miss Stein's recitations, via recordings, of some of her own works. Evocative choral talks her own works. Evocative choral pieces bridged the various talks with Ben Grauer handling the introes in appropriately restrained style. The program was produced in cooperation with the Adelphi College radio workshop. Herm.

KEYNOTES BY BAILEY
With Mildred Balley
30 Mins. Mon.-thru-Fri. 2 p.m.
Participating
WCOP, Boston
A near

WCOP, Boston

A neat switch in housewives programs is currently aired over WCOP for the mid-afternoon listeners by Hub's Mildred Bailey, station's household hinter.

Show is informal and easy going with Miss Bailey, a fairly competent performer on the ivories, breaking up gab sessions with spots of pianistics. Gal has very pleasing voice and banter with staff announcer comes off well with neatly interweaving plugs. Between recipes, household hints and commercials Miss Bailey takes time out to spin a platter and play a requested tune on the piano.

The half-hour show bypasses longwinded gabbing and adds up to an easy-to-take session that moves along brightly.

HARRY DARRY DAY

HARRY DARBY DAY With Martin Stone, Dick Smith Writer: Morl Greiner Producer: Ken Heady 60 Mins.; Wed., 8 p. m. Suctioning.

Producer: Ken Heady 60 Mins.; Wed., 8 p. m. Sustaining WHB, Kansas City
The occasion of the civic salute to Harry Darby, first native-born citizen of Kansas City, Kans., ever to become a U. S. Senator, also was one of those instances when local radio rises to a big inning of public service. Although this program was a one-shot effort on Harry Darby Day here recently, it represents some of the more cooperative efforts of radio.
While the civic event was a whole-evening affair and city-wide in scope, it was radio which developed the heart of the evening with its hour-long cavalcade and talent show. Much of the credit for this show goes to Mori Greiner, of the WHB staff, and Ken Heady, KOMO, for their writing and production efforts. While all. local stations entered into the event, it was WHB which led the way with entire program coverage, with KCMO, KCKN, KMBC and WDAF picking up segments. The program also was filmed and carried Sunday over WDAF-TV, to round out complete air-media coverage.

bury Mills.
Show has a three-part format.
MacPherson shooting random questions in first section; asking experts, by questioning technique, to identify verbal actions (laughing, staring, etc.) in second; and to identify wellknown personages from trick descriptions in third. Latter method of brain-picking seemed most original of the three.
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His technique is to be goodnaturedly sharp with contestants in effort to arouse some antagonism in the audience, a gimmick he found paid off in England. He's fast on the draw, has excellent voice and ably projected personality. Use of sponsor's name to replace sought verbs (he says "I'm Glucking" and, experts are supposed to ferret out real action) makes it a rather plug-heavy show. MacPherson lightens it, however, and looks like a bet for sometime U. S. network prominence. Murf.

LIMERICK SHOW
With Andre Baruch, Jo Gilbert,
Monty Sohn, Stan Shaw, Alfaneli
Trio, Duke of Iron; Rod Dunn,
announcer, George Murphy,

guest Producer - director - writers: Sher-man Dryer, Robert Weenolsen 30 Mins.; Thurs., 9 p.m.

Producer director writers: Sherman Dryer, Robert Weenolsen
30 Mins.; Thurs., \$ p.m.
Sustaining
MUTUAL, N. Y.
Mutual has come up with a surprise session of yocks in this half-hour show revolving around the limerick jigsaw. Program is an entertaining item that should have little trouble in finding a steady Thursday night listening audience. Guffaws are provided by a panel of four contestants, who put the finishing touches on four-line rhymes sent in by the dialers. Most of the clinchers tossed off are both clever and witty. A twist on the airer's routine format is provided by having the contestants also supply the first four lines to a given windup. The four the-spot originality shown by the players gives the broadcast an added hypo. Andre Baruch adds a nonchalant touch via his amiable emceeing. Of the four contestants responsible for the quick hehaws, three are permanent members of the show. They are actress Jo Gilbert, novelist Monty Sohn and disk jockey Stan Shaw. The remaining spot is filled by a guest, with George Murphy taking the honors on the initial show. The actor came through with flying colors in supplying the requested rhymes All of the contestants handled themselves with ease, making for a friendly atmosphere.

The members of the quartet oppose cach other in thinking up snappy punch lines with studio audience laughter determining which of the quickies rates as best. Some pleasant divertissement is provided by the Alfaneli trio's music-making and the Duke of

Some pleasant divertissement provided by the Alfaneli tr music-making and the Duke Iron's Calypso vocalising.

Radio Followups

"Something Ought to Be Done."

J. Raymond Walsh's WMCA, N. Y., show, took up Sunday (5) the issue raised by Paul Draper's appearance on CBS-TV's "Toast of the Town." Problem was brought in by a salesman who objected to "subversives being used in television." Pros and cons were handled by Clarence Derwent, Actors Equity prexy who said that Draper should be permitted to work despite his alleged political views, and Igor Cassini, N. Y. Journal-American columnist who declared that performers "should not be allowed to make money from capitalists while they oppose the capitalist system." Cassini said that Draper's "membership in Communist front organizations is a matter of record" and that citizens have a right to protest against his performances. In reply, Derwent said that a performer is merely a performer and not expressing political ideas on stage and asked whether, if Draper were barred from theatrical work, he would later be barred from any other trade.

walsh stanza is lively airer, in which one current issue gets a full airing and a few other gripes get a brief hearing. On the same broadcast blasts were leveled at Negro journalists not getting firstweek review passes to legit shows, city employees not getting raises, and folding of the USO.

Don Hollenbeck bowed off "CBS Views the Press" Saturday (4), after almost three years in the post as arbiter, watchdog and goad of the N. Y. press. It's a tribute to the series, and to Hollenbeck, that his bowout had the same sober, informed and informative quality of most of these airers, and was, as stimulating and challenging as the best of them. Saturday's was the latest of several reports on the way the N. Y. dailies have handled the N. Y. relief rolls story, with a glance back through the year, bringing the record up to date. In a even, unhypoed and convincing voice, Hollenbeck cited chapter and verse to show the newspapers' failure (with one or two exceptions) to keep the public informed on the subject, so that evils might be corrected.

corrected.

Douglas Edwards, who is to take over the "Press" spot this Saturday (11), reminded listeners that Hollenbeck had just received a special George Polk award because of this program.

NEAL NAMED BY WXYZ

Detroit, Feb. 7.
Appointment of Hal L. Neal as advertising, sales promotion and publicity manager of WXYZ was announced last week by James G. Riddell, station manager. Appointment is effective Feb. 15.

NIGHTBEAT
With Frank Lovejoy, others
Writer: Larry Marcus
Director: Warren Lewis
30 Mins.; Mon., 10 p.m.
Sustaining
NBC, from N. Y.
"Nightbeat" is a slickly formularized meller series that'll make
good listening fare in the late evening segment. This airer has the
standard assets of well-paced
scripts, solid thesping and production flow via expert sound effects
and orch bridges. Larry Marcus'
yarns are spun out of familiar material but the texture of the writing is picked up by sharp dialog in
the tough-guy style of radio literature.
Frank Lovejoy, a yet airlane hero.

the tough-guy style of radio literature.

Frank Lovejoy, a vet airlane hero, plays a newspaper columnist who combs Chicago's streets for story material. On the opening stanza (6), Lovejoy hooked up with a frantic young nurse who was searching for a patient with a suicidal urge on the basis of a false medical report that the nurse accidentally handed him. Deducing that the man would kill himself at 12 midnight sharp, Lovejoy and the galconduct a furious race against the clock to save the gent in the nick. clock to save the gent in the nick. En route, they turn up with a cheating wife and her lover. It was fast, implausible but nonetheless highly listenable.

IT'S HEBREW TO ME
With Peter Fry, Heidy Mayer, Seymour Silvermintz, Zalman Leibiush, others
Producer: Bernard Mandelbaum
Director: Al Arkus
30 Mins.; Sun., 5:15 p.m.
Suctaining Sustaining WLIB, New York

30 Mins.; Sun., 5:15 p.m.
Sustaining
WLIB, New York
This educational stanza is part of WLIB's new Israel-slanted policy of appealing to second-generation Jews in New York. Grooved for this specialized audience, the series should prove a click. Aim is to teach basic Hebrew—a dozen or so words on each broadcast—and to point up the fact that Hebrew is a living language, that in the new state cops hand out tickets and youngsters shine shoes in Hebrew.

Program has an overall spirit of gaiety and good fun. Words taught are practical—hello, goodbye, good luck, phrases used in restaurants, etc. Wisely they're kept to the few that can be absorbed in a short period. And they're taught in a variety of ways, in simple three- or' four-word songs, in poetry, in e a sy conversational phrases and through dramatic sketches and stories. Even for one not interested in learning a new tongue, the program has appeal through its songs, dramatic pieces based on events in Israel today, the stories of Heidy Mayer's experiences in Israel and the affable chatter of Peter Fry and a cast that portrays a professional teacher, a gabby lass and a bright young newsboy.

A group of top Hebrew-American educators participates in building the series and remains at the studio after the broadcast to answer phone queries from listeners.

Bril.

UPTOWN IN THE MORNING

UPTOWN IN THE MORNING With Eva and Ernest Callaway 30 Mins.; Mon.-thru-Fri., 9:30 a.m. Participating WWRL, New York

30 Mins.; Mon.-thru-Fri., 9:30 a.m. Participating WWRL, New York

Husband and wife are doing a Mr.-and-Mrs. stanza beamed to Negroes in the New York area—in Harlem, Bedford-Stuyvesant section of Brooklyn and parts of Jamaica, among other districts. Ernest Callaway has appeared in an Astor pic and acted for the American Negro Theatre, and Eva Callaway thesped in several Filmeraft features and conducted a distaff column syndicated in the Negro press. This experience shows in their ability to chat easily and informally, although they can use a bit more style.

On show caught Jan. 26, they opened with gab about the special names for males, females and young of various species of animals—which had general interest, although coming under the heading of trivia. They also pointed up some items in the morning's news with particular appeal to their listences, such as the activities of Ray Robinson and other Negro athletes. One segment of the broadcast was devoted to announcements of community functions and club meetings, which should attract members of the organizations covered. There was, however, no discussion of broader issues or controversial aspects of Negro life. Broadcast included one recording the Al Jolson-Mills Bros. version of "Down Among the Sheltering Pines."

As a new vehicle for a large group of New Yorkers, the Callaways' breakfast airer should find a ready market if it can give the Negro, housewives what they want.

STORY OF PENSIONS

STORY OF PENSIONS

With Dr. Eveline M. Burns, Prof.

J. Douglas Burns, Arthur Altmeyer; moderator, Leo Cherne
Producer-Director: Arthur Feldman

30 Mins.; Thurs., 9:30 p.m.

Sustaining

MBS, from New York, Washington

In light of the current trend toward greater industrial and federal pensions, Mutual started a timely four broadcast series Thursday (2) on that subject. Initial half-hour airer had three of the nation's top economists analyze the topic, "Why Pensions?" while Leo Cherne, executive secretary of

day (2) on that subject. Initial half-hour airer had three of the nation's top economists analyze the topic, "Why Pensions?" while Leo Cherne, executive secretary of the Research Institute of America presided as moderator.

Participants in the round-table discussion were Dr. Eveline M. Burns, of the N. Y. School of Social Work, Columbia University; Prof. J. Douglas Brown, Princeton University; and Arthur Altmeyer, Commissioner of the U. S. Social Security Administration. Ordinarily, the average dialer would probably think such a powwow would prove dry listening, but this ad-lib forum was far from that.

Although a half-hour was a decidedly dimitted amount of time to toss around such a broad matter, the panel cogently touched on most reasons for the need of oldage pensions. In explaining the Social Security Act, Altmeyer pointed out that it has "banished the old-fashioned poor house." On the other hand, Prof. Brown noted that the great issue before us today is the inadequacy of both the coverage and benefits of Social Security. On the whole, this pension series is excellent public service material. sion series is excellent publiservice material. Gilb.

LOYALTY IN OUR UNIVERSI-

THES
With Harold E. Stassen, Oliver S.
Carmichael, Alvin C. Eurich;
Charles M. Garside, moderator
Producer: Paul Martin
30 Mins.; Sun. (29), 12 noon
WKBW, Buffald
This was a special show trans

Producer: Paul Martin
30 Mins; Sun. (29), 12 noon
WKBW, Buffald
This was a special show transcribed in WKBW studios for delayed network broadcast by the
Dept. of Public Affairs of ABC.
Discussion program was part of
week-end activities in Buffalo of
a big symposium on "The Functions of a Modern University" in
connection with the newly-formed
State U. of New York. Nationally
known bigwig educators attended.
President Alvin Eurich of State
U. led off the discussion by posing
the question as to what to do about
Communists on the faculty. President Harold E. Stassen of the U.
of Pennsylvania upheld the principle of academic freedom but felt
that members of the Communist
Party gave up their own liberty and
therefore were incompetent to
teach under any principle of academic freedom. Dr. Carmichael,
president of the Carnegie Foundation, stated that Communist faculty
members were intellectually dishonest and therefore transcended
the limits of academic freedom. All
decided that the loyalty oath was
not of much value.

All three educators agreed that
universities should teach, not as
separate course, the fundamentals
of Communist doctrine so that students would learn to recognize the
Communist line as it applies to the

or communist doctrine so that students would learn to recognize the Communist line as it applies to the American way of life. The discussion was well handled by Mr. Charles M. Garside, former chairman of New York State Commission against Discrimination. The callibre and the calibre of the participants and timeliness of the subject made broadcast one of prime importance

HI NEIGHBOR

HI NEIGHBOR

("The Bobbysoxers' Rebellion")

With Ethel Everett. Scott Tennyson, Rosemary Rice, Neil O'Malley, narrator, Eddie Albert;

music, Bert Buhrman

Writer: Jack Neher

15 Mins; Tues., 6:30 p.m.

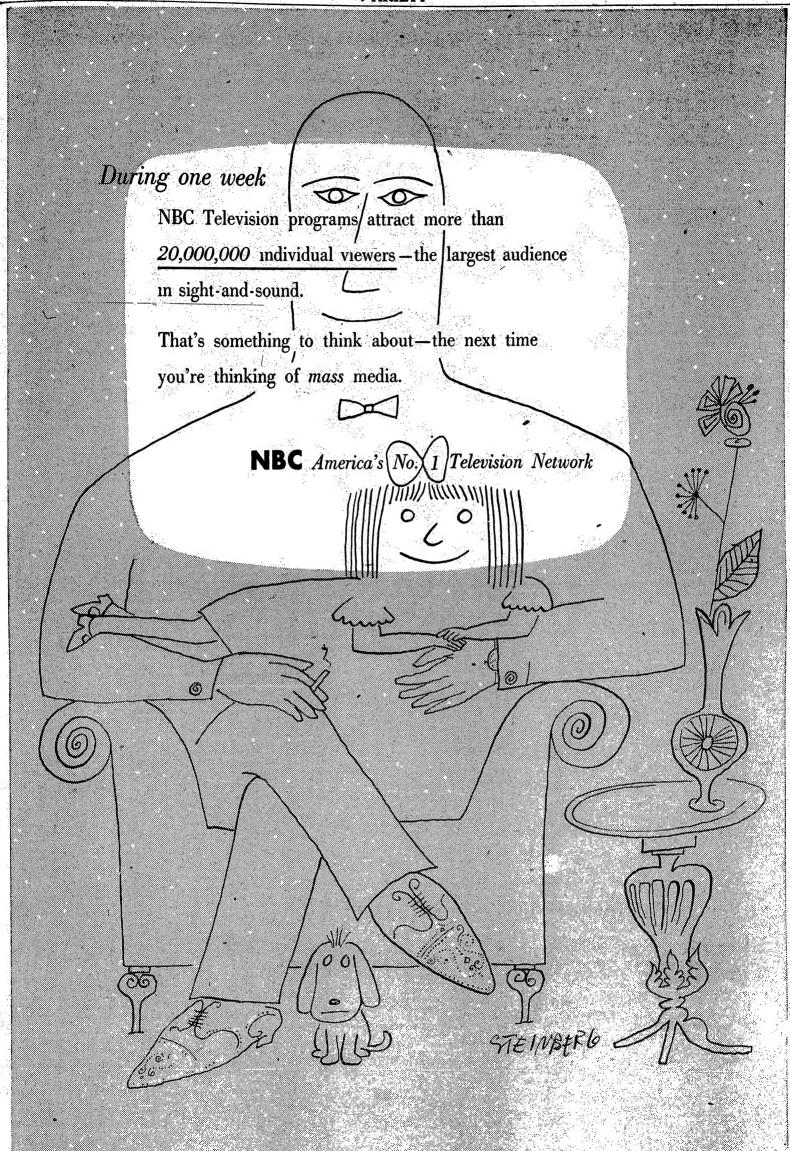
Sustaining

WNYC, N. Y.

The need to have a better understanding of adolescents was apparently the theme of the opening installment in "Hi Neighbor." a transcribed series which the National Mental Health Foundation produced for New York City's Department of Health. "The Bobbysoxers' Rebellion," which unveiled the series on WNYC. N. Y. Tuesday (31), focussed listeners altention on teenagers' problems, and how these troubles—real or imaginary—affect their parents.

Although the script was leisurely and seldom forceful, the point was eventually reached, the point was showed that when high school students are accorded the right to sit down with both school authorities and their parents to discuss vexing issues, difficult situations are bound to be adjusted. In this instance not only was a pupils' strike settled, but a moribund Parent

bound to be adjusted. In this instance not only was a pupils' strike settled, but a moribund Parent Teachers Assn. was revived. Narrator Eddie Albert helped get across the message while the small cast handled its chores competently. cast l tently.



RADIO-TELEVISION

Right of Church to Hold a Radio License Being Weighed by FCC

tions already on the air might have to surrender their licenses.

2. Religious broadcasts on any radio station would be a violation of the United States Constitution. Action on requests for stations by other religious groups is being held up until the FCC rules on the Texas petition. Reed stated.

Last fall, the FCC in a review of the Baptist petition had raised the question of whether church stations would establish a "specific category of religious broadcast stations" and therefore violate the First Amendment to the United States Constitution.

On Dec. 14, the FCC tentatively denied the Reorganized Church of Jesus Christ of Latter Day Saints a permit for an outlet at Independence, Mo.

A national opinion campaign to persuade the FCC to rule favorably on low power church stations is being waged by the Religious Radio Assn.

Dr. Reed conceived the idea of

Assn.
Dr. Reed conceived the idea of low power FM stations (producing low power FM stations (producing about 10 watts of power at a cost of \$2,500 each) as a means to promote religion. About 500 churches have indicated interest and the Southern. Baptist Convention joined in Dr. Reed's request.

Dr. Reed has emphasized that the low power stations should be available to churches of all denominations. Each church would pay for its own outlet.

TV Industry Workshop Using Web Facilities Now in Blueprint Stage

Now in Blueprint Stage

Plan for a TV industry workshop, to utilize the facilities of all N. Y. networks and stations on a round-robin basis, is being blueprinted by George's Wallach, program director at WNYC, N. Y. Program would be a training ground for technicians already in tele, as well as for radio directors and producers who want to see if they have an aptitude for TV by working at it.

Blueprint is outgrowth of complaints from personnel, even those in network tele, of lack of opportunity to learn the new industry. Plan would take the form of a practical working course, under auspices of the American Theatre Wing's professional training program, with the Wing already expressing willingness to sponsor it. It would use the studios and craws of all stations on an alternating basis the stations donating the of studios, and the crews being paid out of the nominal tuition received from the course.

Networks, which a year or two ago didn't have crews or studios dark for many hours since the expansion of tele. These are being contacted with description of the plan. Some have already expressed interest, on the theory that it will give their own TV staffers a chance to broaden their knowledge of the field by working in it. The Radio Directors Guild is definitely interested, as many of its members have expressed desire for such a course, to learn the new medium.

Feeling is that this course would be a professional way of breaking radio talent into TV. As it is now for instance, there is no place for

Feeling is that this course would be a professional way of breaking radio talent into TV. As it is now, for instance, there is no place for agencies with radio departments to expand into TV by training its own personnel; it has to hire outsiders, interest to TV producers is also seen, as course would give directors and producers, who now don't have the facilities or time, to try new effects, etc., instead of going on the air cold.

Dallas, Feb. 7.

A Texas request for space on the FM band for low power church radio stations has raised the question of whether all religious broadcasts do not yiolate the United States Constitution.

A Texas Baptist official who recently returned from the nation's capitol said that this point is holding up the FCC in its study of the church's petition.

Dr. R. Alton Redd. director of radio activities for the Baptist General Convention of Texas, added that an unfavorable ruling could have the following effects:

1. No church or church owned institution could, get permits for radio stations. Scores of such stations already on the air might have to surrender their licenses.

2. Religious broadcasts on any radio station would be a violation of the Light of the space of the sale of five full hours weekly of the "Pat 'n' Johnny" program to the Brennam Appliance Co., distributors for Admiral video sets, refrigerators and stoves.

Biz was placed through Neff Radio Productions and is effective Feb. 13 for 13 weeks.

Show began two months ago as experiment to see how Detroiters reacted to daytime TV. Starring model Pat Tobin and disk jockey Johnny Slagle, it is seen Mondays and Wednesdays from 2:30 to 5 p.m. and the rest of the week from 2:30 to 4 p.m. Show began two months ago as experiment to see how Detroiters reacted to daytime TV. Starring model Pat Tobin and disk jockey Johnny Slagle, it is seen Mondays and Wednesdays from 2.30 to 5 p.m. and the rest of the week from 2.30 to 4 p.m.

WMAR-TV Nixes Church Script

WMAR-TV, official reflection of The Sun and the Evening Sun. projects on alternate weeks a Catholic archdiocesan show "The Church Visible." On Sundays in between, the time is given other creeds.

reeds.

"The Church Visible," which started out some months ago with an edifying pace, lately has shown signs of bogging down for lack of rehearsals and indecision, so last week the clerical producers decided to add a six-minute tail-ender with religious news and views (dull-finish photos). This was to be provided by the diocesan organ. The Catholic Review.

The Catholic Review.

The day before the broadcast, the script was nixed by Jack Jett. on the basis it would establish a precedent for other religious news. Such a precedent was established 15 years ago on several religious hours and by NBC, which sustained a similar hour for years.

a similar hour for years.

The Sun papers never have admitted in print or on the air that other newspapers exist in Baltimore. The proposed, but nixed newscast would have broken the rule. Hearst stations (TV and AM) here took note of the incident and are currently casting inviting smiles toward the heavily Catholic audience.

Groot's N.Y. AFRA Post

Ken Groot, assistant executive secretary of the N. Y. local of the American Federation of Radio Artists, last week was elected executive secretary by the local board. He fills the post from which George Heller was granted leave to head the new Television Authority.

National executive secretary post, which Heller also held, was taken over by A. Frank Reel.

FALSTAFF BREWERY'S **MEREDITH WILLSON BUY**

Falstaff brewers are backing a Meredith Willson show in 40 selected markets, covering outlets of all four webs and 20 states, via Dancer-Fitzgerald - Sample. Show will be heard three times weekly via transcription, starting April 3. Tapied in Hollywood, the airer will include a vocal quintet, orchand musical guests.

Fulton Lewis' Attack Aided Voice of Freedom, **Exec Secretary Asserts**

Fulton Lewis, Jr., launched on Thursday (2) a three-day attack on the Voice of Freedom Committee, charging that its sponsors have many "Communist-front affiliamany "Communist-front affilia-tions." His charges, picked up by the Hearst press, included the claim that VOF monitors are instructed to write to stations whenever they hear anything they don't like and that the organization had attacked broadcasters such as H. V. Kaltenborn, Kate Smith, Gabriel Heatter and Lewis himself.

Heatter and Lewis himself.

In reply, VOF exec secretary Stella Holt declared that her group had profited by Lewis' attack because "many of his listeners were impressed with the worthiness of an organization sponsored by such people as Dorothy Parker, Robert St. John, Edward G. Robinson and Judy Holliday." Lewis' attack on VOF, Miss Holt said, is directed against its work "to raise the educational and cultural content of radio," make more jobs for Negroes in radio, remove "anti-Negro stereotypes" and campaign against the "blacklist in radio."

VOF quoted a Life editorial of

against the "blacklist in radio."
VOF quoted a Life editorial of Dec. 19, '49, "We wouldn't like to share the responsibility for his (Lewis') radio existence, which is borne by the Mutual network, 314 stations which carry his broadcasts, and the 475 local sponsors which pay him handsome sums."

Seattle Daily's Poll On TVing of Sports

Seattle, Feb. 4.

Post-Intelligencer, morning daily here, is conducting a survey among sports followers on the question of televising Univ. of Washington sports events. School recently nixed lensing of events after nonconference basketball games, which were televised, showed drop in at-

The P.-I. is running a question-naire on sports pages, asking read-ers such questions as: "Do you favor televising U. W. basketball games?"; "Would you attend few-er games if televised?" and "Would you pay a nominal fee, perhaps \$5 a year, to be used as compensation for televising sports events?"

Nixing of lensing of games here has called forth much discussion, resulting in pressure on the U to allow televising of games.

Hooper's Top 15 and the Competition

The second of th	nooper-	- Sponsorea		Networ
Program	ating	Network Competition	Cor	apetitio
Jack Benny (CBS)	26.5	The Falcon	7.1	10.5
Lux Radio Theatre (CBS	3) 24.7	Telephone Hour	10.4	13.9
		Band of America		4.17
Bing Crosby (CBS)	24.0	Mr. Dist. Attorney	13.3	18.4
		Frank Edwards		11.9
Talent Scouts (CBS)		Henry J. Taylor		15.4
	- 100	Johns-Manville News		77.77
	1. 7	Voice of Firestone		
Fibber & Molly (NBC)	. 20.8	Erwin D. Canham		17.2
	1.77			- 117
Groucho Marx (CBS)	19.3	Escape Break the Bank	11.5	20.8
		Phil Harris-Alice Faye		18.4
		Corliss Archer		21.6
		Theatre Guild on Air	11.6	
Edgar Bergen (CBS)	. 17.5	Stop the Music	10.2	24.5
		Sam Spade		· 77
Big Town (NBC)	17.4	Frank Edwards	2.6	12.0
Bob Hawk (CBS)	17.1	(No Sponsored Networ	k Sh	
Mr. Keen (CBS)		Date With Judy		18.2
실적/기업(기 경기점 설명)		Sports For All		
		Johns-Manville News		
		Father Knows Best		
Bob Hope (NBC)	16.8	Life With Luigi		20.8
People Are Funny (NBC		(No Sponsored Networ		
Gr't Gildersleeve (NBC		Sherlock Holmes		23.9
7,100		Dr. Christian		
		Johns-Manville News		
		Commo Tradition Tierro.	717.	

From the Production Centres

IN NEW YORK CITY . .

Top radio crust in N. Y. journeyed down almost to a person for last Saturday's Radio Correspondents dinner in Washington. Musicommentator David Randolph to cut a Concert Hall Records album with his madrigal group. Elaine Wall Brown, ex-MBS flackess, new radio publicity-promotion director for Dancer-Fitzgerald-Sample WINS' R. D. Wilber and Irwin Lewis have penned a ballad, "I'm a Simple-Minded Guy". Lou Hausman, CBS ad-sales promotion director, burgeening in Virgin Isles for two weeks. WNJR engineer Ivan Izenberg wed Sat. (4) to Edith Levin, of Gordon & Rudwick agency. Walter Klernan's ABC airers to be rebroadcast by Voice of America. Arthur Godfrey due back Monday (13) after week in Miami. ABC's Ted Oberfelder, to address Alabama Broadcasters Assn. March 10 and Syracuse ad club March 13. WHOM and WMCA's Joe Rosefield to host daily party at Howard Johnson's (57th st.) with his wife Choo-Choo. With the educators: Jo Ranson (WMGM) proffing for CCNY's AM. TV, Statin Procedures course. George Wallach (WNYC) resumed his NYU tape-recording class Monday (6). CBS' Bob Hawk in from Coast Friday (3) for visit. Mel Allen's March of Dimes show on Mutual last Saturday originated from Grossifiger's tip-state resort, with the web setting up special equipment for origination. Howard Meighan, head of CBS Coast operations, back again in N. Y, for two weeks. Probably the most L.A.-to-N.Y. guy in the business today. Patsy Campbell has joined "David Harum". Wilda Hinkle new to "Romance of Helen Trent". Alexander Scourby added to "Nona From Nowhere". Sybil Trent, Gertrude Warner, Ed Jerome, Mary Beth Hughes, David Gothard, Rene Gekiere and Murray Forbes new to "Front Page Farrell". William H. Trevarthen named ABC technical operations director, succeeding the late George Milne, with George Fisher, Jr., moving up to Trevarthen's previous post WWRL being taken over today (Wed.) by Queens boy scouts.

WOR's "Second Honeymoon" shifting from studio-origination to McCreery's dept. store Feb. 17. Henry Morgenthau III now doing interviews on WNEW's "Musical Bookshelf". Len Levinson, who guested on "We, the Pe Saturday's Radio Correspondents dinner in Washington ... Musicommentator David Randolph to cut a Concert Hall Records album with

IN HOLLYWOOD .

For his age and weight, Jimmy Durante is getting around faster than any comic in radio barring, of course, that old gadabout, Bob Hope. Last week, in preparation for his four-week stand at the Chez Paree in Chicago, Sir Jeems taped two Camel shows and did one live, all in the space of six days. Karl Schullinger, veteran agency exec, joins up with Young & Rubicam Feb. 15 in a supervisorial capacity on radio and TV. He formerly headed up the Pedlar & Ryan agency here and previously was the Foote, Cone & Belding account exec on American Tobacco... ABC will hold "Date With Judy" in a sustaining slot until another tab taker-upper comes along. Revere Camera tossed in the sponge after 26 weeks... Edmund O'Brien was Harry Ackerman's choice for the name role in the new CBS sleuthie, "Johnny Dollar"

J. Donald Wilson back in town after his executive hitch in ABC programming and with Larry Marcus is writing a psychological drama for the theatre... Al Jolson can play himself dramatically (for a change) if he'll take a booking on "Suspense"... Bob Hawk flew to N. Y. to confer with Bruce Dodge on a deal he worked up for the Hawk packaging outfit... Cy Howard started rehearsals on "The Professor and Mrs. O'Reilly," which just about takes up his free time. He's working on "Irma" for both radio and pictures and stays close to "Luigi" Bob Hope is said to have drawn a guest fee of \$15,000 to sub for Bing Crosby at Chesterfield's big hour show from Durham, N. C... Sole heir to the Tommy Lee fortune, who is well along in his 70's but loaded has no intention of selling out at this time, says one of his intimates to scotch recurring reports. any comic in radio barring, of course, that old gadabout, Bob Hope.

IN CHICAGO

Members of Radio Management Club bid goodby to Ed Borroff at luncheon meeting Feb. 1 ... Mutual's Tom Moore and his "Ladies Fair"

Members of Radio Management Club bid goodby to Ed Borroff at luncheon meeting Feb. 1. Mutual's Tom Moore and his "Ladies Fair" will be aired from Citrus Fruit Exposition, Winterhaven, Fla., Feb. 13-17. New chief engineer at WMOR is Frank Goldstein succeeding David Pivan, who resigned to take a position with James E. Everett Engineers, Evanston. "University of Chi Roundtable" started 20th year on NBC Feb. 5. Patsy Lee, ABC's "Breakfast Club" songstress, spends her Saturday a.m.'s helping the nuns at St. Vincents orphanage New secretary at WGN Administration is Kathlyn Andler, formerly in the Chi Trib ad dept. John Akerman, new assistant WBBM g.m. named Chi radio chairman for Brotherhood Week, Feb. 19-26, sponsored by National Conference of Christians and Jews Paul Harvey, WEN'R newscaster, off to England Feb. 18 to cover elections Bill Woodsmall, 19-year-old singer and former page boy who debuted on the CBS "Horace Heidt Show" has the 8:30 to 8:45 slot Tuesdays and Thursdays over WBBM Directing WGN's new show, "Songs We Sing" which debuted Feb. 2, is Glenn Ransom, recently appointed acting production manager. Although WGN's studio 1 in boxed off for remodeling, audience shows will continue before studio groups. ABC's Breakfast Clubber, Don McNeill, cops certificate of merit award from Freedom Foundation. Julian Bentley, WBBM news editor, and his 12:30-12:45 p.m. cross-the-board newscast gets top rating of Pulse Survey Howard Dorsey up from KMOX, St. Louis, to WGN as AM announcer "Lawrence Welk Highlife Revue" to be aired from Rockford, Ill. Feb. 8. Seymour Fox is new news writer on NBC staff. Caesar Petrillo, music director at WBBM, leaves this week for Florida sunning Bill Lee moves from the Walker rep outfit to Katz. Jerry Glyan, Ir., is Walker's new Chi manager effective Feb. 13. George Rocssler has joined WJOL, Joliet.

Venard Joins Taylor

Taylor-Borroff & Co., station reps, has been reorganized as the Taylor Co., with Lloyd George Venard coming in as veepee and eastern sales manager. Shakeup followed resignation last month of Ed Borroff, former minority stockholder, too take over management of KPHO-TV, Phoenix, in which he is part owner.

of KPHO-TV, Phoenix, in which ne is part owner.

Venard, who for the past 10 years was with Edward Petry & Co., will headquarter in N. Y., directing sales and station relations east of Chi. John D. Allison, Gotham manager of the Taylor organization, has resigned.

Competition Heightens For N.Y. Negro Market

In a further tightening of com-

In a further tightening of competition for the New York Negromarket, WWRL is looking for studios in Harlem. WLIB has already announced it is opening studios in the area.

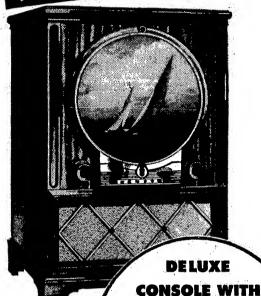
Increased business in WWRL's Negro-slanted "Swing Session" resulted last week in the stance's expansion to 90 minutes six times weekly. New accounts on the series include Pierce Radio School. R & F Hair Products. Public Service Optical Co., Carolina Rice and Royal Crown Pomade.

New TV Value-Sensations of 1950



SQ. IN.

Giant Circle Screen



New Zenith "Lincoln," de luxe television con-sole. Traditional cabinet design that blends beau tifully with America's most popular trends in interior decoration. Gen-tine Mahogany vencer cabinet with all exposed woods finished to a sat-iny lustre.

The Royalty of Television with the **BLACK MAGIC of the Amazing Blaxide** "Black" Tube and New "Super-Range" Chassis

Now-even if you live in an outlying location-you can enjoy television pictures at their finest! For Zenith's "SUPER-RANGE" CHASSIS and BLAXIDE TUBE will bring into your home pictures of amazing new detail, clarity and steadiness ... free from eyestraining glare or blur even in daylight or fully lighted rooms! This is how medical authorities recommend viewing!

What's more, these and all the other great developments perfected by Zenith® are standard in all Zenith models - not in just a few at high prices!

That's what makes every one of the new Zeniths a truly sensational value for 1950 . . . not built down to a price, but up to the high standards of the ROYALTY OF TELEVISION!

Remember-anyone can make claims. But your Zenith dealer invites you to prove in a demonstration the superiority of these Black Magic Zeniths. See for yourself how Zenith's famous engineering foresight keeps Zenith always ahead . . . in quality and performance...in top value for your television dollar!

Plus all these great features combined in no other television at any price

- I Built-in provision for the new ultra-high frequencies, expected to be introduced by the Federal Communications Commission. With a Zenith, you will not need to buy a new set to receive the coming ultrahighs on present standards, nor will you have to expensive external converter.
- 2 Built-in "Picturemagnet" aerial—in many locations -without outside antenna-just plug in and get pictures that come in beautifully clear! Every Zenith Television model offers this feature.
- 3 One-knob simplified automatic tuning—with the Zenith Turret Tuner. All the necessary adjustments are made automatically—does away with knob fiddling and fussing even when you switch from station to station!
- 4 Giant Circle Screen with picture control—gives you the LARGEST possible picture in relation to tube size, with a CHOICE of circular or rectangular shape pictures!
- 5 "Gated" automatic gain control—shuts out interference, maintains uniform picture quality and audio volume automatically.
- 6 Genuine Zenith-Armstrong FM sound coupled with Zenith-built Alnico speaker, provides greater sensitivity, far greater rejection of interference noises, superior tone quality.
- 7 Master Crafted quality cabinets, offering a wide variety of sizes, styles and finishes. Every one is a furni-ture piece of enduring quality and beauty, whether you choose a table model, console or combination.

New Zenith "Garfield," de luxe table model tele-

vision. A distinguished re-ceiver with all of Zenith's great new developments. Strikingly attractive design

with smooth, trim lines. Smart, long-wearing lug-gage type finish in Walnut Brown.

COMPARE the picture size! **COMPARE** the clarity! **COMPARE** the value!

DELUXE TABLE MODEL WITH

5 SQ. IN. Giant Circle Screen

DELUXE **COMBINATION WITH** SQ. IN. **Giant Circle Screen**

only

See the new Zenith "PRESIDENTIAL" line of models with sizes for every home need. Priced from \$219.95 to \$625.

New Zenith "Medison," de luxe television-radio-phonograph. With sensational new 3-Speed Cobra® Automatic Record Changer, Simplest, easiest way to play records of all sizes and speeds! Plus new Super-Sensitive FM and Long-Distance AM radio. Genuine Mahogany veneer cabinet of graceful Con-temporary styling.

See Your Zenith Dealer for an Eye-Opening Demonstration — Now!

ZENITH RADIO CORPORATION, CHICAGO 39, ILLINOIS

Over 30 Years of "Know-How" in Radionics R Exclusively Also Makers of America's Finest Hearing Aids



Television Reviews

ace woman mat performer, from Los Angeles.

Mayor James Rose of Columbus

ace woman mat perronnon.
Los Angeles.
Mayor James Rose of Columbus made an intermission appearance gat to mike a blurb for wrestling as to a sport and entertainment.
Success of the initial show points to application of studio advantages thor events other than wrestling and boxing.

Koll.

do

NELSON AND NEAL 15 Mins.; Sun., 4 p.m. Producer-Director: Harry Ritts

Producer-Director: Harry Ritts
Sustaining
WCAU-TV, Phila.
Allison Nelson and Harry Neal,
attractive young husband-and-wife
piano duo, have a pleasing and informal quarter-hour program of
classical and modern works on
WCAU-TV.
Poth partiets are Curtic gradu.

classical and modern works on WCAU-TV.

Both artists are Curtis graduates, fully equipped pianists, and play with feeling and modulation. Each week they present a new artist. This week the young Hungarian soprano, Klara Bolgar, sang "Villanelle," by Eva Dell Acqua. Miss Bolgar was most appealing and more important, on pitch. Neal at start of program remarked that the public claims to want more culture on television, but few take the trouble to send in letters and request good music. Duopianists are about to go on a concert tour that takes them as far as Australia, but will resume program on return. Gagh. gram on return. Gagh.

THE TROPHY ROOM With Ed Hyman Producer: Hyman Director: J. R. Duncan 15 Mins., Tues., 8:30 p.m.

15 Mins., 1 ues, 5.50 J.,

Sustaining

MOAI-TV, San Antonio

In addition to his duties as sports director of WOAI-TV and describing various athletic events, Ed Hyman is featured in his own telecast each week, known as "The telecast each week, known as "The Trophy Room." The program is strictly informal and features talks, interviews and films on vari-

Red Barber

Continued from page 28

broadcast over the national netbroadcast over the national net-works (CBS). His slurring handling of the Ohio State team and his virtual contempt for the best col-lege band in the land tell the story. He was selling razors, not univer-sities."

Barber was quoted in papers here as being perfectly contented that he had done a fair job in his

Barber was quoted in papers here as being perfectly contented that he had done a fair job in his Rose Bowl game broadcast.

"When I left the broadcast booth I was perfectly satisfied," Barber said. "I just finished playing back the recorded version. now I am more than ever convinced. Several times I praised elaborately the Ohio State band as 'the best college band in the country.' The records are available in New York and Los Angeles, and could be available in Columbus if desired." In fact, Barber did send recordings here to Bill Snypp, publicity head of OSU, and a playback is scheduled early this week. It is not known if Fullen will be around to hear it or not. No one seems to know how Fullen could judge Barber's play-by-play when the alumn secretary watched the game from the Rose Bowl.

Feeling here is that Fullen's entire blast at the Rose Bowl business, and at Barber in particular, was inconsidered and unfortunate. Newsmen were quick to point out that, when Barber was working for WLW in Cincinnati in the early "30s, he cut his eye teeth on Ohio State football. Barber was just learning football in those days, and he came up to Columbus on Mondays preceding the Saturday games to watch the practice sessions, talk to the players, coaches and reporters and learn the plays.

"He was very conscientious," recalled a local sports editor.

Sentiment is that Barber has gone out of his way in the past to put Ohio State on a nationwide hookup. When there was a question of which game should be broadcast, Barber often tipped the scales for the Buckeyes. He has a lot of friends and supporters in this area, all of whom regret the Fullen episode.

vet, as a circus sideshow barker. His dress, lingo and delivery are Al.

Shows are relayed to Crosley's TVers in Cincinnati and Columbus, O. Wrestlers, popular in these parts, are booked by Al Haft. For the second of 13 weekly shows the sponsor is flying in Mildred Burke, ace woman mat performer, from Los Angeles

questions and send on booklets for the youngsters who may want specific information.

On the telecast caught, Hyman gave out with a discourse on how to make a hunting gun out of a surplus army rifle. Step by step, he disassembled the gun, removed the old stock and then showed how the gun could be placed into another stock or the old one cut down to fit the hunter. Discourse was also in laymen's language, which made for easy listening.

Andy.

VARIETY TELEVISION
THEATRE
With Ralph Kanna
Director: Ted Baughn
15 Mins.; Thurs. 7:30 p.m.
ROTHBARD UPHOLSTERERS
WRGB-TV, Schenectady
Small budgeter carries very
moderate entertainment. Ralph
Kanna emcees film shorts and
hucksters the sponsor's line. On
show viewed, a Western musical
unit—which seemed to have a
credit tag for Shorty Warren's
Rangers—a Negro quartet and a
Spanish dancing duo appeared.
Singer of first troupe was seated
in a stagecoach, while instrumentalists played in front and on top.
Piano accordionist sounded excellent. Quartet, which projected the
idea of "Musical Biscuits"—with
men in chef's uniform and one
stirring a bowl—offered pleasing
close harmony. close harmony.

Terp team, working in a back-ground that seemed to be a night club, with other dancers and patrons looking on, flashed various steps, before being cut off by clock. Costumes were not too at-

Kanna acquitted himself fairly well as emcee-plugger. Jaco.

WEAM

Continued from page 30

have a Washington affiliate with coverage comparable to WOL.

coverage comparable to WOL.

Announcement of the Mutual shift was made Saturday by Ben Strouse, general manager of WWDC, who stated that WWDC desired "to remain an independent radio station." It has been known for some time that, as a 24-hour operation with a highly popular program format sponsored by local recounts, the station's chief in-

operation with a highly popular program format sponsored by local accounts, the station's chief interest in acquiring WOL's 5 kw facilities was to increase its coverage rather than to acquire a network affiliation.

WWDC will begin operations on the WOL 1260 kc spot Feb. 20, retaining its call letters when it moves into WOL studios at 1627 K street. WWDC's present studios at 1000 Connecticut avenue will be taken over by Farm Bureau Mutual which will use the WOL call letters for the old 1450 kc frequency of WWDC.

Strouse is continuing his old staff in the larger operation and is adding eight members from WOL, including Art Brown, disk jockey, announcers Fred Fiske and Ed Studney and newscaster Les Higbe.

Farm Bureau's plans for programming its new station are still being formulated.

Foreign Language Continued from page 30

mene's proposal to devote nearly three hours a day to serve the foreign-born groups meets a need which is not being met in the Boston area. He asked whether the Commission preferred to bring a new service to Boston or merely to authorize "a stereotyped duplicated service" of the seven existing stations.

that the statements were "purely

his own."

Pointing to requirements under the Commission's "Blue Book" that minority interests be served and to the importance of foreign tongue programming during the war, he said it was incomprehensible that the examiner could have used such "vitfiolic" language in his decision.

Cohn questioned Hutchinson's statement that the official language of the United States is English. He

of the United States is English, He of the Office States is English. He pointed out that in parts of Louisiana, court proceedings are in French, that in parts of New Mexico they are in Spanish. "How then can one say the official language is English?" he asked.

The basic issue raised here, he said, is "whether there should be complete uniformity in culture or whether the strength of democracy requires that there be differences."

Industry Film

Continued from page 30

vertiser, "Lightning" reproduces a typical newspaper ad and contrasts this with the same copy punched across by an announcer. It presents charts from Procter & Gamble files which show that 95% of U. S. families own sets and that they listen an average of four hours, 32 minutes daily.

hours, 32 minutes daily.

Broadcasting could have had a better celluloid selling tool—perhaps the kind of feature which Robert Flaherty did for Standard Oil of N. J. in "Louisana Story"—but "Lightning" should do an effective job. And the trade should also find it profitable to promote the two 20-minute versions being prepared, one for schools and churches and a second containing churches and a second containing four of the success stories for four of the success screening to business groups.

Bril.

'Game of Day'

Continued from page 30

Mutual will substitute a game from another city on a re-created basis.

Web has been pitching the idea to prospective backers on several plans, including single sponsorship, local co-op sponsorship and half of each game going to one national sponsor with the remainder being co-oped locally. Five-minute sum-maries following each game are also being offered.

A minimum of 10 games will be aired from each of the eight parks in the league. Broadcasts will also use interviews with coaches and players.

Mutual plan can have an verse effect on the other webs, be-cause of the strong following which cause of the strong following which ballcasts usually have. This can cut into their spring and summer daytime ratings, which indie stations carrying sports are already doing. And with an increasing number of night ballgames to be skedded by Indies this year, webs may see their evening Hoopers dip, representing a potentially stronger threat than TV. However, the MBS move may also work against those indies with ballcasts in areas where a Mutual affiliate penetrates. trates.

NBC-Strike

Continued from page 28

of \$15 over the previous contract) \$100 for assistant directors boost of \$5) and \$75 for local AM directors (a \$7.50 raise). In TV directors will get \$145 (a \$15 raise) and assistants and floor managers \$100 (a \$5 boost). TV directors can be in-hired at \$125, going to \$140 after six months, and to \$145 after a year, while assistants and floor managers in-hired at \$25 get \$100. hired at \$85 go to \$100 after six

NBC and the union were in neotiations Monday and vesterday (Tues.) and talks are still continuing on so-called "fringe" issues, particularly commercial fees, severance notice and severance pay.

scated service" of the seven existing stations.

Jorgensen said that Hutchinson's view that the foreign tongue broadcasts have "dubious merit" is "a lone misguided position," which runs counter to the opinions of Dr. Carl Friedrich and Dr. J. S. Brunner of Harvard, the American Civil Liberties Union, the Council for Common Unity and others.

Common Unity and others.

Cohn, expressing "deep concern" over the "general derogatory language" used by the examiner, declared it was "more than queer" that no authority was cited and into the picture.

Inside Stuff—Radio

Stations which have time-for-space deals with newspapers are complaining about an inequity in the deals. Broadcasters say that they have to pay talent fees for the commercials which plug the dailies, and at the same time also have to shell out production costs for the printed ads. On the other hand, the journals don't have production charges for the radio plugs.

Radioites also feel that in those swaps which are arranged through an education of the production of the printed and production of the production of t

an ad agency the latter should not get a commission from both parties, the case in several tieups. Donohue & Coe, which serves the N. Y. World-Telegram-Sun, it's reported, gets 15% from the station and 15% from the publication. In deals made directly between newspapers and stations there are no commissions:

Trend of webs originating more shows from non-key production centers is being strengthened. At MBS program veepee Bill Fineshriber has been booking new stanzas from affiliates and at ABC program veepee Bud Barry is similarly getting talent from the net's outlets.

Jon Arthur, who has scored a local click on WSAI, Cincinnati, has been signed by ABC to a seven-year pact. Arthur will do a series be tagged "No School Today," featuring Sparky, a character he creates, kid records and stories. Show will be aired Saturdays from 9-11 a.m., starting Feb. 18. Barry is also planning a cross-the-boarder for Arthur, "Big Jon and Sparky," which will get an afternoon spot. ABC last week brought back "Heine and His Band," variety stanza with Heine Bundy which originates in Milwaukee. Airer is in the Saturday, 8 p.m. slot.

Television has had an unlooked-for but fortuitous effect on radio during the last year, according to C. E. Hooper. Speaking at the Television Institute at the Hotel New Yorker Monday (6), he said that the number of sponsored evening radio programs is off 37% compared with the peak year of 1946. But, in homes with radio sets only, the amount of listening has not dropped materially. As a result, with fewer programs from which to choose, the audience spreads its listening among the various shows which remain—and that is what has maintained the average Hooperatings at only one-tenth of a point lower than they were in 1946.

"The ratings I refer to were taken in metropolitan features where

in 1946.
"The ratings I refer to were taken in metropolitan centers where TV has made its greatest strides," Hooper said. "The narrowed selection available to the listener has all but offset TV's strides. The number of top performers pitted against each other on network radio has all but been reduced to one isolated case—Phil and Alice Harris against. "Amos "n' Andy." Those advertisers who are on radio are happy advertisers, not because of TV, but, due to what is for them a fortuitous development, in spite of it."

Independent Metropolitan Sales reportedly is looking for additional capital to expand its operations. Group, which serves as station representative for 14 indies in larger markets, is finding it difficult to expand its services and has been considering shutting down its Chicago office, although no decision has yet been reached.

IMS was formed in May, 1949, at the NAB convention to service large metropolitan indies, with Patt McDonald of WHHM, Memphis, taking a leading role in its organization. The output is said to be inking good business for its member stations, but needs a bigger staff to get additional accounts.

IMS, according to a Chi source, has been talking consolidation with

IMS, according to a Chi source, has been talking consolidation with the Wythe Walker Co. In N, Y., however, Walker and Jack Coste, IMS head, both denied the report.

Henry Morgan and Arnold Stang will headline the annual Radio Writers Guild of N. Y. cocktail party at the Astor Roof, Friday, Feb. 24. Fete will include a skit by Joe Stein, Morgan's scripter, guesters by other celebs, carny attractions and a raffle drawing, first prize being a cuffo junket to Puerto Rico for two.

Splurge of television set manufacturers and retailers on local stations is pointed up by a flurry of \$94,000 worth of new business on WVNJ. Newark, N. J., in eight accounts, six of which are for video. TV-backed airers include Admiral, with nine quarter-hours daily cross-the-board, six quarter-hours on Saturday and eight quarter-hours on Sunday, plus a two-hour "Battle of the Crooners." Zenith with a daily hour program, Monday through Saturday; Winston TV stores for RCA and Stromberg-Carlson sets, two quarter-hour daily plugs; Tele King Corp., two quarter-hours, Monday through Saturday; Davega Stores, for RCA sets, daily quarter-hour, Monday through Saturday, and Bressner TV Stores, for Capehart sets, daily quarter-hour, Monday through Saturday.

day.

Indie also got a one-year contract for a daily newscast from Muller Macaroni and a 13-week order from Canadian Fur for three 10-minute daily shows.

SEATTLE AFRA PAY PARLEYS HIT SNAG

Seattle, Feb. 7.

Negotiations now under way here between the Seattle AFRA local and network stations' management have struck a snag in preliminary discussions. AFRA is asking for upping of writers' scale to a top of \$80, with stations balking at the raise. Management contends writers' tasks are chiefly continuity and do not call for much scrivening ability.

AFRA, however, wants the raise to bring writers closer to parity with announcers, contending that writers chores are as important as

Present contract for writers has a \$72 weekly top, with \$49.50 for a beginner. AFRA is asking upping to \$53 to \$80. Announcers at network stations get \$84. Present contract expires Feb. 15.

DET.'S TV GIVEAWAY Detroit, Feb. 7.

A giveaway program now is in the final planning stages at WJBK-TV. "Whirl the Wheel" is scheduled for a February debut and will be sponsored on a participating basis.

It will be the first telephone-television quiz show here with

It will be the first telephone-television quiz show here, with participants being selected from cards they send to the station. Larry Ruppel will emcee.

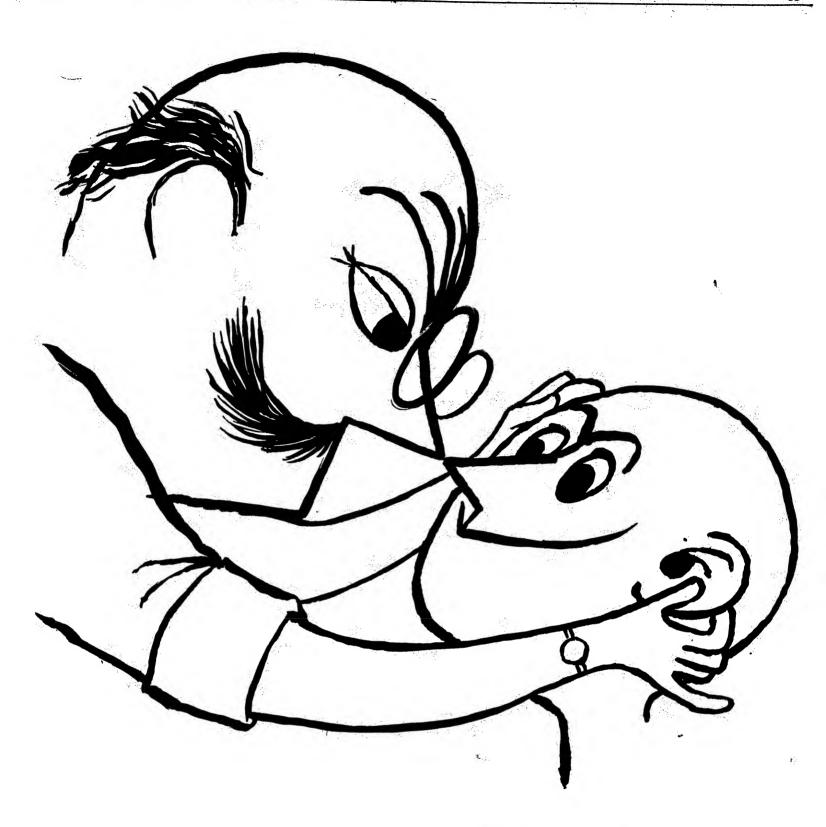
CBS Sets 'Command Post' With Army Field Forces For Opposite-Berle Spot

CBS is coming up with a new method of bucking the Milton Berle program on the rival NBC video web—an hour-long show which can guarantee to deliver some viewers and which will cost CBS practically nothing over its regular operational charges. Show is "Command Post," scheduled to tee off next Tuesday (14) in the 8 to 9 slot, which will be aired in conjunction with the Army Field Forces.

Forces.

Army plans to use the eightweek series to test the feasibility of training its reserve officers and enlisted men via video. As a result, it will supply most of the personnel and facilities, including a studio made available by Navy Special Devices at Sands Point, L. I. CBS News and Special Events department will cooperate in production but the web is expected to lay out very little for production and programming. In addition, the Army is lining up Reserve Corps meetings in each of the 10 cities carrying the show to the 10 cities carrying the show to coincide with it. Show will thus have a head start on the Hoopers.

Program will attempt to delineate the problems to be faced and overcome by Army divisions in meeting an adversary. Format will include live dramatizations, as well as special film stock shots and blackboard charts and diagrams.



Best eye and ear specialist in town!

That's what both local and national time buyers say about WCAU's radio and television stations.

- WCAU-AM has been first in every Philadelphia audience-measurement survey ever made. That kind of history speaks for itself.
- 2 WCAU-TV outpaces the other Philadelphia stations in local program popularity.*

WCAU—CBS radio and TV network affiliate—brings you the top stars a growing parade from Benny to Bergen and from Waring to Wynn.

Wherever you are, if you want to sell Philadelphia, you want WCAU-AM and WCAU-TV.



The Philadelphia Bulletin Stations

NBC's Saturday Night

he will have virtually a share in the entire program, which will carry a weekly talent and production budget of \$50,000.\$60,000. NBC and its affiliates will get only the standard network time billings, which means the profit to them will be no more than on Milton Berle's "Texaco Star Theatre' or any other program. As a result, if the time eventually arrives when NBC finds it difficult to line up single bankrollers for a show, it can earn just as much by utilizing the cost-sharing idea to let in a number of sponsors. number of sponsors.

NBC ad-promotion chief Jim NBC ad-promotion chief Jim. Nelson and eastern TV sales director Ed Hitz revealed last week that a minimum of 16 stations of the 22 inter-connected being sought to take the show have already signed for a part or all of it. Each advertiser coming in, of course, will pay only for the number of stations he gets. Nine stations in areas with more than one station operating have signed for tions in areas with more than one station operating have signed for the entire two-and-a-half hours. Web will follow the standard procedure in not permitting two competing products on the show but will permit any sponsor a maximum of two spots out of the available 15.

mum of two spots out of the available 15.

NBC will carry the show, throughout the summer and is looking for it to help solve the usual summer video problem, when the top-spending advertisers, hibernate because of the slump in viewing. Plan as lined up should also be welcomed by the ad agencies, accordin to Nelson and Hitz, since NBC will assume all production headaches. Agencies, as a result, will have only to prepare the film commercials for their clients. Show tees off Feb. 25 at 8 p.m., with the first hour originating from Chicago under the production supervision of Ted Mills and the remaining hour-and-a-half, starring Sid Caesar, featuring Imogene Coca and produced-directed by Max Liebman, coming from N. Y. Stressing advantages for the ad-

Stressing advantages for the advertiser in buying into the Saturday night show, the NBC execs day night show, the NBC exess claimed their cost per thousand viewers would be \$1.96 for time and talent, far less than they would pay in the top magazines and Sunday newspaper supplements. Advertiser could buy a minute spot on the same 22 stations for about one-quarter the cost but no such spots are now available. In addition, the NBC chiefs pointed out, spots on this show will be aired within the program "when the attention of viewers is at its highest pitch."

NBC expects competition from

NBC expects competition from the CBS Saturday night lineup, which includes Ken Murray and Ed Wynn, and Du Mont's "Caval-cade of Stars" show. By permit-

"ARCHIE ANDREWS"

SCRIPT #243

By Carl Jampel

Archie Bob Hastings Jughead Harlan Stone Mom Alice Yourman DadArt Kohl Veronica.....Gloria Mann Betty Rosemary Rice

Director Ken MacGregor Announcer....Dick Dudley Organist ... George Wright

In a New Time!! NBC, Saturday, 7:30 P.M.

APTS. FOR RENT Newly Remodelled Bidg. 448 W. 55th St. IMMEDIATE OCCUPANCY 3 Rooms Unfur. \$90-\$95 2 & 3 Room Fur. Apts. \$120-\$150

DON LEE WORKS OUT STATE'S RIGHTS PLAN

Hollywood, Feb. 7.
Charles Glett, Don Lee veepee in charge of television, has returned from N. Y. after contacting video stations on a state's rights film setup. Also, Glett purchased 13 feature films and new mobile equipment for KTSL.

equipment for ALDA.

Glett plans to launch his state's rights deal with six to eight states initially participating. Plan rights deal with six to eight sta-tions initially participating. Plan is set to get under way within the next month. Stations will receive KTSL kinescoped programs in ad-dition to film being bought by Don Lee for beaming and distribution.

DuMont Blast

Continued from page 31

N. Y., the DuMont exec detailed the biographies of Sen. Johnson and Jones in an attempt to prove his contention that neither possesses sufficient knowledge of electronics or engineering to call the turn on color video. "I would like to assure both that TV broadcasters and montentiations of receivers." to assure both that TV broadcasters and manufacturers of receivers alike will reap tremendous benefits from a really good system of color TV transmission and reception," he said. "If there were such tion," he said. "It there were such a system in existence, every industry spokesman would be camped on the Commission's doorstep, urging and pleading for the immediate adoption of standards. That we are adoption of standards. That we are not doing so is the most definite proof that present systems are not ready for commercialization." He outlined the systems proposed sofar by CBS, RCA and Color TV. Inc., finding good points in all three but asserting none is yet commercially feasible.

According to DuMont kapping

commercially feasible.

According to DuMont, keeping the freeze can toss hundreds of thousands of people out of work by forcing a shutdown in the manufacture of TV transmitter and station equipment. He pointed out that, until the FCC changes present tactics, only 13 more stations can take the air. "Here is a fusty new industry," he said, "which can bring employment to hundreds of thousands and enjoyment to millions being stifled by the arbitrary and uninformed the arbitrary and uninformed opinion of two men." He summed

up:
"Our situation today is the freeze could actually be lifted almost immediately, because recent tests have shown that color transtance can operate on our present."
"Here can operate on our present." tests have shown that color transmitters can operate on our present channels with no additional problems than those involved with present black and white transmission. It is definitely our belief that channels should be allocated for color and experimental licenses granted where necessary to proponents of the various color systems. There is nothing to prevent this and, if those who are proposing systems are sincere and confident about the worth of their systems and the ability to solve existing problems, these concerns will then transmit programs regularly while the manufacturing industry will certainly cooperate by constructing experimental receivers."

Philco Exec Blasts Freeze

Philoc Exec Blasts Freeze
Philadelphia, Feb. 7.
The FCC freeze on issuance of new television station licenses is depriving 20,000,000 Americans of video entertainment, according to David B. Smith, Philoc Corp. vice-president, speaking at a joint meeting of the institute of Radio Engineers and the Frarklin Institute.
Smith pointed out that 98 television stations now on the air cover areas occupied by between 47,000,000 to 65,000,000 people, but that additional stations could service 20,000,000, more.

DUMONT COLOR GETS SURPRISE UNVEILING

Dr. Allen B. DuMont, pushing his fight for an immediate lifting of the FCC freeze on new station of the FCC freeze on new station allocations, sprang his organization's color system unexpectedly last Friday (3) at his Passaic, N. J., plant but emphasized he is not recommending it for broadcast use. Ad lib demonstration, he said, was conducted merely to let the press know that DuMont, too, has color, but commercial use for video, he added, is still 10 years away.

System is basically similar to

System is basically similar to that of CBS, being of the mechanical variety. It involves a spinning disk rotating before the tube in the receiver and synchronized with a similar disk in the camera. Research chief Dr. Thomas T. Goldsearch chief Dr. Thomas T. Goldsmith pointed out that the system works on a 441-line scanning standard, as compared to the 405 lines used by CBS and the 525 lines in commercial black and white tele. Receiver used had a 12½-inch tube, which required a 27½-inch disk. System operates on a 12-megacycle band width, twice that of the present channels.

ent channels.

DuMont said the system had been developed only for research, pointing out it could be used for industrial work, such as atomic energy research in which it would allow close observation of a process without the possibility of danger to scientists. Any color system eventually adopted for broadcast purposes, however, he emphasized, will be all-electronic.

FCC Anti-Trust Hearing Put Off Till April 12 As Film Cos. Squawk

Washington, Feb. 7.

Following requests for time to prepare arguments, FCC last week postponed until April 24 the date of hearings to determine a policy on the eligibility of antitrust and other Federal law violators to hold radio and television licenses. Proceedings had been previously scheduled for Feb. 13.

viously scheduled for Feb. 13.

Squawks from NAB, 20th-Fox, Loew's and several radio law firms that too little notice had been given them to prepare their cases resulted in the postponement. Petition by Fox, filed by Welch, Mott & Morgan, counsel, said Commission has been studying the problems involved for at least a year and has probably come to some conclusions while parties were given only 10 days "to determine the points upon which to predicate their arguments." cate their arguments.'

Fox said it appreciated the need for a prompt decision on the ques-tions involved "in order that the cloud of uncertainty, which for the last year has hung over the motion picture industry because of anti-trust involvements, can be removed. Such promptness, how-ever, should not be achieved at the ever, should not be achieved at the expense of ill-considered actions, the effect of which could conceivably prevent or untimely delay the entry of the motion picture companies . . . into the field of television."

Indie Packagers

Continued from page 30

commission if the show is sold to a commission it the snow is sold to a sponsor or another network. Even if the packager himself sells the show, they say, the "sales agent" still gets his 10% "for doing noth-

One gripe concerns some shows which started on WOR, N. Y. When one show was sold to Mutual the station took a commission, "despite the fact WOR is a 20% stockholder in MBS," packagers say. In other cases, it's said, WOR tries to grab the lion's share of subsidiary rases, it's said, WOR tries to gran the lion's share of subsidiary rights. However, the station ex-plains, it contributed to the build-ing of these airers and has a right to protect its equity.

Some packagers argue that nets shouldn't act as agents just as their acting as agents for talent they buy was outlawed some years back. But the broadcasters answer that they've the right to serve as agents, as long as they sell the show to a client or another web and not to themselves. The packand not to themselves. The packagers, however, maintain that the nets "are not competent" to be agents, because of their partisan interests.

Inside Television

Approximately 400 television broadcasters, agency execs and others are expected to attend the Television Broadcasters Assn.'s one-day clinic today (Wed.) at the Hotel Waldorf-Astoria, N. Y. TBA has taken over the entire Starlight Roof ballroom for the events, which include the annual membership meetings at 10 a.m.; luncheon, with Milton Berle as guest speaker and a special version of "Stop the Music," featuring Bert Sparks, and all-day panel sessions.

Members at the opening session will vote to fill two vacancies on the board. Directors will then get together immediately after the luncheon to elect officers for the coming year. Many of the delegates to the meet plan to stay over until tomorrow (Thurs.) to attend a special panel on public service broadcasting for video. Reps of the major public service organizations are to meet with the broadcasters to establish definite working procedures with each other. Panel will be chairmanned by Kenneth Bartlett, director of the Radio Center, Syracuse Univ.

With nighttime television consistently racking up big audience ratings, daytime TV is underscoring video's impact even more. Latest network Hooper for NBC's "Howdy Doody" daytime strip, for example, is a 33, which ranks it up with the top 10 nighttime TV shows. Daytime radio programs have never batted in the same Hooper league as night programs.

time radio programs have never batted in the same Hooper league as night programs.

Believed even more significant, as far as daytime TV is concerned, is the actual selling pull such shows as "H-D" have demonstrated. Mars Candy, one of its sponsors, for example, recently offered a penny toy balloon to any moppet viewers sending in a wrapper from one of Mars' 5c bars. First announcement of the offer on the show brought in 40,000 requests. In succeeding announcements, the flood of requests for the balloon totalled 215,000.

By the same token, the revived interest in the "Hopalong Cassidy" westerns, which has made Bill Boyd, their star, one of the top-ranking oater heroes, is believed attributable directly to playing of the old "Hoppies" on daytime TV. "H-D" merchandise, plugged on the video show, has demonstrated similar sales potency. RCA-Victor album of "Howdy" records, for example, sold 80,000 the first week after being plugged on the show. "H-D" comic books, published by Dell, were sold even in non-TV areas, with sales of the first lesue averaging over 75% of the newsstand orders, something previously unmatched in such mags.

NBC-TW's "Lucky Strike Theatre" topped its chief competition on the rival CBS web in its initial show Jan. 30, copping a network Hooperating of 35.2. "Goldbergs," aired on CBS opposite the first half-hour of the Lucky Strike program, drew a 25.2 Hooper that week, while the first half of CBS' "Studio One," opposite the second half of the NBC program, came up with a 31.9. Hooper organization did not take network video ratings the preceding week so there is no basis for comparison with the two CBS shows Jan. 23.

NBC, meanwhile, is pushing its co-op sales on "Who Said That" on the basis of the Lucky Strike teeoff Hooper. Quiz show has been moved from its Saturday night spot into the Monday night at 10:30 period, where it will follow the dramatic series. Quizzer to date has been sold to local sponsors in Chicago, Providence and Boston on the cable, and in New Orleans via kinescope recording.

New use for kinescope recordings has been found by the J. Walter Thompson agency. Field representatives of JWT have been carrying kine prints of the Kay Kyser show, which is sponsored by Ford Dealers, to dealer associations in which the NBC program originally was not sold. By auditioning the kines for the dealer groups, they have succeeded in lining up the show in 10 additional market areas since it was launched Dec. 7, for a total to date of 36 areas.

Before development of the k.r. process, no method had been found to present a video show in areas where it was not carried live. Now, according to JWT spokesmen, dealers in several other cities have signified their intention of buying the show as soon as they can clear time on their local stations.

Contest for tele scripts by college students, which CBS-TV and World Video has launched for "Actors Studio," is ruffling TV writers. Scripting fraternity feels that, although the undergrads will get \$500 per drama aired, the general effect will be to depress fees by using

John Q. Not Waiting for Tint Continued from page 31

attract persons who already have sets. Judging from questionnaires filled out at the demonstrations, it appeared that the majority at least had access to television.

had access to television.

Concern over set sales here, appears to have been generated largely by dealers. The I. T. Cohen agency, which placed a large ad recently in a local newspaper to warn prospective set buyers that color is "not" imminent, said the dealers feel the demonstrations will hurt them "in the long run." It is not only the CBS tests but also those by Color Television, Inc., and RCA, scheduled before the FCC in two weeks, which the dealers fear, Cohen said.

In a statement regarding the ed.

Cohen said.

In a statement regarding the advertisement, Cohen advocated the formation of a Television Trade Assn., divorced from radio, to enlighten the public on video matters. Color, he said is just one of the issues.

issues.

Such an organization is particularly needed in Washington where, he said, receiver sales, despite heavy factory and dealer promotion, "have lagged far behind comparable markets."

tion, "have lagged far penniu com-parable markets."

Meanwhile, CBS prepared to re-sume its daily public demonstra-tions here Feb, 13, following a

the FCC proceedings and the problems involved in superimposing color on the present black and white system. Some said they were going to purchase black and white sets and thought they'd get much pleasure out of them in the meantime. Few, if any, of those interviewed indicated an intention to wait for color.

Another explanation for the negligible effect on sales is that the demonstration may have tended to attract persons who already have



Your Own Business

in Pleasant Town

For the man who wants his own business for a small investment, with opportunity for good living, rapital gains, this fully equipped transcribing and recording studio is deal. Make spots, commercials, etc., for radio Good market in 250,000 enter, 3 hrs. from Chicago, business growing, but must sell account health: Cash \$6,000, balance terms.

Box V-410, Voriety, 360 N. Michigan Ave., Chicago 1, Ill.

TOP DISK JOBS IN MAD WHIRL

Music, Disk Industries in Britain | WHO GOES WHERE ASCAP to Resume TV Talks On Enjoying Wave of Prosperity IS LATEST THEME

is in much better shape, comparatively, than its U.S. counterpart, a circumstance that's very unusual. Both Jimmy Phillips, general manager of the Peter Maurice firm in London, who's in New York on a visit, and Dave

New Jolk of Decca Records, who just returned from England and the Continent, say the same glowing things about the music and disk industries on the Isles.

Phillips claims that the week before he left home for the U. S. the song "Hop Scoth Polka" published by Leeds Ltd., owned jointly by Peter Maurice and Leeds here, ran up a 20,000 copy sale. Those figures are comparable to what the No. 1 song in the U.S. has been doing. "Polka" will go up to 275,000 or so copies before it runs out. Phillips points to the unusual reaction in Britain to the "Harry Lime Theme," the title applied there to the score of the film, "The Third Man." Selling at twice the normal retail price (or 2 shillings), the music has sold over 700,000 copies. There's no lyric to it either. British Decca recording of the film's sound track has sold over 650,000 disks. Chappell has the English rights to that tune, as it does in the U. S.

Phillips believes that the complete elimination of the payola system has immeasurably helped the British music industry. At one time, paying for plugs was an open affair in London but was halted completely last year. Phillips wers that at that point things began to improve. It's much more difficult to get new songs going, but once started they last longer. Whereas a publisher would work on a new melody for three months the launching period now covers six months, but the tunes sell more copies. Some songs, explains Phillips, get only two or three network plugs a week; in this way they build slowly and, because they aren't killed off by being overplayed, wear better.

By the same token, the limited number of weekly plugs on individual melodies leaves more room for a greater number of songs, affording more opportunity for trying out new material.

Les Brown Sets 1-Niter **Tour for Summer Rather** Than Accompany Hope piece also by Revel titled, "Strut-

Than Accompany Hope

Les Brown's orchestra will hit the one-night trail this summer on its own rather than accompany Bob Hope's unit, with which Brown broadcasts weekly, on a tour of ball parks, stadiums, etc. Hope released Brown from any obligations to work with his unit because Brown figures to do better financially on promotion dates than on a flat guarantee with the comedian.

Prior to hitting the road after Hope's broadcast takes its usual summer hiatus, Brown will play eastern one-nighters. He has a flying trip lined up for mid-April. Travelling entirely by plane, Brown will leave Hollywood April 12, play San Antonio that night, then St. Petersburg, Fla., U. of Virginia for two days, Wichita, and the Shamrock hotel, Tex., for one day, getting back to Hollywood the day getting back to Hollywood the

SAMMY CAHN TUNE BANNED OFF NBC AIR

Hollywood, Feb. 7.

"Can I Come In for a Second," pop tune by Sammy Cahn, has been banned by NBC. Web indicated it would not permit rewriting of wordage in any effort to pass muster. CBS, however, has cleared the tune.

ABC and Mutual say it hasn't yet been offered for live performance on their stations.

To receive fatal injuries. Even the circumstances of the crash are obscure.

Since leaving Krupa's orchestra, Stewart had worked as a single, then with the Kai Winding, jazz group and others. He leaves his widow and a small daughter.

Charlie Barnet, with whose band Stewart also worked at one time, is currently on a campaign for funds to bury the singer's body.

Bob Crosby's Coral Deal

Bob Crosby has been signed to cut records for the Coral label. And the currently growing revival of interest in Dixieland jazz may cause the singer's once-widely known Bobcats, small-band accompaniment, to be revived to background him on the new series.

Coral also signed Sandy Evans to a pact. At the same time Decca Records took on singer Dolly Dawn.

Styne, Robin Into **Own Pub Venture**

Jule Styne and Leo Robin, cowriters of the score of "Gentlemen
Prefer Blondes," have set up their
own music publishing organization.
Outfit will be run independently
by the pair, who will put one man
to work in New York to promote
their material. Edwin H. Morris
has the selling-agents rights to the
tunes, but will not participate in
their promotion.

tunes, but will not participate in their promotion.

New firm will, of course, have nothing to do with the "Blondes" score. J. J. Robbins & Sons is handling that music.

Styne's last venture into the music publishing field was with Sammy Cahn. They were co-owners with Edwin H. Morris in an outfit designed to hold copyrights on whatever they wrote that was free of film-affiliated music firms.

WHDH Jockey Creates Hub Hubbub for 'Jet,' Cueing Platter Reissue on

Boston, Feb. 7.

Bob Clayton, of WHDH, top Boston disk jockey, is credited with creating a demand for Leon Baxter's recording of "Jet," to the point where RCA-Victor has been forced to reissue the plattter. Originally, "Jet" was part of Vic-tor's "Perfume Set to Music" album, released last year. Music is by Harry Revel and the reissue of the platter will be coupled to a

Clayton takes samples of music Clayton takes samples of music popularity among various New England colleges, as a guide for his programs. Weeks back, a list from Newton Junior College included among its top five faves the "Jet" side. Intrigued, Clayton began spinning the disk on his shows; reaction started a heavy demand for the disk, to the point where Victor's Boston distrib couldn't fill requests.

Stewart, Ex-Vocalist In Krupa Band, Killed in Crash

Buddy Stewart, former vocalist with the Gene Krupa orchestra, was killed in an auto crash last week (1) while on his way to Hollywood for a reconciliation with his wife. There's not too much in-formation available in the east on the accident, except that it oc-curred near Albuquerque and that Stewart was the only passenger to receive fatal injuries. Even the circumstances of the crash are

Game of musical chairs played by the major record companies during the past couple weeks goes merrily on. Columbia Records last week signed Mitch Miller as head of its popular artists and repertoire division last Wednesday (1) morning, confirming a Variety story of the same day. Miller moved into the chair left by Manie Sacks, who moved over to RCA-Victor, and now Mercury, which Miller left to move to Columbia, has the empty chair. It's supposed to be filled this week.

There are, as usual, dozens of rumors as to the man who will jump into Miller's vacated seat on the next go-round. Only thing Merc execs will admit is that the choice has been narrowed down to two men and that the selection of either will be a sharp surprise to the music and disk industries. Whether that means someone will jump to Merc from a rival company and keep the game going, or whether an outside man will be brought in and the fun broken up, is anybody's guess.

Meanwhile, with each move, the salary structure of the a.&r. divisions are either undermined or improved, depending on whether the situation is observed from the giving or taking end. Miller turned down Columbia's bid a number of times, until the ante was so high he couldn't refuse. It's said to be in the neighborhood of \$40,000 annually. Sacks did well for himself at RCA, too, as did Hugo Winterhalter, musical director who preceded Sacks from Columbia to Victor.

It's no secret that the kind of money being tossed around for

tor.
It's no secret that the kind of It's no secret that the kind of money being tossed around for top disking jobs is having an effect on all men involved in all companies, since it is unusul. The moves by Winterhalter, Sacks and Miller, and whoever follows the latter into Mercury, must have either immediate or eventual effect on employees with other companies.

Miller, incidentally, joins Columbia next Monday (13).

Blondes' Gets Real-Life Hypo

Times-Appliance, New York distributor of Columbia Records pulled an unusual promotion stunt Dick Todd, Hurt In in behalf of Columbia's "Gentlemen Prefer Blondes" original-cast album this week at Haynes-Griffin; large N. Y. retailer. Deal was made with five showgirls in the cast of "Blondes" to double for a wax mannequin used in a H-G window display on the album.

Window layout includes a lifesize brunet and blonde wax doll pointing up the "Gentlemen Prefer Blondes" angle. Each day, from 12:30 to 1:30 p.m., one of the five blonde girls from the show takes the place of the wax mannequin, posing in the same manner. When a crowd gathers she flashes plugs for the disks and the show. Girls pose in costumes used in the mu-sical and draw \$25 apiece for the

MARGARET TRUMAN SET ON RCA-VICTOR DISKS

Margaret Truman inked an ex-clusive, long-term recording con-tract with RCA-Victor last week. President's daughter is scheduled to make her first platters after the completion of her present concert

tour. Miss Truman, who made a re turn guest appearance on the "Carnegie Hall" airer last night, is scheduled to embark shortly on the second half of her tour, which will take in 15 cities.

Per-Program Licensing Arrangement

More on '45' Bandwagon

Add the Savoy and Regent record labels to the list of independent manufacturers going into the production of RCA-Victor's 45 rpm platters. Disks will be on the market this month.

Initial releases will be a series by planist Errol Garner.

Sacks to Snare

established artists for RCA-Victor disks as well as NBC radio and television, the music business has been watching the byplay closely Sacks is personally close with all the artists on the Columbia label and a good many with rival com-panies and a scramble figures to result

panies and a scramble figures to result.

For example, the music biz got quite a kick last week out of an occurrence at the Waldorf hotel, N. Y., where Dinah Shore is working. It was Sacks who took Miss Shore from RCA-Victor to Columbia a few years ago. On the night in question, he was in her audience at the hotel's Wedgwood Room. So was Ted Wallerstein and Goddard Leiberson, president and artists and repertoire head respectively, of Columbia. It's said to be the first time either Wallerstein or Leiberson had been at the Waldorf, while Sacks has been there constantly, both before and since his shift to Victor. ss Shore from RCA-Victor to lumbia a few years ago. On the first in question, he was in her lience at the hotel's Wedgod Room. So was Ted Wallerin and Goddard Leiberson, sident and artists and reperret head respectively, of Columbia. It's said to be the first time her Wallerstein or Leiberson at been at the Waldorf, while the shas been there constantly, the before and since his shift to tor.

Ick Todd, Hurt In

Auto Crash, Works Out

Nitery Date on Crutcles

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Dick Todd worked five nights
of a week's run at the Willows,
Wilmington last week on crutches.
Singer came out of an auto crash
on the outskirts of the Delaware
city with a broken ankle the second night he was at the spot and
because he couldn't easily be replaced insisted upon working out
the week. Every night he stood up
before a mike with his ankle in a
cast, supporting himself on the
crutches.

Smash occurred on the main
highway back to Wilmington after
finishing the final show at the
Willows early Tuesday (30) morning. Of the eight people involved
in the crash, four in each car, Todd
was the only one hurt, Singer is
due to open at Cubby's, Camden,
next Monday (13) and probably
will do that date in the same manner.

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JACK PHILBIN, DURGOM

Trianon Ballroom here and various Coast engagements.

Remaining \$57,000 are receipts from his Miller's Hi-Life Beer weekly program over ABC, which has been renewed for the fourth time for another 13 weeks.

Welk's record royalty earnings will not be known until April, when Mercury issues its year-end statement.

MERGING INTERESTS

American Society of Composers Authors and Publishers will soon resume meetings with independent television operators relative to the establishment of a per-program licensing arrangement. After several months of sample-taking by both sides, during which ASCAP has had its auditors checking station books, looking for something that would suggest a pattern, it's felt talks can be resumed.

Frankie Carle?

Columbia Records may very well lose its first name artist as a result of the switch by Manie Sacks from that outfit to RCA as "Director Artists Relations," It's no secret in the music business that Frankie Carle's Columbia contract expired Jan. 15 and wasn't renewed and that Sacks has been discussing with him the possibility of transferring his band and pianistics to the RCA-Victor label.

Aware of course that Sacks' purpose at RCA is to secure new or established artists for RCA-Victor. However, ASCAP auditors have

Supreme Ct. Holds Disk Pornography Is Also Violation of U.S. Law

Washington, Feb. 7.

Interstate shipment of lewd phonograph records violates the federal law just as much as shipment of "obscene, lewd, lascivious or filthy" material in the form of films, or printed, written matter,

WELK GROSSED 382G IN '49, HIS TOP YEAR

Chicago, Feb. 7.
Lawrence Welk registered his biggest financial year in 1949, grossing \$382,000 exclusive of record royalties. Welk took \$325,-000 on band bookings, playing a record (for him) 90 one-nighters in addition to his stands at the Roosevelt grill in New York, the Trianon Ballroom here and various Coast engagements.

Symph Revival

Hollywood, Feb. 7.

Jack Philbin, of New York, and George "Bullets" Durgom, personal rep, are talking over a deal to merge their interests into a management company to be known as Personalities, Inc.

Among others, Philbin handles Paul Lukas and Jackie Gleason.

Symph Revival

Tyler, Tex., Feb. 7.

Plans for the revival of the Tyler Symphony Orchestra were discussed at a meeting held here last week. Musicians from all parts of the East Texas area were invited to participate in the orchestra's formation.

Plans call for a 70-piece group.

Coots Has Memories of a Great Profession; Rap a Pub-Disk Evil

Editor, VARIE

The songwriting business as I Canada Repeals Tax memory. Tin Pan Alley has liter ally thrown in the sponge and accepted the worst defeat ever hand ed to a great profession. At one time, and not too long ago at that, it was a dignified, respected, and highly remunerative calling of a selected group of talented men and women who took great pride in their lyrical and melodic crea-

their lyrical and melodic creations...

If you want to know why the songwriting business is dead, I can only refer to the record... Out of several thousand popular songs that were published during the past five or six pears, less than 3% were truly what you would call a commercial song hit; that means a song that actually made a decent profit for the publisher and the writers. And even this 3% possessed only a small vestige of what was once called the indefinable quality of long-lasting flavor...

What is the reason for this sad state of affairs? In my opinion the blame should be laid at the doors of the reputable and commercially solvent music publishers who permitted the record manufacturers to dictate what the music pubs should work on, due to big national hookups with jukebox operators, and the disk jockeys, who, possibly through no fault of their own, have all become part of the biggest "rat race" ever known in the music publishing industry. For, to quote music and record reviewer Douglas anrougn no tault of their own, have all become part of the biggest "rat race" ever known in the music publishing industry. For, to quote music and record reviewer Douglas Watt, of the New York Daily News, "Good songwriters, who have written some of the top ballads and torch songs of other years, are now running up to song houses with the cheapest efforts of which they are capable. A good many of them will be published, recorded by corny bands and singers, and sent out to all the radio stations around the country, there to be pawed over by the disk jockeys. They (the disk jockeys), according to one theory, are the principal cause for the new low in national taste. Formerly, it is argued, our popular songs came from the big cities—from the shows, from the movies, and the big radio stations. With the advent of the disk jockey, however, the process of selections of songs passed from the cities, to the few thousand disk jockeys scattered all over the land. Getting their weekly batch of records, they pick out those numbers which they feel will interest listeners in their locality, and since hillbilly songs have always been favorites outside the big cities, a big portion of them is consumed during the broadcasting day".

The songwriting business used to belong to the songwriters and publishes.

The songwriting business used to belong to the songwriters and publishers who were imbued with respective talents for writing and and picking song hits from the very moment such songs were conceived by the Sam M. Lewises, the Gus Kahns, the Jimmy Monacos, the Fred Fishers, the Joe McCarthys, etc. In these days, however, all you need to become a songwriter is a cheap combination of words and music put on a piece of manuscript paper; a friendly recording director for one of the record man songwriting business used to director for one of the record manufacturing concerns; and an important disk jockey pal located in a strategic section of the country who will really give you a solid

plug.

However, there is just a tiny lit-However, there is just a tiny little ray of sunshine peeking over the distant horizon, that perhaps the death knell of Tin Pan Alley is a bit premature, thanks to a few very illuminating factors that are quite vivid at this writing, namely the strong manner in which the great music buying public is clamoring for the old pop song favorites on records and in sheet music form and for their enjoyment in night clubs, dancehalls and restaurants. And also the fact that the two biggest commercial song hits of the past season were written by one of the real oldtimers of Tin Pan Alley, Haven Gillespie, who penned "Lucky Ol' Sun" and "The Old Master Painter." Yes, indeed, this could mean that the pendulum is starting to swing the other way, and great songs written by the great and talented songwriters will be welcomed all over the world again.

J. Fred Coots.

On U.S. Disk, Music Sales; 10G Refund

Harry Fox, music publishers, agent and trustee, will soon distribute in excess of \$10,000 to publisher clients representing refunds on the repealed Canadian cointransfer tax law. This statute de-ducted 15% of all record royalty coin handed across the border to

U. S. pubs and the recent repeal calls for refunds of previously deducted taxes back to Jan. 1, 1949. Sum Fox will receive stems from record sales only. Music pubs, however, also figure to receive refunds on taxes deducted from sheet music sales. However, since most U. S. pubs have affiliations with Canadian music houses, the return of coin will go through those channels.

New Flanagan Band

Signed by Capitol, N.Y. Ralph Flanagan's band will make its Broadway preem at the Capitol theatre, N. Y., within the next six months. Flanagan's crew has been signed at \$7,500 weekly, one of the highest salaries ever paid for a new band.

Flanagan has been an important Flanagan has been an important item in the music industry for the past few months having made some top selling records, "My Hero" and "Rag Mop" for Bluebird and Victor, and has established himself as one of the prime draws on the college promeircuit.
Flanagan plans to go into rehearsal March 1 upon his return from a Nassau vacation. Band will subsequently move into Meadowbrook, Cedar Grove, N. J., March 23 for five weeks and then play a series of college prom dates.

Best British Sheet Sellers

(Week Ending Jan. 28)
London, Jan. 31.
Harry Lime Theme. Chappell
Dear Hearts ... Morris
Hopscotch Polka ... Leeds
Breaking My Heart ... Sterling
I'll String Along ... Feldman
Jealous Heart ... New World
Garden of Weeds ... Box & Cox
Bunch of Coconuts. Box & Cox
Forever and Ever ... FD. & H.
Mule Train ... Chappell
Confidentially ... New World
Our Love Story ... Carolin

Second 12

Down in the Glen ... Wright

Down in the Glen Wright
Why Is It Cinephonic
Wedding Samba Leeds
Is It Too Late Yale
Kiss in Your Eyes Bosworth
I Don't See Me Connelly
Scottish Samba Sun
Someday Will Awake Chappell
Leicester Square Rag Norris
Mon. Tues Wed Dash
Dream is Yours Feldman
World Has Forgotten Carolin

LOUIS ARMSTRONG IN OUICKIE S.F. REPEAT

San Francisco, Feb. 7. Louis Armstrong's all-star combo returns to the New Orleans Club here March 30 for a two-week run, one of the fastest repeat dates this town has seen. Armstrong only finished a booking at the spot Jan. 26: he did so well the management bid for a return immediately, offering a comfortable coin

Armstrong will remain in the west until spring.

Rossi's U.S. Buildup

Personal Appearances in the United States are planned for Tino Rossi, Corsican singer, as a buildup for recordings to be done by that singer in English. Previously, Rossi, top singer, on the Continent, has recorded for Columbia only in French and Corsican.
Rossi is currently making an appearance at the St. Denis theatre, Montreal, and will give four Canadian concerts before returning to Europe. American appearances

Europe. American appearances are planned for next year.

Jocks, Jukes and Disks

By BERNIE WOODS

Perry Como "Did Anyone Ever Tell You Mrs. Murphy Believe Me" (Victor). "Mrs. Murphy" has a socko chance at being as popular as St. Patrick in Erin. Como hasn't made anything like it tinde anything the Moon-light." And he wraps the light rhythm tune around his tonsils as though he thoroughly enjoyed it. Mitch Ayres provides smart back-ground. "Please" is a good ballad, one that has to be heard several times before it clicks.

Frankle Laine "Satan Wears a Satin Gown"-"Baby Just for Me" (Mercury). This is the disk Mercury withdrew to let Laine's "Cry of the Wild Goose" come first. Laine expects a lot of "Satan." It won't be easy to achieve. Side just doesn't sell and the material is not near as good as past items. "Baby" is

as good as past items. Bady is in the same category. Jimmy Dorsey "Rag Mop". "That's A-Plenty" (Columbia). Dor-sey is getting big reaction from his sey is getting big reaction from his Dixieland disks. These two will heighten the effect, for he does a great job on both tunes. "Mop" is spirited, happy music and the Dixie beat doesn't lessen its impact. "Plenty" is even better and it's possible that when "Mop" begins to wear it will pick up the disk's sales slack. It's an instrumental, whereas Claire Hogan vocals the reverse. Columbia also reissued "South Rampart St. Parade" and "Muskat Ramble." from J. D.'s Dixie album, as singles.

Tennessee Ernie "Cry of the Wild Goose" 'Donkey Serenade' (Capitol). Using an approach varying from all others on the "Goose" tune, Ernie's disk ranks with any and is better than most. He gets a lot more expression into the unique lyric and all in all does a job on it that's very likely to reach top-disk ratings. "Donkey Serenade" is well done, too.

Harry Babbitt-Martha Tilton "I Said My Pajamas" "Let's Get Away From It All" (Coral). An Dixieland disks. These two will

excellent pairing by a new coupling. Babbitt and Miss Tilton work very cutely together on "Pajamas" and should get a lot of the play on the hit. They do even better, however, on the reverse, a cut that in all likelihood will wind up in many a jock's library for frequent use. They get good musical backing.

Doris Day "Imagination" - "Bewitched" (Columbia). Perhaps neither of these tunes will be pushed into the hit class afresh by Miss Day's cutting. But both are fine disk jockey material, particularly the "Imagination" side. Blonde singer pours a lot of sa, into the rendition of a tune that lends itself to that sort of treatment. It's swell. Same applies to the reverse, but not quite on the same scale.

Russ Morgan "Melissa". "Tell Me You Love Me" (Decca). "Melissa" has been around a couple months without growing big. Morgan's cut could however, increase the tune's selling pace. A tasteful dance arrangement vocalled by Morgan. Maestro is one of the writers of the reverse, a neat ballad that makes a fair impression. Morganaires handle vocal.

Jo Stafford-Gordon MacRae "Beyond the Sunset". "Near Me" (Capitol). Miss Stafford and MacRae lend a churchly quality to their vocal of "Sunset," a tune that has been moving under the push of the Three Suns (Victor) version. It's a straight harmonizing deal all the way, which forms an attractive disk that could go places. "Near Me" (Decca). Gray's recording of "Bamboo" is the best this side of Vaughn Monroe's (Victor) disk. It achieves the dramatic impact that performance of the unusual melody requires and Tommy Traynor and the Crew Chiefs do a good job on the vocal. It will do well if the tune fulfills its promise. Not as much can be said for the reverse, however.

Carol Channing "Little Girl from Little Rock" "Diamonds Are a Girl's Best Friend"; "Bye Bye Baby" "It's Delightful Down in Chile" (Columbia). All four sides were lifted from Columbia's album of the score of "Gentlemen Prefer Blondes," in which Miss Channing stars. She isn't a singer, but a stylist whose vocals are either overdone or contorted, on disks. Nevertheless, there's quite a bit of appeal in the four sides, particularly in the initial coupling, the top hit material tunes from the show. "Chile" and "Baby" are done with Rex Evans and Jack McAuley. They're good things, too.

Platter Pointers

Rex Evans and Jack McAuey. They're good things, too.

Platter Pointers

Jack Owens' Decca cut of "Did Anyone Ever Tell You Mrs. Murphy" also a good version of the novelty, backed by an excellent St. Patrick's Day tune, "You're Irish and You're Beautiful". Yogi Yorgesson has another excellent novelty pairing in "Real Gone Galoot' and "Bees and Birds" to follow up his Xmas hits (Capitol). Snooky Lanson does an unusually fine job on "God's Country" and a tune titled "Lies" (London). Johnny Long has another good King side in "All the Way Choo Choo"... Perhaps the best record of all on "Daddy's Little Girl" is by Ray Smith (Columbia), topping even the Mills Bros. Decca disk. All Primo Scala (London) platters sound alike, but there's a bit more novelty potential in "He Played the Ukulele As the Ship Went Down" (London). Jan Garber turned out a really good waxing of "I Don't Wanna Be Kissed" (Capitol). Ditto Leon McAuliffe's "Chattanoogie Shoe Shine Boy"-"Rag Mop" (Columbia). Best Woody Herman sides in too long are his "Not Really the Blues" and "Detour Ahead" (Capitol). Artic Shaw's second Decca release covers two latin pieces, 1/5th good "Orinoco" and "Mucho De Nada" Paul Weston batoned smoothly worked versions of "Little Gray House" and "Big Movie Show in the Sky" (Capitol).

Standout hillbilly, western, race, polka, etc.; Chet Atkins, "Old Buck Dance"-"One More Chance" (Victor). Duece Spriggins, Who Clipped Samson's Hair" (Capitol). Tiny Kennedy "Sister Flat Top" (Capitol). Roy Acuff, "It's All Right Now" (Columbia). Dick Coller-Carroll Lueas Orch, "Laughing Polka" (Tapitol). Roy Acuff, "It's All Right Now" (Columbia). Dick Coller-Carroll Lueas Orch, "Laughing Polka"-"She's A Beauty" (Columbia). Boy" (Columbia).

VARIETY 10 Best Sellers on Coin-Machines .. Week of Feb. 4

1. DEAR HEARTS, GENTLE PEOPLE (8) (Morris)	Bing Crosby Decca
2. THERE'S NO TOMORROW (10) (Paxton)	Tony Martin Victor
3. RAG MOP (2) (Hill & Range)	Alan Dale Harmony Ames Bros Coral
4. I CAN DREAM CAN'T I (20) (Chappell)	Andrews Sisters Decca
5. DREAMER'S HOLIDAY (11) (Shapire-B)	Perry ComoVictor
6. I SAID MY PAJAMAS (3) (Leeds)	
7. OLD MASTER PAINTER (9) (Robbins)	Sinatra Modernaires Columbia Snooky Lanson London
8. SLIPPIN AROUND (11) (Peer-Int.)	Whiting-Wakely Capitol
9. I WANNA GO HOME (5) (Paxton)	Perry Como Victor Gordon Jenkins Decca
10. MUSIC, MUSIC (2) (Cromwell)	SEddie Miller Rainbow Teresa Brewer London
Second Group	
CHATTANOOGIE SHOESHINE BOY (H. & R.)	Red Foley Decca
BLUES STAY AWAY FROM ME (Lois)	Owen Bradley Coral I
MARTA (3) (E; B, Marks) WE'LL BUILD A BUNGALOW (Algonquin)	
ECHOES (Laurel)	Johnny Long King Ink Spots Decca
[Sammy Kaye Victor
WEDDING SAMBA (Duchess)	Andrews Miranda Decca Edmundo Ros London
WAY BACK HOME (BVC)	Crosby-Waring Decca I
BIBBIDI BOBBIDI BOO (Disney)	Perry Como Victor Dinah Shore Columbia
ENJOY YOURSELF (Morris) EYES WIDE OPEN I'M DREAMING (Crawford)	Guy Lombardo Decca Patti Page Mercury
GOT LOVELY BUNCH COCOANUTS (Cornell)	1 Freddy Martin Victor I
CHARLIE MY BOY (Bourne)	Primo Scala London J Teddy Phillips London
SITTING BY WINDOW (Shapiro-B)	Dinah Shore Columbia
HALF A HEART (H. & RPemora)	Billy Eckstine M-G-M Al Morgan London
WHY WAS I BORN (T. B. Harms) CRY OF WILD GOOSE (American)	Vic Damone Mercury Frankie Laine Mercury
SHE WORE YELLOW RIBBON (Regent)	Andrews-Morgan Decon
JOHNSON RAG (Miller)	Eddie Miller Rainbow Jack Teter London
그 없는 사람이 가장 그 생각이 가지 않는데 그 것이 없다.	(Russ Morgan Decca 1
ENVY (Encore)	Fran WarrenVictor
CRAZY HE CALLS ME (Massey)	Billie Holiday Decca I
SATURDAY NIGHT FISH FRY (Preview)	Louis Jordan Decca +
[Figures in parentheses indicate number of weeks song h	as been in the Top 10.1

Publishers

Bands at Hotel B.O.'s

#Hotel Emil Coleman* Waldorf (400; \$2). Guy Lombardo Roosevelt (450; \$1.50-\$2). Frankie Carle Statler (450; \$1.50-\$2) Johnny Long* New Yorker (400; \$1-\$1.50).	19	Past Week 2,780 2,550 1,605 1.360	Covers On Date 16,780 51,900 10,580 4,710	
Johnny Long*New Yorker (400; \$1-\$1.50).	. 3	1,360	4,710	l

* New Yorker has Patti Page, acts. Waldorf, Dinah Shore.

Chicago

Bill Bennett (Swiss Chalet, Bismarck, 250; \$2 min. \$1 cover). Day-dreamers still holding up with neat 2,000 tabs.

Dick LaSalle (Mayfair Room, Blackstone, 350; \$3.50 min. \$1 cover).

Lind Brothers' opening (3) should pick up biz to tidy 1,800 napkins.

Frankle Masters (Boulevard Room, Stevens, 720; \$3.50 min. \$1 cover).

First week of new ice show packed in solid 4,425 patrons.

George Olsen (Marine Room, Edgewater, 700; \$1.20). Fair 1,500 customers.

tomers.

Eddle O'Neal (Empire Room, Palmer House, 500; \$2.50 min.-\$1 cover).

Billy DeWolfe rolling along with lusty 4,450 covers.

Bill Snyder (College Inn, Sherman, 500; \$3.50 min.). "College Inn Story" continues strong with 2,800 customers.

Los Angeles

Carmen Cavallaro (Ambassador, 900; \$1.50). With the Modernaires, fourth week, 2,900 covers.

Chick Floyd (Biltmore, 900; \$1.50). Eighth week, 1,975 covers.

Phil Ohman (Beverly Hills, 300; \$4 min.). Average 700 covers.

Location Jobs, Not in Hotels

Cee Davidson (Chez Paree, 500; \$3.50 min.\$1 cover). Frances Langford continues fair; 3,500 patrons.

Eddie Howard (Blackhawk, 500; \$2.50 min.\$0c. cover). Howard's dude ranch revue continues solid with 2,600 diners.

Dick Jurgens (Trianon; \$1.\$1.15 adm.). Switch for last week from north side Aragon brings neat 8,000 dancers.

Lawrence Welk (Aragon; \$1.\$1.15 adm.). Switch to north side ballroom from Trianon packs in solid 11,000 customers.

(Los Angeles)
Harry Owens-Ted Weems (Aragon, Santa Monica). Some 5,300 ad-Freddy Martin (Palladium B., Hollywood). Sixth week, still fine 15,175 admissions.

New Scientific Tone **Detector Will Be A** Boon to Tin Ears

Kansas City, Feb. 7.

Work of critics, musicians and Instrument designers may be given an assist in the future by a sound measuring gadget, the harmonic analyzer, invented by Dr. Charles Culver, professor of physics at nearby Park College, Parkville, Mo. First public demonstration of the analyzer was given before about 250 scientists, musicians and laymen at Graham Tyler Memorial Chapel Jan. 27.

Equipment makes it possible for musicians, designers and scientists to get simultaneous and instantaneous readings of both the fundamental and overtones present in a given musical tone. It probably will have widespread use in the music industry, according to Dr.

Culver.

Gadget is a cabinet, about 2½
ft sq. with 15 dials. These meters
give the simultaneous readings on
any tone which comes into its
microphone.

Thus, a violin maker, for instance, in trying to duplicate the
sound of a Strad, can approach the
problem from an engineering and
scientific viewpoint. The same is
true of other instrument makers—
for planos, organs, woodwinds and for planos, organs, woodwinds and others. Likewise vocalists can put their pipes to the same test. Any projected change in design of a new instrument, or variation in vocal work can readily be checked with the analyzer.

cal work can readily be checked with the analyzer. While the analyzer probably will find a useful place in the music industry, it will not replace the music and vaude critic, according to Dr. Culver. In the final analysis, the human ear is the best judge of what sounds good to it, and human tastes and judgments vary considerably.

Just when the analyzer would be available to the music world Dr. Culver is not yet ready to say.

REMOVE LOPEZ FROM MPCE UNFAIR LIST

MPCE UNFAR LIST

Music Publishers Contact Employees union lifted maestro Vincent Lopez from its unfair list during a meeting of the MPCE council Thursday (2). In a brief statement that apparently satisfied the MPCE heads, Lopez stated that "I have never solicited and never will solicit the making of special arrangements from any of your members" and duplicated that to cover "scores, extractions and copying" and "gut-ins on any songs."

Lopez has been on the union's blacklist, which barred MPCE members from contacting him at the Taft hotel, New York, for several weeks. At first the leader ignored the organization's action, at least insofar as discussing it with them, was concerned. Later he thought better of it and the lifting of the bar followed.

Cosmo Records Report, Accounting Due Feb. 20

Hearing on a report and an accounting of Louis J. Castellano, trustee for reorganization proceedings of Cosmo Records, Inc., is scheduled to be held Feb. 20 before Federal Judge Robert A. Inch in Brooklyn federal court. Jurist will also consider applications for allowances and services amounting to \$7,938.

to \$7,938.

In addition to Cosmo, the trustee's report will also take in the company's affiliated bankrupts, Cosmopolitan Records, Inc., Dorbank Corp. and Automatic Industries, Inc. Castellano is seeking court approval for his fee of \$1,500. Among other allowances requested include \$3,000 for Harry H. Schutte, attorney for trustee; \$2,000 for Herman G. Robbins, attorney for debtors, and special master Howard A. Fluckiger, \$1,000.

TCU Forms Own Disk Co.

Fort Worth, Feb. 7. McHugh Nixes Film

Biography by 20th

Hollywood, Feb. 7.

Deal for 20th-Fox to make life story of Jimmy McHugh has been turned down by the songwriter after gander at script. Other studios are now dickering with McHugh. Story would include rights to large share of McHugh's music.

TCU Fine Arts Records, has been formed jointly by Texas Christian U. alumni and the school's fine arts department. "Saga of a Prairie School," by Don Gillis, will be the first album, to be available in Texas about Feb. 15. New London Symphony Orchestra will make the recordings in England, and they will be manufactured by English Decca. Four more Gillis works will continue the series, "Portrait of a Frontier Town," "Symphony No. 512" and "The Alamo." Later all five of the works will be added to the London eatalog in the U. S. on long-playing records. TCU Fine Arts Records,

Tops of the Tops

Retail Disk Best Seller "There's No Tomorrow" Retail Sheet Music Seller

Retail Sheet Music Seller
"Dear Hearts, Gentle People"
"Most Requested" Disk
"Rag Mop"
Seller on Coin Machines
"Dear Hearts, Gentle People'
Best British Seller
"Harry Lime Theme"

TOWER LABEL INTO LP SETS NEW BIZ PLANS

Chicago, Feb. 7.

Tower Records will go into the long-playing field with a series of pop releases starting about March 15. No price has been set, but President Dick Bradley said that they would sell at a "competitive price."

First disk will consist of eight numbers by Bill Snyder, two of which have already been recorded

which have already been recorded by Tower on standard 78 rpm disks. Bradley, just back from Coast, where he set up distribution sys-tem, is busy signing talent. While west, he signed Ken Carson, fea-tured on Gary Moore program. He has also signed Gloria Van, local songstress who opens with Jimmy Durante at Chez Paree, Feb, 11: And prior to western trips, he inked Snyder, Danny Cassella or-chestra, Skip Farrell and Ralph Sterling.

Sterling.

Bradley, who formerly leased and sold masters to major companies, particularly Capitol and London, has decided to go on his own. Last month he formed partnership with three Chicagoans; Hy Brown, who will handle legal end, Morrie Cowen and Barney Perel, promotion. Bradley will handle artists and repertoire.

Tower will not try to compete with majors, according to Bradley. Outfit will specialize in originals and unusual treatment of oldies.

Grove vs. Glaser In Pre-Trial Exam Feb. 20

Examination before trial in Izzy Grove's suit against Joe Glaser has been set for Feb. 20. Trial is slated to be held in N. Y. supreme

slated to be held in N. Y. supreme court March 13.

Grove claims that he has an agreement with Glaser for 50% of the commissions to be derived from Glaser's Associated Booking Corp.'s bookings of the Lionel Hampton band and Billie Holiday. Grove alleges that he entered into an agreement with Glaser stipulating that if Grove was instrumental in getting Hampton and Holiday to return to ABC, commissions would be evenly split. Glaser now handles Hampton and Miss Holiday. Grove, who does mostly dance promotions, is represented by Phillips, Nizer, Benjamin & Krim, while Morton Miller is attorney for Glaser.

Sherm Feller's WCOP **Hub Show Set to Ride**

Hub Show Set to Ride

Boston, Feb. 7.

Sherm Feller, former WEEI disk jockey and writer of a music column in local daily, will resume riding herd on spinning disks here next week (13). Feller will start a show on WCOP, 11:30 p.m. to 1 a.m., doing six days of it from the studio then moving to an emanation point in the lobby of the Latin Quarter cafe.

Since dropping off his late-evening one-hour show on WEEI, which was more of a comedy routine than a disk spinning program. Feller has been devoting his time to writing songs and helping his wife, Judy Valentine, get started as a singer. She records for M-G-M.

Guion Made Mus.-D.

Brownwood, Tex., Feb. 7.
Howard Payne College here has conferred a Doctor of Music degree on David Guion, Texas-born composer and pianist. This week has been designated as David Guion Week in the state by the Texas Federation of Music Clubs.
Guion's most famous work is "Home on the Range," which he wrote when he was 14 years old.

Sigmund Romberg orch and vo-calkits will play the State Fair Park Auditorium, Dallas, March J. Maestro's seventh concert in eight

'RH' Logging System

Richard Himber's new development in logging broadcast performances lists tunes in the survey, based on four major network schedules. They are compiled on the basis of 1 point for sustaining instrumental, 2 points for sustaining vocals, 3 for commercial instrumental, 4 for commercial vocal, respectively, in each of the 3 major territories, New York, Chicago and Coast. For example, a commercial vocal in all three territories counts 12. Added to these totals is the listener ratings of commercial shows. The first group consists of the top 30 songs.

Week of Jan. 27 to Feb. 2, 1950

First Group

Publishers

1	A Dreamer's Holiday	Shapiro
	A Dreamer's Holiday A Dream Is a Wish Your Heart Makes—"Cinderella"	Disney
	All the Bees Are Buzzin' Around My Honey	Santly
	Bibbidi-Bobbidi-Bog—"Cinderella"	Disney
	Bibbidi-Bobbidi-Boo—; "Cinderella" Big Movie Show In the Sky—* "Texas Li'l Darlin'	Chappell
	Bye Bye Baby-*"Gentlemen Prefer Blondes" J	J. Robbins
	Copper Canyon—†"Copper Canyon"	Famous
	Daddy's Little Girl Dear Hearts and Gentle People	Beacon
	Dear Hearts and Gentle People	Morris
	Kniov Vourself	Morrig
	Festival of Roses	Witmark
	Happy Times—†"Inspector General"	Harms
	Festival of Roses Happy Times—;"Inspector General". Have I Told You Lately That I Love You	Duchess
	I Can Dream Can't I	Chappell
	I Gotta Have My Baby Back	Peer
	I've Got a Lovely Bunch of Coconuts	Cornel
	I Can Dream Can't I I Gotta Have My Baby Back I've Got a Lovely Bunch of Coconuts I Wanna Go Home With You	Paxton
	Johnson Rag	. , Miller
	Johnson Rag Marta Old Master Painter Out of a Clear Blue Sky Rain or Shine Sitting By The Window Sorry Stay Well—*"Lost In the Stars" There's No Tomorrow Way Back Home You Missed the Boat	Marks
	Old Master Painter	Robbins
1	Out of a Clear Blue Sky	Dreyer
	Rain or Shine	Lombardo
	Sitting By The Window	. Shapiro-B
	Sorry	Spitzer
	Stay Well—*"Lost In the Stars"	Chappell
	There's No Tomorrow	Paxton
•	Way Back Home	BVC
	You Missed the Boat	Advanced
	You're Always There	BVC
	You Missed the Boat You're Always There You're Wonderful—\(\)"Paid In Full"	- Paramount
	Second Group A Thousand Violins—†"The Great Lover"	
	A Thousand Violins—t"The Great Lover'	Famous

iolins—†"The Great Lover" Famous
Bourne A Thousand Violins—†"The Gre Charley My Boy Chattanoogie Shoe Shine Boy Crazy She Calls Me Charley My Boy Bourne
Chattanoogie Shoe Shine Boy Acuff-Rose
Crazy She Calls Me Massey
Dearie Laurel
Don't Do Something To Someone Else Fisher Don't Do Something To Something The Something They Said Came True Johnstone-M Fairy Tales Miller Home Town Band Duchess Everything They Said Came True Johnstone-M Fairy Tales Miller Home Town Band Duchess I Said My Pajamas Leeds I Seed True Got Tears In My Ears Feist Just a Kiss Apart—*Gentlemen Prefer Blondes" J. J. Robbins Let's Go West Again—*Annie Get Your Gun" Berlin Monday, Tuesday, Wednesday Leeds Quick Silver Bank Wille Rag Mop Bob Wills
She Wore a Yellow Ribbon—†"She Wore a Yellow Ribbon" Regent
We'll Build a Bungalow Mellin
Why Remind Me Sinatra

† Filmusical. Legit Musical.

COL. 7 AND 10-INCH LP Lutz Opens Personal PLATTER PRICES HIKED

Columbia Records upped the retail price of its seven-inch Microgroove LP pop disks from 60c to 65c as of last week and also boosted the tab on its 10-inch LP Masterworks platters carrying short classical selections from 90c to 95c. Increase on the small pop and hillbilly sides brings the retail. price on them up to a level of the RCA-Victor 45 rpm platters, sold at 65c.

Changes are the second such revisions made by Columbia in the past few months. Previously, the company had jumped its 10-inch shellac 78 rpm disks from 60c back up to 75c, excluding tax.

Pitt Disk Jocks Save Cafe Job for Combo

Pittsburgh, Feb. 7.

Deuces Wild, generally recognized as town's No. 1 jazz unit, owe vote of thanks to Pittsburgh's disk jocks for keeping them at Midway Lounge, where they have been featured for past several years. Boys got notice last week as result of drop in biz and the platter spinners immediately went to bat for them.

Jocks told listeners it would be Jocks told listeners it would be a pity if only bonafide jazz combo around town would have to disband, and kept on putting in a pitch several nights running. Jocks also promised Regis Henry, owner of Midway, they'd keep plugging Deuces regularly if Henry renewed their option. Trade began to show signs of life almost at once, and toutfit is sticking for time being.

It features Tommy Turk, top trombonist, who takes occasional leaves of absence to go on tour with Norman Granz and his Jazz, at Philharmonic.

Manchester AFMers Check Non-Union Tooter Activity Manchester, N. H., Feb. 7.

A charge that many social clubs in this area are hiring non-union orchestras for dances was levelled by Maurice Hoffman, president of Musicians at the first meeting of the year of the Manchester Central Labor Union.

A committee, headed by Frank L. Sullivan, was named to investigate the situation.

Campaign to Boost Band Disks With D.J.'s

Chicago, Feb. 7.

In an attempt to increase popularity of bands, Sam Lutz, of Gabbe, Lutz & Heller, personal managers, is making a personal campaign among disk jockeys to play more instrumental numbers. Lutz agrees with the thought that current practice of playing records. Lutz agrees with the thought that current practice of playing records featuring only name singers has been hurting the band biz and that it is an unhealthy situation for them as well as orchestras.

them as well as orchestras.

Lutz is asking disk jockeys to play at least one-half hour a week of band numbers exclusively. He has sent out 2,000 letters at his own expense to d.j.'s all over the country plugging the idea. On the Coast, Al Jarvis, Bill Anson and Don Otis, leading platter spinners, have taken up the suggestion. Lutz is busy contacting Chi d.j.'s on campaign, and will see, leading disk jockeys in New York later this week.

Lutz huddled last week with

this week.
Lutz huddled last week with Eddie Benkert, Chi American Federation of Musicians topper, with a request to remove ruling which prohibits musicians from appearing for interviews on d.j. programs. Chi is one of few cities which has this restrictions. It is likely that union will consider changing ruling at its next Board meeting.

Kecore

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

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	Weekly chart of the records on disk jockeys programs, as "most requested" by itsevers. This compilation is based on information gathered from disk-spinners ocross the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on thos records of 10 points for a Normantion, 9 for a No. 2 and so on down to one point. Cities and lockeys will very week to week to present a comprehensive picture of all sectors of the countrie.	Pos.	wk. wk. in log	1 24	6	2		7				12		27 2		16		19 15		21	21C 6 13			19 2	29A 2		29C 23 7	29E 46 4	2	1	21 16	35D 50 17	99 9		1	52 5	40 1		. 2	. 1		23 6	1

This week's

New Releases ... on RCA Victor

RELEASE 50-6

POPULAR

FREDDY MARTIN

Wilhelmina
(From the 20th Century-Fox film "Wabash Avenue")

Music! Music! 20-3693-(47-3217)

LISA KIRK AND DON CORNELL

Have You Ever Been Lonely? (Have You Ever Been Blue)

You Missed the Boat 20-3694—(47-3218)

TONY MARTIN

Roulette

It's Easy for You to Say 20-3695—(47-3219)

LISA KIRK AND FRAN WARREN

Dearie

Just a Girl That Men Forget 20-3696—(47-3220)

HUGO WINTERHALTER

The Flying Dutchman

Count Every Star 20-3697-(47-3221)

IRVING FIELDS' TRIO

The Third Man Theme (From Carol Reed film production "The Third Man")

Poet and Peasant Rumbature (Based on "The Poet and Peasant Over-ture") 20-3698—(47-3222)

COUNTRY

HOMER AND JETHRO

I Said My Nightshirt (and Put On My Pray'rs)

Music! Music! 21-0169—(48-0181)

ERNIE LEE Headin' Home (To Old Kentucky)

Second-Hand Heart 21-0170-(48-0182)

RHYTHM

BIG JOHN GREER-

Rocking Jenny Jones

I've Just Found Love 22-0066-(50-0051)

*45 r.p.m. catalog numbers.

panel are listed alphabetically by song title.



. . indicates records which, according to actual sales, are recognized hits. The trade is urged to keep ample stocks of these records on hand, or to reorder promptly when current stocks begin to approach the "sold-out" stage.

designates that record is one of RCA Victor's "Certain Seven" — among the leading numbers on the trade paper best selling retail sales charts. Obviously, sure things!

6	A Lovely	Bunch of	Coconuts
	7,	A STATE OF THE STA	

Freddy Martin lt Isn't Fair

.....20-3554—(47-3047)* 7

20-3609—(47-3115)*

Sammy Kaye Bamboo

Vaughn Monroe

..... 20-3627—(47-3143)*

Dear Hearts and Gentle People 20-3596-(47-3102)* Dennis Day

Bibbidi-Bobbidi-Boo Perry Como .. 20-3607-(47-3113)*

Dreamer's Holiday

I Said My Pajamas Tony Martin-Fran Warren 20-3613—(47-3119)

Mommy and Daddy Broke My Heart Eddy Arnold

Marta Old Master Painter

There's No Tomorrow

.... 20-3582—(47-3078)* Tony Martin



. . indicates records which have enjoyed better than average initial consumer acceptance and stand an excellent chance of entering the top-selling hit category. The trade is advised to watch these records carefully in order to maintain stocks consistent with demand.

lease Believe Me Jid Anyone Ever Tell You, Mrs. Murphy

Perry Como ... 20-3684--(47-3211)* ("A pleasing ballad and a lively novelty with a twisteroo finish are done with a typical Como finesse and charm." Bill-board Possibility February 4th.) Rag Mop

Pee Wee King 21-0167—(48-0179)*
(Number one the Country and Western Disk Jockeys Pick The Billboard February 4th.)

Ralph Flanagan 30-0025-(54-0020)* Number four the Retailers Pick. The Billboard February 4th.) Take Me in Your Arms and Hold Me Eddy Arnold 21-0146—48-0150) (Number four in Country and Western Records Most Played b. Folk Disk Jockeys, The Billboard February 4th.)

My Lily and My Rose

Sammy Kaye ... 20-3609--(47-3115)*
(Number three the Operators Pick, The Billboard February 4th.)

Stampede

Roy Rogers—Sons of The Pioneers,

21-0154—48-01612*

(Number eight in Country and Western Record Most Played by Folk DiskJockeys. The Billboard February 4th.)

The stars who make the hits

OR Record

The social Swings

presenting

singing

coupled with

DECCA 24905

Price 75c (plus tax)

ORDS

RETAIL DISK BEST SELLERS

Shor

VARIETY Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National

Week Ending

a Laine	red. 4
This Last wk. wk.	Artist, Label, Title
1 1	TONY MARTIN (Victor) "There's No Tomorrow"
	WELL BOY THE AND

New York—(Davega S Chicago—(Hudson Ro Los Angeles—(Denel's Boston—(Boston Music St. Louis—(Ludwig Mu	San Francisco—(Sher Omaha—(A. Hospe Co Kansas City—(Jenkins	Detroit—(Grinnell Bro San Antonio—(Centra Minneapolis—(Don Le	—(Sherman-Cl
New York Chicago— Los Angel Boston—(St. Louis—	San Francis Omaha—(A. Kansas City	Detroit—(Grii San Antonlo- Winneapolis—	Seattle

1		TONY MARTIN (Victor) "There's No Tomorrow"—20-3582 3 2 1 1 3 7 6 9 1 66
2 10)	RED FOLEY (Decca) "Chattanoogie Boy"—46205 10 5 6 1 5 2 4 6 3 57
3	1	AMES BROS. (Coral) "Rag Mop"—60140
	2	T. MARTIN-F. WARREN (Victor) "I Said My Pajamas"—20-3613. 7 4 7 4 . 8 2 2 3 51
5 1	1	FRANKIE LAINE (Mercury) "Cry of the Wild Goose"—5363 1 6 8 7 7 1 10 37
6	4	ANDREWS SIS-G. JENKINS (D) "I Can Dream"—24705 8
7 1	0	FREDDIE MARTIN (Victor) "Lovely Cocoanuts"—20-3554
	5	BING CROSBY (Decca) "Dear Hearts"—24833
9	8	B. CROSBY-ANDREWS SIS (D) "Owieksilver"—24827
0	6	DINAH SHORE (Columbia) "Dear Hearts"—38605 4 2
11A .	3 · ·	GUY LOMBARDO (Decca) "Enjoy Yourself"—24825
11B	<u>- 1943</u>	DANNY KAYE (Decca) "Lovely Cocoanuts"—24784
200	8	TONY MARTIN (Victor) "Marta"—20-3598 5 5 10
3A .		TERESA BREWER (London) "Music, Music, Music"—604 1 9 1
1	7	J. STAFFORD-G. MacRAE (Cap) "Bibbidi-Boo"—57-782 9
		PHIL HARRIS (Victor) "Old Master Painter"—20-3608
	. 7	PERRY COMO (Victor) "Bibbidi-Boo"—20-3607 8 5 10 1
L5A		VAUGHN MONROE (Victor) "Bamboo"—20-3627 2
15B 1	5	BILLIE HOLIDAY (Decca)
15C	7.7	DINAH SHORE (Columbia) "Bibbidi-Boo"—38659 3 10
15D .		LESLIE BAXTER (Victor) "Jet"—20-3691 2
15E .	<u> </u>	BING CROSBY (Decca) 'Bibbidi-Boo"—24863 2
16A	17	### ##################################
16B 1		BING CROSBY (Decca) "Chattaneorie Roy"—24663 9 5

FIVE TOP ALBUMS

16E 15

16C

SOUTH PACIFIC Broadway Cast

Columbia

"Chattanoogie Boy"—24863

E. MILLER-E. PAREE (Rainbow)
"Music, Music, Music"—90055

HUGO WINTERHALTER (Col)
"Music, Music, Music"—38704

AMES BROS. (Coral)
"Sentimental Me"—60140

2 GENTLEMEN PREFER BLONDES Broadway Ca

Columbia

I CAN HEAR IT NOW

Columbia

KISS ME. KATE **Broadway Cast**

Columbia

TEXAS LI'L DARLIN' **Broadway Cast** Decca

Disk Best Sellers by Companies

	10	abea on I other Da	. r rec u r	1.54	
-1.	No. of	100		No. of	1.5
Label	Records	Points L	abel	Records	Points
Victor	. 8	196 Colum	ıbia	3	33
Decca	10	190 Capito	ol	1	12
Coral	2	61 Londo	on	ī	12
Mercury	1	37 Rainb	OW	1	8

On the Upbeat Hollywood

Curt Massey waxed a new ver-sion of "The Lord's Prayer," by Country Washburne, for London Records Dorothy Dandridge into Palomar, Seattle, Feb. 20 devu, Salt Lake, Feb 18... Mindy Carson treks to Coast for three weeks at Fairmont, Frisco, March 7... Peggy Lee and Dave Barhour combo do two weks at Palomar nitery, Vancouver, March 1...

Perry Como's etching of "Did Anyone Ever Tell You, Mrs. Murphy?"
gets an RCA-Victor exploitation
push via postcard plugs mailed to

all the Murphys in telephone books throughout the country. Dick Haymes will cut a minimum of 30 pop sides and four eight-side standard albums for Decca this year. Sportsmen Quartet into concert field, opening at the Shrine Aud., Sacramento, Feb. 11. Madelyn Russell held over two weeks at Larry Potter's Supper Club. Phyllis Inez, former dance director at Republic, launched a new career as a warbler, opening last week at Mexico City's Hotel Del Prado...

Pittsburgh

Whitey Scarbo's small dance band replaced Bobby Unrath outfit at Johnny Brown's Club, East Liberty. With Scharbo on trumpet are: Dodo Marmarosa, plano; Jerry Eisner, sax; Tommy Mandrus, until recently with Walter Gable at Ankara, drums, and Jack Warren, singing bassist. Ralph and Buddy Bonds, twin organists at Bill Green's Cocktail Lounge, had option lifted through mid-March... Joe Lescak, who had been teaming with Dolores Clark, vio-

linist, in cocktail bar duo, left to play piano with Johnny Marino's orch at Seventh Avenue hotel. Notek Covato band into Corral, Northside, for indefinite stay. Ralph DeStephano, trumpet with Herman Middleman band at Carousel, also a KDKA staffer under Bernie Armstrong. DeStephano was Carousel leader himself during several months Middleman was out of business.

Hal Kanner added a local violinist, Leo Strini, to band at Terrace Room for Carl Brisson engagement. Whitey Scharbo, at Johnny Brown's Club, and Walter Gable at Ankara, have switched drummers, Tommy Mandrus going with Scharbo and Hud Davies joining Gable. Options of Bobby Cardilla Trio and planist Gloria Seigle picked up by Monte Carlo. Al Marsico's band will wind up 11-year run at Nixon Cafe end of April when wreckers go to work on the building housing the nitery. Deuces Wild, slated to close at Midway Lounge last week, will remain there indefinitely.

GAC Breaks MCA Hold On Karzas Ballrooms

Chicago, Feb. 7.
General Artists Corp. last week broke the Music Corp. of America hold on the Karzas ballrooms. GAC set three bands at the Trianon, south side ballroom; Wayne Gregg opening tonight (7) for four weeks; Jimmy Featherstone, March 7, for five weeks; Jan Garber following for six weeks.

While there have been

While there have been no GAC bookings for the Aragon, Karzas' north side spot as yet, Frankie Carle, Johnny Long and others are penciled in for summer months in opposition to name bands scheduled at Edgewater Beach hotel's Beachwalk. Beachwalk.

Oddly enough, Gregg was re-leased from GAC management last week. With his contract due to ex-pire Oct. 1, he went over to MCA. But GAC will collect commissions on his Trianon appearance and his following engagement at the Oh-Henry Ballroom here.

Army Hospital Teaches Songwriting to Vets

San Antonio, Feb. 7.

San Antonio, Feb. 7.

Brooke Army Medical Center here is developing a new crop of songsmiths among its patients. Under the auspices of the Bexar County Red Cross, a weekly class in songwriting is being given hospitalized vets. Sessions are conducted by Red Cross volunteer Alma Sioux Scarberry, who's also a writer, musician and director of a creative writing school here.

Tunes polished off by the vets

Tunes polished off by the vets are aired over the hospital's Armed Forces radio station KBGH.

SWAP Swaps Execs

Philadelphia, Feb. 7.

At the annual election of SWAP (Songwriters Assn. of Philadelphia) James E. Myers' head of Myers Music and president of Cowboy Records, was named president. Myers succeeds Frank Capano.

Capano.
Other officers elected were buke Morgan, Gus Braun and Ann Tumolo, vice-presidents; Dave Grimes, exec-secretary; Florence Moss, recording-secretary; Johnny Richards, treasurer, and Ted Donofrio, sgt.-at-arms. Named to Council were Cecil Dunlap, Dr. Louis Menaker, Len McCall, Marty Spoerl, Al Alberts, Jack Howard, Homer Brown and Bill Uhr.



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Inside Orchestras—Music

Songs have been written in many different ways, but Al Stillman, who penned the lyric to "Don't'cha Go Away Mad," used a unique method. "Mad" was originally an instrumental by Jimmy Mundy titled "Black Velvet." Mundy's recording of it was a favorable disk of New York disk jockey, Symphony Sid (WJZ). Hearing it on the air one night Stillman was struck with the music. It's his story that, rather than using the easy inethod of securing a copy of the music and writing a lyric to it, he wrote the words in installments when Sid repeated spinning the disk on different nights. Later, the lyric was handed to Mundy and the pop evolved. Harry James recorded it for Columbia.

Decca Records says it now is pressing approximately 75% of its own Microgroove Long-Play disks, having gradually taken over from Columbia Records. Latter, as it has with all companies that have gone into the 33 rpm system, was at first doing all of Decca's pressing, Columbia, incidentally, does not allow any rival diskers marketing 33 platters to use the "LP" designation in advertising. They must use the full "Long-Play" worders.

use the "LF designation in The Play" wordage.

Capitol Records, too, asserts that it is now doing the majority of its own pressing of 45 rpm and 33 rpm platters. In Cap's case, both RCA-Victor and Columbia was pressing for them at the beginning.

Patti Andrews, for the first time in 16 years of cutting records for Decca, has done four sides without her sisters. Disks were four pops which she dueted in Hollywood with Dick Haymes. Vic Schoen orch backed the singers. During the same week this was happening Haymes set a record for cutting a total of 11 sides, of which two were standards and the remainder pops. Sonny Burke combo backed two sides while Gordon Jenkins' 35-man crew and eight choral voices framed five.

"Down in the Glen," a Scottish song on British best-seller lists for the past several weeks, has been taken by Mills Music for U. S. publica-tion. Written by Harry Gordon and Tommie Connor, the tune was among a number of compositions which company prez, Jack Mills, ac-quired on his recent European trip. Lawrence Wright is publishing in England

Band Reviews

STAN KENTON ORCH (37) With June Christy Philharmonie Auditorium, L. A.

Philharmonic Auditorium, L. A.
Stan Kenton's band was one of
the top bo, outfits in the biz when
he broke it up in December, '48.
It's back. It's better than ever.
With 77 one-niters already booked for the giant—37, count 'em, 37
—crew by General Artists Corp.
and road manager Bob Allison, it
doesn't seem possible Kenton canmiss, judged strictly by the coininvolved (\$2,500 guarantee, against
60% of the gross), What'll hap-



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pen next year, in view of the "avantgarde" touches, is something else again.
"New sound" of the crew comes from the strings: 10 fiddles, three violas, three cellos. Section does things that rival an echo chamber. As of now, better balance of this section with the brass is needed, and it will come. Sidemen had only a two-week rehearsal period, and a sketchy one at that, before their debut at the Philharmonic.

You couldn't really call it a de-

You couldn't really call it a de-but, because this was a complete-ly papered house. Cuffo customers were invited to the "sneak," mostwere invited to the "sneak," mostly from local colleges, to let Kenton know what they thought via
suggestions on postcards provided.
Some were too hep for the "moderne" stuff, others were too
square. But there were enough
pops thrown in to warrant an ovation from both segments.

square: But there were enough pops thrown in to warrant an ovation from both segments.

Some great talent makes up for the loss of such men as bassist Eddie Safranski and trombonist. Bill Harris. At the top of the list is trumpeter Maynard Ferguson, who has worked with such bands as Jimmy Dorsey. 'His solos of "All the Things You Are" and "Lover" are strictly a case of move over. Armstrong, Butterfield and Hackett. Ferguson will be one of the greats if he doesn't burn himself up. Capitol has already snagged him for some solo disk seshes. June Christy, cut in for \$400. a week, showed vastly improved stage presence and song salesmanship, probably a result of those eastern single stints. She shared the pop segment with Ferguson, slamming home some thrushings of "Get Happy," "Lonesome Road" and—"I'll Remember April," an oldie with her.

For the rest, library is all "neo-Kenton classic," with touches of Stravinsky, Debussy, Bartok, even Ellington, plus Afro-Cuban jazz out of Villa-Lobos—too advanced in spots for hot jazz addicts, not advanced enough for Schonberg devotees, and certainly no in-between dish for Victor Herbert fans.

Two-hour "workshop" concert, titled "Innovations in Modern Mu-

dish for Victor Herbert fans.

Two-hour "workshop" concert, titled "Innovations in Modern Music for 1950," teed off with what Kenton humorously (with fingers crossed) calls "Here Goes." It showcased the new format in rhumba time. Same with the next two, both untitled, with great

RETAIL SHEET BEST SELLERS

Ö

Coast

Jenkins

A

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating

Week Ending Feb. 4

This Last wk. wk.	Title and Publisher	New	Chic	Los	Bost	St. I	San	Oma	Kan	Phil	Roch	India	Seat	T
1 1	"Dear Hearts, People" (Morris)	2	1	1	2	- 1	1	7	1	1	2	7	1	105
2 2	"Old Master Painter" (Robbins)	10	3	2	5	3	2	9	4	2	3	2	3	84
.3 3	"Dreamer's Holiday" (Shapiro-B),	7	6	9	1	2	4	6	3	4		9	8	62
4 5	"Bibbidi-Bobbidi-Boo" (Disney)	6	2	6	4	10	7	1	5			8	4	57
5 7	"Chattanoogie Boy" (Acuff-Rose)	1	9	· ; .		4	3	24.1	. 7	9	1	1	122	53
6 12	"I Said My Pajamas" (Leeds)	3		7	8			5	2		8	4	7	44
7 4	"I Can Dream, Can't I" (Chappell)	• •		3	-	. 5	6	2	6			10	5	40
8 6	"Johnson Rag" (Miller)	8	5	4		-			10	3	4	6		37
9 9	"There's No Tomorrow" (Paxton).	- 5	4		9		101117	4			10	5	10	30
10	"Charlie, My Boy" (Bourne)		10	5							7	. 3	. 1	19
11 8	"Bunch of Cocoanuts" (Cornell)		7		·	8	5	546.			• •	••	6	. 18
12A 13	"Rag Mop" (Hill-Range)	9	8	. 8					9	8			9	15
12B	"Quicksilver" (Morris)						137		•		5		2	15
13 15	"Daddy's Little Girl" (Beacon)				7	7			14.	. 5	1.44			14
14 .	"Music, Music, Music" (Cromwell)	4							777	10	6	٠, ١		13

Carl

bongo work by Carlos Vydal.
"Theme for Sunday" was rhapsodic, mostly strings with light splashes of brass and a bit too fussily arranged.

Blaring, old-time-Kenton "Here's Some Rhythm" ensued, with Chico Alvarez on high trumpet; "Amazonia," sounding like one of those ditties Elsie Houston used to chant, with Laurindo Almeido on guitar. "Mirage" is a discordant, "cerebral" item, heavy on oboe and piccolo. Then there's "Montage," which Kenton explained showed "our progress, for better or worse, from our first sounds to our present state." It included "Minor Riff," "Artistry Jumps," "Theme to the West," "Intermission Riff," "Artistry in Percussion" and "Lover."

Artistry in Percussion and Lover."

Second half opened with "Conflict," which describes it. Then "Incident in Sound," featuring an interesting musical conversation between Kenton's keyboard and saxes; "Without Title," mournful reeds and trams, attenuated strings; then Miss Christy; another untitled modern piece sparked by brass and pizzicato fiddles; and to wind it up, "Cuban Fantasy," chanted and bongoed terrifically by Vydal.

In addition to the strings, band

chanted and bongoed terrifically by Vydal.

In addition to the strings, band has five trombones, five trumpets, two French horns, five sax doubling—three clarinets, piccolo and oboe, plus rhythm. Old Kenton crewmen include Shelley Manne, back from Woody Herman, drums, Bob Cooper, Miss Christy's spouse, sax; Alvarez and Buddy Childers, trumpets, Bart Barcelona and Kai Winding, trombones; Vydal; and Almeido. Four new arrangers are in: Eddie Sauter, Shorty Rogers, Fred Marks and Neal Hefti. Back in the composer-arranger stable are Pete Rugolo and Bob Graetinger, plus Kenton himself, of course.

Personality of Kenton, same gangly figure swinging his arms and spread-eagling like a real gone Ichabod Crane, and always the showman, dominates the proceedings.

BILL SNYDER ORCH (10)

BILL SNYDER ORCH (10)
With Ralph Sterling
Sherman hotel, Chicago
Although Bill Snyder has been a society leader for some years, his local here, now more than a year, clearly shows that musicwise he is great for family and convention-trade rooms. Not since the war has College Inn floor been accustomed to the heavy customer terping as Snyder lures. Pecularily enough, although there is a large gathering of youths, most of the trade is older.

Snyder has a book full of stand-

Snyder has a book full of standards, such numbers Snyder has a book full of standards, such numbers as Schubert's "Serenade," and "I've Got Plenty of Nothing" done to a rhumba beat. Many of his medleys are in the musical comedy vein, with Cote Porter, Irving Berlin, George Gershwin looming large in his library.

rest of the outfit with Snyder himself doing the '88 chores.

Interesting too, is the lack of chirping on almost every song which characterizes most groups now. However, Ralph Sterling, violinist, displays fine baritone voice and presence on "Blue Skies," "I Get a Kick Out of You," "Bess, You Is My Woman Now, and "This Can't Be Love." Zabe.

CLYDE McCOY ORCH (16) With Chris Abbott Muchlebach Hotel, Kansas City, Mo.

A vear in retirement was enough; Clyde McCoy once again is back on the hotel, club and ballroom route, with which he has become highly familiar over the past 25 years.

McCoy has taken up where he left off in 1948 as purveyor of the Waa-waa trumpet and softer rhythms. Back in mid-1948 Mc-Coy voluntarily gave up bandleading to dabble in oil and retirement. Crew he leads is an outfit of young men, and under his guidance is rounding into good shape. It adds up to three trumpets, three trombones, five reeds, piano, string bass, drums, guitar and the leader's own muted trumpet.

As before the arranging fealeft off in 1948 as purveyor of the

bass, drums, guitar and the leader's own muted trumpet.

As before, the arranging features the brass section in mutes. Band is larger than most seen in the Terrace Grill of the Muehlebach, but holds to softer volume in keeping, with the intimate room. Library is well stocked on pop tunes and Latin numbers as well as the specialties for which McCoy has long been known—"Sugar Blues," for instance, which has sold over 2,000,000 platters under four labels. Currently McCoy is getting extra notice from "The Canasta Song" which he recently wrote with two others and which already is hitting the best seller lists in the midwest on Mercury. Vocally McCoy is putting a lot of store by Chris Abbott; personable lad, Abbott rafes as moderately good singer. He needs polish, Frequent ensemble singing rounds out the vocal work.

Biz at the Grill is up considerably and the McCoy rep and music.

Biz at the Grill is up considerably and the McCoy rep and music has a lot to do with it. In the K. C. sector, where McCoy made his early name, there's no doubt of his pulling power. Quin.

JIMMY TYLER ORCH (9)
Hi-Hat Club, Boston
Following its policy of giving new bands an opportunity to show-case talents, which incidentally is paying off in receipts, this Hub jazz bistro is currently featuring Jimmy Tyler, a solid tenor sax man, and his colored aggregation.
With a lineur of such names as

ards, such numbers as Schuberts "Serenade," and "I've Got Plenty of Nothing" done to a rhumba beat. Many of his medleys are in the musical comedy vein, with Cote Porter, Irving Berlin, George Gershwin looming large in his library.

Format of the band is also a bit off the beaten path with trombones used to add body to the aggregation. Besides the slides there is a sax and trumpet, sax doubling trumpet and flute. Three violins and rhythm section make up the casionally with a solid example a

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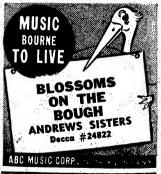
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Kay Thompson & Co. (4), Panchito's Orch, Emile Petti Band, no
minimum, no cover.

Kay Thompson, back in New
York with a new male group backing her instead of The Williams
Bros., still retains the personality
and salesmanship that sent her
soaring to the top of the novelty
heap a couple of years ago. There
containly inc't a hardour working

Miss Thompson's music is neatly

Minimum, no cover:

Kay Thompson, back in New York with a new male group backing her instead of The Williams Bros., still retains the personality and salesmanship that sent her soaring to the top of the novelty heap a couple of years ago. There certainly isn't a harder-working unit playing the varieties today.

Using new material in her turn of dance and song—routined, as usual, by Bob Alton—the blonde performer, aided by the trio of new boys, goes through a melange of numbers that are certainly exhausting. If a number or two isn't quite so effective, chalk it up to the fact that it's physically impossible to sustain the pace. And lest one forget, Miss Thompson's act.

Emile Petti's orch neatly plays for the dancing, as does the nifty Panchito Latin aggregation. Business? Miss Thompson is no youngster to be starting a new career for herself with so arduous an act. Otherwise, here is an inventive turn that has been copied to a fare-thee-well since it achieved its prominence via talent, novelty, ingenious staging—and what is probably more important than the rest in this bizarre show business, the repeated plugging of Winchell.

Garbed in costumes that permit her complete freedom of movement, with the boys in short jackets and striped trousers. Miss Thompson does that brisk greeting number to open, in which she flits about while singing, while the boys of through their interpretative dance groupings.

One—about the psychotic lady

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int of the show, but she's well-liked in her repeat stint here.

Alan King is another performer who's an L&E standby. Comic has smoothed out many of the former rough spots since his last appearance here and now shows promise to emerge as a name comedian. King needs some stronger material in spots, something to match his slick, projection.

Lyda and Yanni, holdover danceteam, show skill at ballet and native Greek dances. They have a great deal of charm and project in applause-winning manner. Another dancer, Kono, fails to make impact here, especially since the terps she picked for this date haven't the basic designs. Frank Stevens remains as singing emece and continues to improve. New act here is Rosette Shaw.

SAM LEVENSON

VARIETY Persian Room, N. Y.

(HOTEL PLAZA)
Burl Ives, Wally Cox, Mark
Monte's Continentals, Bob Grant
Orch; no minimum, no cover.

The Persian Room is deviating from its more or less chi-chi policy on its current show, and there's no doubt that business is being affected. Burl Ives and Wally Cox are not draws for this spot, though they have their moments as entertainment. At any rate, it's staid Hotel Plaza room has had two baggy-pants performers on one probably the first time that the bill.

staid Hotel Plaza room has had two bagg-pants performers on one probably the first time that the bill.

Cox, appearing only at the supper show, gets his laughs with his cut-of-the-ordinary vignettes of "little people." No small part of his effectiveness is that wisoy personality and appearance. For the Persian Room he's comparatively dressed up, too; he's wearing a white shirt instead of that maroon one he's worn so frequently at the Blue Angel. Otherwise, he's garbed very al fresco, as if he stepped right out of the corner candy store that is a focal soot for some of his character studies.

Cox sometimes ambles a little too slowly in a room whose customers are prone to sit on their hands, and where the laughs sometimes come in the wrong places. But there's no doubt that he has collected for himself at least a modest following.

Ives, sporting unmatched lacket and slacks, in keeping with his more or less "hobo" character, is an undeniable click with his folk halladeering and guitar-plunking. His cheruble personality is no small factor in his click as he goes through all his old familiars. However, he could cut down after his torch number, though the customers were clamoring for more when caught. But it's always best to leave 'em a little hunery.

Mark Monte's Continentals supply a neat brand of Latin dansapation, and Bob Grant's orch does neatly behind lives and also for the "society" dance music.

Kahn.

Minn. Terrace, Mals.

(HOTFI, NICOLLET)

Minneanolis. Feb. 4.

Rudy Vallee (2). Cecil Golly
Orch (12). with Mildred Stanley;
\$1.50 cover.

Rudy Vallee entertains superbly here. Playing Minneapolis for the first time in 12 years and making his local supper club bow, he unwraps the talents that have won him popularity. The distinctive vocalizing, the flair for characterizations, the dry humor, the fine, wisely chosen material and the arresting personality, all blend into topdrawer artistry on this occasion. For 45 minutes he holds his audience in a vise-like attention grip and provides a highly pleasant interlude for this swanky spot. His own accompanist, Clvde Zulch, is a decided asset to the act.

Vallee's quiet manner and restraint and his witty introductory remarks for each number, with his occasional story and gag interruptions, contribute much to the offering's effectiveness. After a fast teoff with "There's No Time" he handles "When I'm Not Near the Girl I Love" from "Finian's Rainbow" with rare skill. A successful fing at "South Pacific's" "Some Enchanted Evening" is next. There follows the act's highlight, "The Mad Dogs and Englishmen:" affording comedic opportunity for portrayals of various Britishers as well as for vocalizing. A medley of the older songs with which he has been associated is welcome nostalgia for the customers.

"I Can Dream, Can't I?" and "Life Is Just a Bowl of Cherries" in Vallee's hands are socko. The "Whiffenpoof Song," of course, is a must. Then, instead of the expected saxophone, Vallee, further demonstrating his versatility, has an inning with the clarinet. His finale is a toast to the customers.

The Cecil Golly orchestra, absent during the Hildegarde engagement, is back and does its

finale is a toast to the customers. The Cecil Golly orchestra, absent during the Hildegarde engagement, is back and does its usual good job for the show and customer dancing, with neat vocals by attractive Mildred Stanley and the glee club. A good-sized crowd for late show caught. Rees.

Mayfair Room, Chi

(BLACKSTONE HOTEL)
Chicago, Feb. 3.
Lind Bros. (3), Dick LaSalle
rch (9); \$3:50 minimum, \$1

The three Lind Brothers, local boys, register solidly in their first cafe appearance in Chl. A different type of vocal group, each possessing a fine voice better suited for opera than for club work, they blend with excellent melodic results. While their type of singing would normally have difficulty in

holding attention of nitery audiences, their selections and style overcome this by appealing to all tastes. They have the usually staid patrons of the Mayfair Room bancing tables and stomping to indicate approval.

cate approval.

Trio does best on religious music, completely captivating andience with renditions of "The Lord's Prayer" "Eili Eili" and "Ave Maria." Solo breaks, set between ensemble choruses and accompanied by ensemble background, are excellent, All three take solo parts, Phil Lind in bassbaritone. Dale in lyric barrione, and Murray in high tenor. Some striking effects are achieved by Dale's falsetto.

Lads deliver unusual versions of

Dale's falsetto.

Lads deliver unusual versions of pop tunes, chiefly because their voices are not suited to routine versions. They make use of subtle rhythms and striking harmonic effects in nutting over "You're Breaking My Heart" and "Mule Train." Show tunes from "South Pacific" and "McNamara's Band" are delivered with lilt and snirt while Murray Lind's tenor solo on "Danny Boy" brings respectful hush to room 'Unusual treatment of "Vesti la Juba." variating between Italian and English and operatic and swing form, completes their stint.

Dick LaSalle ouch backs superbly, especially on religious numbers where it here were the part of the part of

Dick LaSalle ouch backs superbly, especially on religious numbers, where it shows proper restraint. LaSalle does a lively accordion accompaniment on "Mule
Train." Orch fills floor with smoothpop and rhythmic Latin-American
sets. Chan.

5 O'Clock Club. Minmi

Miami Beach, Feb. 5.

Martha Rave. Jack E. Leonard,
Ben Yos's Royal. Guards, Frank
Linale Orch; minimums, \$2.50,

Ned Schuyler has a solid show in this intimery with Martha Raye for marguee value and Jack E. Leonard, retund comic, a rapidly-building draw among the cafe-goers hereabouts.

official distribution of the cafegoers hereabouts.

Miss Raye basically has the
same approach and material she
has used before, but faster paced,
and with the elimination of most
of the broadisms that heretofore
negated fully effective impact on
the payees. Smartly gowned and
coiffed, she zings over her straight
songs in high-ranging fashion. Her
comedic talents are applied in ad
libs and self-kidding that keeps
the laughter coming, and when
she's through with the special arrangements and the called for
"Mr. Paganini" she returns for her
standard bit with Yost's Royal
Guards. However, it all adds up
to sock reception.

Jack E. Leonard was in a tough

to sock reception.

Jack E. Leonard was in a tough spot, being handed the opening slot. It didn't take the guy long to warm them up, via his fast and funny delivery. At show caught he worked the ringsiders, tossing ad libs to femmes and escorts, etc., to build to his set songs and the palm-bringing dance bits in which he spins his girth around like a slim chorus lad. Offed to hefty applause. Comes back later to join Miss Raye in an hilarious afterpiece.

Yost's Royal Guards offer musi-

Yost's Royal Guards offer musicomedy and operetta songs in their usual bravura style for healthy returns from the listeners. Complete to the Shubert type of costuming down to the white tights and black boots, they spell the two featured acts in splendid manner.

Copa City, Miami Beach

Miami Beach, Feb. 2.
Frankie Laine, Harvey Stone, Step Bros, (4), The Satisfiers (4), Asia Boys (3), Myrna Bell, Arden-Fletcher Line (18), David Tyler-Orch. (Carl Fisher and Marry Field on plano and drums for Frankie Laine.); minimums, \$2.50

Frankie Laine.); minimums, \$2.50.

\$4.

Best lineup, entertainment and name wise, for this plus spot this season is on tap and should draw profitable business.

In Frankie Laine, the heavily billed topliner, operators have discovered, from business attracted through the weekend, a vocal goldstone lode. No matter what the ace record seller does, reaction is always in the "let's have more" vein from the audience. Though his is not a great voice, the frenetic delivery, showmanship, and backgrounding (thanks to pianist Carl Fisher and drummer Maury Field—both of whom receive full accolad from Laine midway through his act) hits for the type of reception the bobbysoxers gave Sinatra, though this time it is from the befurred and bejeweled winter visitors here on vacash.

Grouping of his recording hits, from "I Get Sentimental Over Nothin'," to "Lucky Ol' Sun" and "Mule Trai.." builds to a wrapup. Laine adds to impact with a warmth of approach that sells him to a fare-thee-well. It's not so much the voice, but the vitality, showmanship and pacing that garners the smash reception.

Repeating is Harvey Stone, who played the room two seasons ago. He has a smart array of fresh material in comedy-lyrics that sets him from the first number. Some of the physical biz he utilizes may look familiar to regulars in cafes around town here, but the very fact that he sets up what amounts to a completely new canto of comedy negates any familiar delivery angles. Encores with his standard Army routine, brushed up in spots, and still a yock-bringing closer.

Almost stealing the show are the (Continued on page 76)

JAY LEE and JACII

"A smooth, glib magic act freshness slants it for good recepfor good recep-tion in any vaude situation." Variety.

"A natu

Comic. A. Times

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WALLY OVERMAN

"Colors in Rhythm" Orpheum Theatre, Oakland, Feb. 9-15

Management: KALCHEIM-SMITH Agency, N. Y. SAM ROBERTS, Chicage

AS OF FEBRUARY 15TH Back To Tommy * JACK PARKER and DOLL

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"THAT EXCITING ROPE-DANCING TRICKSTER"

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Distinctively 'Different' Class Novelty'

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Appeared with DEAN MARTIN & JERRY LEWIS, HARVEY STONE Tony Pastor, Ink Spots, Boyd Raeburn CHANDRA KALY Dancers, etc.

Theatres - Cafes - Hotels

Per. Mgr. Richard Hughes Fort Pitt Hotel, Pgh. 30, Pa.

NEW YORK POST, Jan. 20, 1950. Earl Wilson: "I LOVE NEW COMEDIAN SAMMY LEVENSON."

good clean humo. hit of the show." THE MIAMI HERALD.

THE DAILY NEWS, Nov. 25,

THE DAILY NEWS, Nov. 25, 1949. Ben Gross:
"Hot Point Holiday (CBS-TV, 4 to 5 p.m.), revealed a new and refreshing type of comedian.
"Sam Levenson took the stage and in an easy going, rambling manner, put over a warmhearted, thoroughly human monologue dealing with family life. No obvious gags, no artificial striving for effects—just good clean humor. Sam was the hit of the show."

THE MIAMI HERALD, Dec. 16, 1949. George Bourke: "Sam Levenson is back at Kitty Davis ... much to the financial pleasure of all the Davises: and never have we seen so many laugh so lustily as did Levenson's opening night auddience." as u... audience."

just completed 3 weeks CAPITOL

New York

opening LATIN QUARTER **New York** Feb. 26th

NEW YORK POST, Jan. 25, 1950. Stage Show Highlights: "Sam Levenson's humor is truly mirth-provoking." * * *

THE NEW YORK SUN, Nov. 8, 1949. H. I. Phillips:

"Sam Levenson, New York schoolteacher, who has leaped to fame as a new comic in the genuine sense."

VARIETY Jan. 25, 1950. Herb:
"Levenson draws major attention because he is so startlingly unlike standard niteryme. type comic.
"Levenson's wholesome appearance is the first item in his favor.

"Second point that wins him votes is that the stories are just as antiseptic as his appearance. He rocks the audience without once resorting to blue lines—another refreshing change of

Earl Wilson Being Angled for Disk Jock Stint in Takeover of N.Y. Nitery

disk-jockeys working out of a cafe if current negotiations for the reopening of the now defunct La Martinique, N. Y., go through. wilson's deal will call for a six-day weekly spinning stint for two hours nightly at a salary of \$1,500 nours nignty at a salary of \$1,500 weekly—more when sponsors come through. Martin Goodman, who is handling negotiations for Wilson, is currently dickering with WMCA to pick up Wilson's disk-session,

to pick up Wilson's disk-session.

Possibility of getting Wilson is the raison d'etre for Penthouse, N. Y., boniface Phil Rosen's dickerings to reopen La Martinique. Otherwise, it's doubtful that he would be negotiating with Dario, who operated the cafe for many years. Deal was to have been signed Friday (3) but several. signed Friday (3) but several hitches developed and negotiations were called off. They were resumed shortly after and there's a possibility that it will be signed today (Wed.).

Price to Rosen is reported at \$15,000 for a 75% interest in the spot. Other 25% interest would be retained by Dario.

retained by Dario.

Rosen plans to operate with a talent and band budget of \$3,000 weekly. With that kind of outlay, no names are possible, but there are hopes of building La Martinique into a prestige spot.

If deal goes through with Wilson, Rosen plans to enlarge the cafe's outer lounge, and cut down on the inside room.

Rosen has been associated with several cafes prior to his takeover of the Penthouse. He had an interest in the now-closed Bagatelle, and operated Jack Delaney's in Greenwich Village.

Sinatra May Play N.Y. Copa **Before Cap Theatre Date**

Before Cap Theatre Date

Music Corp. of America is currently in the process of straightening out a pair of Frank Sinatra dates in New York. The Capitol theatre, N. Y., had planned to play the swooner during week of April 7 when school would be out for the Easter holidays. However, Sinatra, prior to his takeoff for Texas where he's playing a week at the Shamrock hotel, Houston, made a tentative deal with Jack Entratter, general manager of the Copacabana, N. Y., to start a protracted stand there March 22. It's unlikely that Sinatra will be able to keep both engagements at the designated dates since he will not double.

Just how the matter will be straightened out isn't known as yet. Matter will be discussed when Sinatra returns from the Coast, early next month.

There is the possibility that Metro will step in and ask Sinatra play the Capitol theatre and make other arrangements with the Copa.

Chantilly, N.Y., Folds After 3 Mos. of Operation Montreal.

Atter 3 Mos. of Operation
Chantilly Club, N. Y., folded
last week. Spot was opened two
months ago on a name policy, with
Maxie Rosenbloom headlining.
Policy failed to pay off and lesser
acts were subsequently used.
Spot was located on the site of
the Old Pepper Pot, one of the
oldest nitery operations in Greenwich Village.

Conte's Double Date

John Conte is slated to double into the Penthouse, N. Y., starting March 13. He's currently in the musical "Arms and the Girl."

Notene Tate and Dana Leslie will be on the bill with Conte.

Sheraton Corp. Takes Over Cardy Hotels in Canada

The Sheraton Corp. has taken over the Cardy web of Canadian hotels for a sum reported to be in excess of \$5,000,000 for a controlling portion of the stock. Hotels include the Mt. Royal, Montreal, King Edward, Toronto, only inns on the circuit which are currently using talent, plus the Royal Connaught, Hamilton, and the General Brock, Niagara Falls. In addition there are some smaller spots there are some smaller spot operating chiefly during the sum

operating chieff during the Sheraton chain is currently done out of Boston by Arki Yavensonne, while May Johnson of New York booked talent for the Cardy inns. Currently no changes are reported in the performer buying setup.

Bob Hope's 50G, % For N. Y. Par Date

two-week stand at the Paramount theatre, N. Y., starting March 1, marks the first time that this house has gone for a 50-50 deal. Hope marks the first time that this house has gone for a 50-50 deal. Hope gets a \$50,000 guarantee against half the receipts from the first dollar. The last time Hope played a vaude date in New York was at Loew's State in 1940, in which he supplied a show for \$12,500 and got half the receipts over \$42,500. In his Par stand, Hope will also supply the surrounding show, including the band, all of which is still to be set by Charlie Yates, of Associated Booking Corp.

Under the Par's present price structure, record runs around \$103,000, which would give Hope a mite more than his guarantee. There's a likelihood that the Paramount will up scale for this engagement.

Hope, some months ago, refused a similar guarantee from the Roxy theatre, N. Y., which offered half the gate over \$110,000.

Previously, highest price ever paid for a unit in a Broadway vauder was the \$40,000 given to Jack Benny. Highest price for a single in New York was given to Danny Kaye, who got \$25,000 plus 50% over \$110,000 at the Roxy.

50% over \$110,000 at the Roxy.

Hope is still slated to play 45 outdoor dates, starting July 1. On this jaunt he'll be getting a \$10,000 guarantee plus 60% of the receipts for each performance. Several dates have already been lined up in the midwest at that figure. Some fair dates have been negotiated for as high as \$30,000 for two matinees and an evening at the Indiana State Fair. Dates at the large ballparks will be played at far in excess of the \$10,000 guarantee.

Peter Sinclair, Scotch comic re-cently arrived from England, is set for the Carman theatre, Philadel-phia, following a run at the Gayety,

Midwest Vaude Dates

Chicago, Feb. 7.

Chicago, Feb. 7.

Trocadero, Evansville, Ind., reopened last week after five weeks shuttering. Also reopening is the Turin Inn, Sioux City, Ia., after several weeks with Sid Harris setting Melba Vick for Feb. 10.

Helen Forrest inked for Lake Club, Springfield, Ill., Feb. 12.

Mickey Sharp into the Tic-Toc, Milwaukee. Feb. 24. Gus Van headlines at the Capitol theatre, Washington, March 9. Bobby Brown into the Venitian Room, Des Moines, Feb. 17, followed by Lenny Colyer Feb. 24.

Moonlight Gardens, Kankakee.

Goodman to Rep Sharpe

Deal has been made between N. Y. agent Martin Goodman and the Don W. Sharpe agency, Hollywood, for representation of Sharpe's talent roster for eastern dates in theatres, cafes and radioteevee.

French Casino Enterprises Corporation has been chartered to conduct a theatrical and restaurant business in New York, with capital stock of 100 shares, no par value. Directors are: Nat Harris, Estelle Christy and Phillip Waddell.

Stone's London Date

Harvey Stone has been signed for the Palladium, London, start-ing May 8. It's his first booking at that house.

Eddie Elkort, who is acting as Stone's personal manager, is currently negotiating a British film deal for the comic with J. Arthur Rank to be made while Stone is abroad.

GAC Sets Deal For Europe With Grade Agency

General Artists Corp. last week set a deal with the Lew & Leslie Grade Agency, of London, for lat-ter office to represent GAC abroad. Grade office will supplant the Charles Munyard Agency of Lon-don, who previously repped GAC acts on the Continent.

Deal is for six months with options for renewal, and calls for Eddie Elkort, in charge of the Grades' N. Y. office to act as a clearing house for all deals.

Immediately after pact was inked, a number of GAC performers were submitted for London appearances. Negotiations are on for Palladium dates for Leo De Lyon for a May showing. Ross & La for a May showing. Ross & La Pierre have been booked for March 27. Other negotiations include British tours for the Mills Bros. and a European trek for Artie Shaw.

Shaw.

Completion of the Grade-GAC deal is the second major international talent agency tieup. The Foster Agency has been representing the William Morris Agency in Europe for many years. Music Corp. of America has long been seeking a European tiein, but nothing has materialized as yet. Last year, MCA negotiated for takeover of the Grade office but nothing of the Grade office, but nothing

came of it.

Since then, MCA has been eyeing the Linnit Dunfee Agency, of London. Negotiations were started last summer, but were called off. They were resumed a few weeks ago and MCA veepee Larry Barnett is slated to sail for England at the end of the month to continue palavers.

Rex Allen's P.A.'s

Rex Allen, Republic's new west-ern star, is set for a flock of p.a.'s in connection with the preem of his first Rep pic, "Arizona Cow-how"

Allen starts his swing at the Balboa, San Diego, Feb. 17-18. Thereafter, in a 30-day junket, he'll hit some nine other key western cities.

Agents Forming National Organization To Combat AGVA's \$50 Franchise Tap

Pre-Trial Exam of Martin

Romm Exits GAC

Leonard Romm will exit General Artists Corp. Friday (10) to join Spike Jones' booking office, Arena Stars, Inc. Romm, who has been head of the GAC theatre dept., will take full charge of Jones' organization when the present head, Ralph Wonders, goes on the road with Jones.

Successor to Romm at GAC hasn't been selected as yet, but it's likely that Harry Anger, also of the GAC theatre dept., will take over the chore. At any rate, selection will be made from the GAC organization, and it's likely that another agent will be added to that dept. GAC veepee Milton Krasny will continue overall supervision of the theatre division. Spike Jones' organization will now be headed by two former GAC staffers. Wonders was formerly in charge of the GAC Hollywood office. Romm has been with GAC for a number of years, having been with that organization

lywood office. Romm has been with GAC for a number of years, having been with that organization when the theatre dept. was headed by his brother, Harry, now with Music Corp. of America.

David Powell ticketed for the Palmer House, Chicago, March 31.

Granted in Breach Suit

Granted in Breach Suit
Lou Costello (Bud Abbott &)
was granted a motion to examine
Dean Martin (& Jerry Lewis) before trial in connection with his
\$100,000 breach of contract suit
for \$100,000. Supreme—Court—Justice Ferdinand Pecora set no date
for the pre-trial examination, since
time will depend upon availability
of Martin in the east.

Martin and Lewis are currently
on the Coast, where they're working on a film for Paramount release.

lease.

Martin, some years ago, signed a personal management with Costello.

For Jones' Agcy.

on cate as soon as ne gets the television show he's packaging for Packard under way.

Proser's club is on the site of Cafe Society Uptown, which later became Le Directoire.

Racket Charge at British Charity Shows; Vauders Seeking Remedy

Charity shows, which once were Charity shows, which once were an honor and prestige to appear in, have in recent years become nothing less than a racket. It's no longer a question of contributing to a worthy cause; it's become solely a matter of making money out of it.

Acts, in most cases, won't perform at any charity, regardless of the worthiness of the cause, unless they are paid, and paid plenty for their services.

\$420; Harold Berens, \$140; Max Bacon, \$140; Al Burnett, \$140; Radio Revellers, \$224; Elizabeth Welch, \$240; Lee Royce, \$140; Leo Fuld, \$420; Derek Roy, \$210; Vic Oliver, \$420; bands range from \$210 to as high as \$400.

Redeeming feature is fact that Redeeming feature is fact that some big names, such as Tommy Trinder and Jack Durant, will return their fees as a donation to the cause. Others, such as Bud Flanagan, will refuse to attend these functions unless and until the system of payment is abandoned.

less they are paid, and paid plenty for their services.

Charities for various causes number around 25 annually. Some of the fees paid out to acts, for one show, is sometimes more than acts get for a week's work, with the agents and promoters of these functions copping their 10% and even more.

Charities, mostly comprising such high sounding names as the Jewish National Fund, Taxi Drivers Assn. Jewish Hospitals, Hackney Jewish Youth Assn., and Sons of Akber, spend around \$4,200, and even more, for the talent, with promoters getting a special fee for assembling the talent, plus 10% rakeoff, which is shared between the organizers and agents of the various acts.

Prices paid for acts, who ask for a regular fee—or else—are as follows: Joy Nicholls, \$294; Deep River Boys, \$440; Gene Marvey,

Artists' plan to force agents to pay \$50 annual franchise fees directly to the union may lead to the for-mation of a national agency organmatton of a national agency organization. All agency groups, which now get the franchise fee, will oppose AGVA's step since such procedure would cut off badly needed revenue from them and would take away control over their memberships.

First step in the formation of a National Theatrical Association National Theatrical Association Council took place Sunday (5) at the Hotel Astor. A meeting called by the Associated Agents of America, a N. Y. group, was attended by representatives of Entertainment Managers Assn., both N. Y. groups; Entertainment Managers Assn., Pittsburgh; Theatrical Agents Assn., of Philadelphia, Rhode Island Theatrical Managers Assn., Theatrical Managers Assn., Theatrical Managers Assn., Theatrical Managers Assn. Rhode Island Theatrical Managers Assn., Theatrical Managers Assn. of New England and several independent percenters. Meeting declared itself to be opposed to AGVA's direct collection of the \$50 franchise fee and pledged itself to work for the creation of a national organization to negotiate with the union and effect fair-trade practices.

ARA didn't participate in the ARA didn't participate in the meeting, although observers were there. This group is currently negotiating with the union to replace Rule B, which expired at the end of last year. Union and ARA are currently operating under terms of the old pact, subject to 60 days cancellation notice.

OLSEN & JOHNSON HAVE AUDIENCE WITH POPE

Rome, Feb. 7.

Comedy team of Ole Olsen and Chic Johnson turned up here last week for a visit with Pope Pius XII and to take advantage via vacationing of some of the frozen

ray lor a number of years, naving been with that organization when the theatre dept. was headed by his brother, Harry, now with Music Corp. of America.

Proser's New Cafe Set

Monte Proser will call his new eastside N. Y nitery the Vignette. Opening date isn't set yet, although Jerome Robbins will produce the show. Proser plans to start work on cafe as soon as he gets the television show he's packaging for

Saranac Lake

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Feb. 7.

Durgan's nitery put on a benefit show for the March of Dimes drive that was a pip. Featured was Arque Dickerson (formerly with Cab Calloway) and his gang including Lacy Warton, Larry King and Sonny Woodley. Floorshow had Jack and Margaret Buckley, Nancy McCormick and Eddie Vogt as emcee. All did a sock job. Admission was 10c and 10% of the tabs also went to the drive fund.

Birthday salutations are in order for Eugenie Reed and Doris Carey.

Fred and May Rutledge planed in from Cleveland to visit Arthur Perry, who is showing nice progress.

After 18 months of sanatorium

In from Cleveland to visit Arture Perry, who is showing nice progress.

After 18 months of sanatorium routine, Mary Lou Weaver (Warner Bros.) got her first downtown pass last week.

John Croke, projectionist of the Court Square theatre. Springfield, Mass., in to attend funeral of his sister, Helen Croke, who passed away at the Trudeau sanatorium. Sheldon Dewey, who had dance studios in Hollywood and New York City, now operates a studio here in the downtown colony.

Al Crane, Hammond organist who recently closed at Marks Grill, has opened at Bob Nephews' Pine Room, midtown eatery.

Thanks to The Amazing Mr. Balantine for his souvenirs and greetings from London.

Otto Hyman, manager of the Cambria theatre, Cambria, L. I., in for rest and observation.

Among the long-time bed patients who get a big kick from out-of-the-san news from friends are: Margie Regan, Sig Mealy and Ben Schaffer.

matter. Write to those who are ill.

Singer Adeleine Neice cancelled out of the Thunderbird, Las Vegas, because of injuries suffered in an auto accident.

Night Club Reviews

Paul Killiam production of "Nell's Bells," written and staged by Frank Wayne, with Capt. Billy Bryant. Ernest Sarracino. Clara Cedrone. Bill Meigs, Mimi Kelly, Janic Stevens, Wayne, Art. Cooper Orch, Paul Killiam, Curly Green; \$3, \$3.50 minimums.

Capt. Billy Bryant, who has plied his showboat on the Mississippi and other waterways for many years, is currently in drydock at the Old Knick Music Hall, N. Y. This landlubbin chore is merely in the capacity of a conferencier, since the Old Knick is still using its own repertory players.

The cap'n cuts a lively figure here. His brand of corn is okay for metropolitan audiences. He gives with songs and gab between

JUDY CANOVA

COMEDIENNE

PERSONAL

APPEARANCES

WM. H. KING 2025 N. Argyle Ave.

Hollywood 28, Calif.

Copa City. Miami Beach
Step Brothers, first colored act to play a top spot on the Beach (Cab Calloway opens at the Beachcomber next Thursday (2). The challenges are the standout for the quartet. Groupings are okay, but when they hit out on their own they spell sock all the way. Topper is the vonngest member's rhythm knee bends into splits. Overall, it's palm-rousing stuff that marks them one of the best terp teams to play this roor.

Balance of show is a holdover, with the Arden-Fletcher stagings of the 16-gal line as colorful and exciting as ever; the sizeler that finale Circus number in which the Asia Boys and their amazing balancing brings the house down. Myrna Bell and her spin-twists also is on the class side. David Tyler's orch handles the backgrounding in superb manner.

Lary.

Old Knick thespers comprise a capable crew. The tendert-therm melodramas are played estrictly for laughs in the cheer-the-nero-hiss, the villain vein. This tear-jerker, "Nell's Bells," written and staged by Frank Wayne, who also plays a couple of roles, is in the tradition of good fun. It's the type of fare that goes well with a bottle of brew. And since lots of cafegoers are essentially exhibitionists, this type of entertainment is an ideal outlet for frustrated thespians and singers. Company comprises Janie Stevens as the irragile heroine, Bill Meigs as the hero. Ernest Sarracino as dastard. Mimi Kelly as soubret. Clara Coditione as the mistress of a southern manse, and Wayne as the old colonel.

Killiam production of Killiam sparks the spot when

Killiam sparks the spot when between shows. He leads the community sings, provides commentary for the silent films and provides the sparkplugging that's keeping this spot in solvent condition.

Beachcomber, Miami

Miami Beach, Feb. 4.
Ritz Bros., Cab Calloway, Vic
Damone, Buster Burnell, June Taylor Line (7), Frank Linale Orch;
minimum \$2.50, \$4.

If current lineup doesn't pull them in for the next two weeks then the big spots had better begin mulling a new approach. For despite the seemingly odd booking of two top vocalists on the bill to buttress the Ritz Broszanities, it all comes off in zingy pace to keep values mounting.

pace to keep values mounting.

Cab Calloway tees off show after a breezy and effective opening number by the June Taylor line and the tap-song work of Buster Burnell. It's a hearty prelude for Calloway and the vet hi-de-ho guy doesn't let down the tempo. He spells his canto with "St. James Infirmary," follows with the clicks he's been associated with right down to "Minnie the Moocher," to keep the palms pounding.

Second production number fol-

to keep the palms pounding.

Second production number follows, the "Flapper Era" sequence that scored in the Beachcomber's opening show in December. It's still a standout, with Burnell and June Taylor featured, and fits the building pace to the Vic Damone intro. In this, his first nitery date-hereabouts, the youngster almost cops the show. A departure from the average soft, swoon-croon type, he utilizes his wide-ranging vocal talents on standard pops, plus his toppers, "You're Breaking My Heart" and "Come Back to Sorrento" for begoff returns.

His canto made for continuance

rento" for begoff returns.

His canto made for continuance of the b isk and solidness set by the lineup to the Ritz Brothers entrance. Their's is still the same basic act seen here before, but with the laugh sparking even more potent through new bits of business which centers on "the guy in the middle," Harry. All the standard stuff is there — the re-

counting of their show biz expericounting of their show biz experiences, the hoofery more accented than in previous showings here), the "Continental, Sentimental, Gentlemen of Song" in which the spoofing of the Sablons, Brissons and Chevaliers garners howls. "Don't Holler," "Guy in the Middle" are equally sock.

Frank Linale and his crew background in fine style. Lary.

Buttery. Chi (AMBASSADOR WEST HOTEL) Chicago, Jan. 25.

Michael Brown, Ralph Rotgers rch (4), with Jovita; \$3 min.

Chicago, prior to this, has been without the type of N. Y. chichi spots as the Ruban Bleu. Blue Angel, and others which showcase new talent and cater to a small, select audience. There have been a few talent and cater to a small, select audience. There have been a few attempts, but nothing on a major scale. With the present revue, the intimate Buttery makes the first legitimate attempt. Perhaps, if the current bill catches on, the Messrs. Bering and Byfield might unleash their pursestrings and add several more acts. As is, one good act only whets the appetites of the customers. The attempt of the owners to fill in with the rhumbar hythms of Ralph Rotgers and songs by Jovita fills a gap, but not all the way.

Michael Brown, slender, balding

songs by Jovita fills a gap, but not all the way.

Michael Brown, slender, balding chap, is a full-fledged alumnus of the Ruban Bleu school, with the salty lyrics, which he pens himself. However, with his thin pipes, mild mannerisms, and apparently non-apparent timing and shading he's a perfect bet for the debut of the new policy. Oddly enough, while it's the blue-tinged material which gets the giggles out of the mink trade, it's his original and somewhat commercial rendition of "Swamp Boy" done in folk minstrel style that opens a sincere facet, which registers more sharply than the rest of his sophisticated madrigals. After a patter song about Chicago, he has a tune about his admiration of the dollar and then sells the saga of Ruth Snyder, one of the femme fatales of the 20's. After two of the more sexy items he plays and sings his ils additional to the self and the self sthe sags of Ruth Snyder, no of the femme fatales of the 20's. After two of the more sexy tems he plays and sings his 'Swamp' number and finishes with satire or Southern cooking.

Zabe.

Latin Quarter, Boston (FOLLOWUP) Boston, Feb. 4.

Attempting to add more punch to Delmar's "Revels." currently at the Latin Quarter, Luba Malina has been added to lineup and, as usual, scores neatly.

usual, scores neatly.

Using new material since her last Hub appearance, gal is solid throughout whether she's extolling the virtues of "The American Way" or giving out with a lament to her "video happy" husband with lyrics set to "Lover. Come Back to Me." While all her material, written by Eli Bass and Bobby Krowl, is solid, "Moe Schnider's in the Sky" set to "Ghost Riders' and "There is Nothing Like a Mink" grabbed neatest returns at show caught, although she could probably sing the scale and the ringsiders would like it.

Another change in setup of

ringsiders would like it.

Another change in setup of "Revels" ups Larry Douglas into a solo spot, giving him opportunity to unveil some neat baritoning with a "Porgy and Ress" medley.

Show bows out Wed. (7) with Flora Duane's "Grandlathers Follies of 1950," featuring Harry Savoy and Vernon and Draper, as followup attraction.

Boulevard Room. Chi (STEVENS HOTEL)

Chicago, Feb.

Arnold Shoda, Joan Hyldoft, Morgan Trio, Douglas Duffy, Jerry Mapes, Jack Raflocr, Harper Flaherty, Bob Fitzgerald, Buddy Rust, Frankie Masters Orch (13), with Phyllis Myles, Boulevardears (4); minimum \$3.50, cover \$1.

While the fourth edition of ice revue here lacks the comedy touches and originalty of the other shows, it does have the sock blade work of Arnold Shoda which lifts it when story and skating becomes ordinary—as it does quite often. Joan Hyldoft also registers sharply but is hampered by smallness of the miniature rink.

Theme, "Magic Skates," is the oldie a bout Cinderella and her Prince Charming," which after initial session with the fairy godmother, turns into a ballet with Miss Hyldoft displaying graceful leaps and high speed spins. Setting switches to Mardi Gras number which spotlights the Morgan Trio, top adagio team. However, the tosses and throws are limited but group gets hefty applause for lifts, mid-air so mers aults and passes. Jerry Mapes and Jack Raffloer impress with their preci-

sion skating, with stiff-arm dancing switching to boogle beat tempo. Bob Fitzgerald gets a neat hand for

Bob Fitzgerald gets a neat nand for his work on stilts.

Highlight of the show is the sensational work of Arnold Shoda, who appears as Pierrot, the clown. His ballet-like leaps, mid-air splits, and whirlwind spins are boff and get terrific reception.

Douglas Duffy really knocks.

and wniriwind spins are bon and get terrific reception.

Douglas Duffy really knocks himself out as the cheerful drunk chasing an oversized cat, done by Buddy Rust. The finale, "Crystal Ball," is striking. After a grandmarch, the gals led by Miss Hyldoft do a polka, and the lads, headed by Arnold Shoda, counterwith a mazurka. Shoda and Miss Hyldoft contrib a waltz that's socko.

Frankie Masters as narrator and Phyllis Myles as vocalist are excellent. Costumes and lighting are nifty. Masters, in addition to fine job on show score also contribed anceable tunes for customer terping.

Zabe.

Chez Parce, Miami

Miami Beach, Feb. 2.

Frances Faye, Jerry Lester, Ross Wyse, 'r., & Peggy Womack, Jack Curtis, Arden-Fletcher Line (7); minimums, \$2.50-\$3.

Reopening of this smart room found the operators improving on the formula they teed off season with in December, when they in-stalled a fast-moving revue sans names, and floundered.

They've reentered the caf sweepstakes (after a three-wee shutdown) with a brace of name and trim production numbers b Arden and Fletcher.

Arden and Fletcher.

Frances Faye still boasts a considerable following in this area, as evidenced by the greeting she receives on walkon. Her standard song specialties while pounding the keyboard, has them pounding for more. "Live, Be Happy, Endoy." English version of "Come Back to Sorrento." "Keep Your Eye On Your Best Friend," plus a mixture of comedy and pop songs is handled smartly; purveyed in herusual showmanly fashion, winds for clicko returns. for clicko returns

In the comedy slot Jerry Lester adds zest to the proceedings. The material he gets off is the stuff with which he has been identified—viz.: "Africa," but he has added enough new material to give stint a freshness.

a freshness.

His standards, however, are still the biggest laugh bringers; the Harry Fichman takeoff, with the impreshes of old vaude acts interwoven, the Pullman Porter bit and the "trek" through the desert hit for heavy giggles and howls.

Booking of Ross Wyse, Jr., and Peggy Womack into a nitery seems, questionable here. Where their vaude styled gab and acroantics are fine in a theatre, it just doesn't come off with a cafe group, though the ingredients that hit for them in the presentation and vaude situations are present. Theirs is a family trade routine.

Jack Curtis is well received

Theirs is a family trade routine.

Jack Curtis is well received with his song selling of the production unmbers (all handsomely staged by Arden and Fletcher) and in his own spot garners hefty reception. With more experience on delivery he'll be ready for better things. Voice is full and encompasses every type of pop with ease. Len Dawson's orch handles the show music intelligently. Lary.

Ciro's, Hollywood

Hollywood, Jan. 31. Kay Starr, Matty Malneck Orch, ico Robbins Latin Orch; \$3-\$4 Tico Rob

When she sticks to bouncy rhythm tunes Kay Starr is solid. When she delivers ballads, her styling is always interesting, but not completely clicko. Fortunately, the repertoire she selected for her Coast nightclub debut at Herman Hover's plush intimerie was on the bouncy side, pleasing to both the squares and the hep customers.

Songstress makes a decided impression with her effective personality and her sultry, earthy manner of warbling. She also has plenty of visual appeal in a strap-

less gown which enhances her

Her opening night was played to a crowd of film elite, song-pluggers and plenty of musical folk who had turned out to watch her debut performance. Whatever coldeyed criticisms she may have anticipated didn't materialize. She bounced first with a happy larking of "It's A Good Day," warming up the audience for her next two selections, "Stormy Weather" and an in-the-groove "Mama Goes Where Papa Goes."

lections, "Stormy Weather" and an in-the-groove "Mama Goes Where Papa Goes."

She was best in "Mama," "Tell Me How Long the Train's Been Gone."

Gone," "Good Man to Have Around," "Lones omest Gal in Town" and "Wabash Cannonball Blues," which she delivers with Matty Malneck punctuating verses on a weak train whistle.

Miss Starr is strictly a rhythin singer and ran into a little trouble during the evening on that account when the beat of the backing orch faded. Both she and Malneck fought the band noticeably once or twice, but smoothness can easily be achieved. Malneck's usual crew is tops at support, but new men had been added for the accompaniment Miss Starr required and the music was a trifle spotty.

Miss Starr could do better with that Jazz classic, "Honeysuckle Rose," and her "Stormy Weather" was a little too Ethel Waterish to make it individually her own. Her performance was definitely on the plus side, however, and she should do good business during her two-week stay at Ciro's. Malneck's crew handles the tunes for dancing okay, as does the Latin orch batoned by Tico Robbins. Dag.

Chi's Auto Show Pageant

Chi's Auto Show Pageant
Chicago, Feb. 7.
The first national auto show since the war, the 42d annual Chi Automobile Show, will have a spectacular stage presentation, using over 140 people, depicting the history of the industry.
Will Harris, composer, has written the book for the show, and in addition, will direct the pageant.



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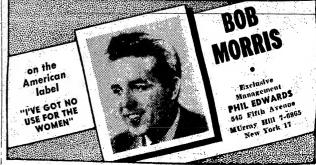
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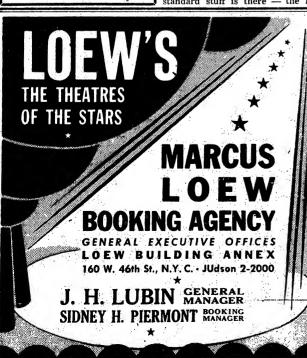
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New Acts

FRANK "SUGAR CHILE" ROBINSON
Piano, Songs
12 Mins.
Strand, N. V.
Frank "Sugar Chile" Robinson
is a vet performer at an extremely
tender age. Sepian juvenile has
been playing for years, although
he could never come into New
York, being of the age when civic
authorities frown on child labor.
However, he was given permission

BILL CALLAHAN & KATHRYN
LEE
Dance, Songs
10 Mins.
Strand, N. Y.
Bill Callahan and Kathryn Lee
have earned their laurels individually and as a team on the legit
stages. They last appeared in Mike
rodd's "As The Girls Go" where
they were one of the highlights of
they were one of the highlights of
the musical. They are both superior dancers, but incidental singaig doesn't register as heartily.
Their dancing in unison comes authorities frown on child labor. However, he was given permission for a stand at this house.

for a stand at this house.

The kid is cute as well as talented. Pudgy pianist needs little except to finger the ivories and smile out to the audience. From then on in, it's a cinch. However, he justifies his huge hands with some excellent pianistics. His boogle-woogle, which comprises the majority of his offerings, comes off well, even at adult standards. In addition, there are some Fats Waller gutterals in his vocal offerings which tickles the crowd.

He has proven his ability on

He has proven his ability on stage throughout the country and his prowess at the boxoffice has been standard for years. Jose.

MINERVA MARIONETTES
120 Mins.; Full
Eaton, Toronto
In this North American preem
of an English troupe of five manipulators, the novelty is billed as a
"Music Hall Program." There are
13 "acts" in the vaude tradition,
complete with puppet m.c. for a
presentation reminiscent of the
"Chauve Souris" format. Dialog
and background music are done
with recordings.
The first thing George Merton.

with recordings.

The first thing George Merton, who owns the act, will have to do immediately is speed up the tempo. The casual routine is too tardy and there is too much dialog, in many of the numbers. Audience participation in vocals was unentusiastic when caught, and this customer invitation should be dropped.

Venture has fine possibilities for

customer invitation should be dropped.

Venture has fine possibilities for vaude, nitery or television engagements but not for a straight two-hour diet, as here. Performance is marked by clever virtuosity, expert staging and costuming. Top "acts" include a sister dance team, a bullfight and a prizefight, a travesty on a longhair trio of pianist, violinist and 'pelist, a fine Jimmy Durante. These are notable on idea projection and dextrous manipulating of the little people. The performance also has that charm and fantasy associated with this novelty stage form; but it all needs expert editing. McStay.

needs expert editing. McStay.

ALAN CLIVE Impersonations, Songs 9 Mins.; One
Colonial, Albany
Recent English importation shows the American influence a shade too strongly. His impersonations of film stars are accompanied by overgesturing of the hands, arms and body. Tall and slender in a dark, double-breasted suit, Clive has a rubber-like face which he uses for comedy in takeoffs of James Stewart, Humphrey Bogart, Peter Lorre, George Sanders, Lou Costello (very faithful on voice, although the Britisher is the physical antithesis of the rotund American) and other names. can) and other names.

can) and other names.

Clive draws laughs with a Cary Grant bit, although it does not sound like Grant. He might expand the "Minnie, the Moocher" business, in which the audience is asked to join for "Hi-di-ho" and "Hi-di-hey." Comic also produces guiffaws with odd-word and Chinese singing, in which he confuses the house orchestra attempting a repeat. Impersonations and caricatures are skeined with song. Working vigorously, Clive clicked the opening night; took four bows.

LIPHAM TRIO

Acrobatics

9 Mins.

Strand, N. Y.

The Lipham Trio are a group of appealing youngsters who essay some excellent acrobatics. Comprising two boys and a girl, latter looking like she's just graduated junior high, the team goes through the standard hand-to-hand. Work has an easy grace and tricks are presented with a good degree of showmanship.

Their capers include an assortment of three-highs and some good lifts. Girl does a deep backbend on a stand which rates a heavy mitt. Their work is reminiscent of the Boss Sisters, one of the best of its type, and no wonder; both groups are in the same family.

When they pick up the necessary pacing, they'll be good for most visual media.

"Granada."

Warbling of the Alexanders shows promise, but at present the turn is rather colorless. Snappier are named more animation appear to be in order before the turn is rather colorless. Snappier are named more animation appear to be in order before the furn is ready for the deluxe spots.

Gilb.

THE WINLOWS

Bicycle

11 Mins.

Couple, who recently arrived from Sweden, do a bicycle and unicycle act that combines skill thrills and mild humor. He's small, thrills and mild humor hor name of three-highs and some good lifts. Girl does a deep backbend on a stand which rates a heavy mitt. Their work is reminiscent of the Boss Sisters, one of the best of its type, and no wonder; both groups are in the same family.

When they pick up the necessary pacing, they'll be good for most visual media.

Jose.

ing doesn't register as heartily.

Their dancing in unison comes off extremely well. Routines are tasty and polished and their ballet leaps and spins are tops. In singles, Callahan shows up strong on the taps, while Miss Lee sticks to the entrechat dept. Sole drawback is the lack of sufficient working space to give them the grand sween of to give them the grand sweep of motion that thery're capable of. Otherwise, this team can work in any class entertainment. Jose.

ROBERT CLARY

ROBERT CLARY
Songs
20 Mins.
London Chop House, Detroit
Robert Clary, a recent importation from France, is one of the more promising young singles to hit the midwest recently.

Although his size and bounce are reminiscent of Mickey Rooney, the protruding lower lip of Maurice Chevalier, the husky accent of Charles Boyer, and the crooning style of several top male singers, Clary still has his own distinct personality. He has much more to offer than the mine-run baritone, having smooth delivery, plenty of animation, poise and an obvious enthusiasm for his work.

Choice of numbers ranges from

enthusiasm for his work.

Choice of numbers ranges from special material through current pops and French songs. Latter gives him the best opportunities for exhibiting distinctive style and versatility. This isn't a particularly good showcase date for Clary because his appeal is to a crowd younger than the middle-agers who patronize this bistro. However, he was well received and held for a number of encores, all of which is a decided novelty in this spot.

All-around showmanship, verve

All-around showmanship, verve and singing ability should make him at home in an intimate room or presentation house. Don.

MARTIN & FLORENZ
Puppeteers
10 Mins.: One
Palace, N. Y.
Martin & Florenz have an amus-

Martin & Florenz have an amusing puppeteering turn. As an opener they guide two beruffled mannikins across the stage in a French dance. Follow with effigies of "Sad Sack" and a top sarge that are good for laughs. However, the scene should be shortened. For a bowoff the couple has a doll-sized replica of Jimmy Durante pounding a baby grand in accompaniment to mugging of a miniature Mae West..

Mae West...

By wearing black against a black background, Martin & Florenz try to make themselves as inconspicuous as possible, but their string manipulations are still quite apparent. Despite this fault, which manifestly can't be helped, there's plenty of artistry evident in the duo's jockeying of their charges. Dialog is also a help, Withal, the turn has enough finesse to qualify it for most vaude and nitery bookings.

GEORGE & NICK ALEXANDER
Singing Guitarists
6 Mins.: One
Palace, N. Y.
Clean cut and neatly garbed,
George and Nick Alexander are an
average harmony duo. They do
three numbers here and accompany
themselves throughout with guitars.
Boys have a fair opener in "Song
of the Open Road" and improve
with "Riders in the Sky" and
"Granada."

"Granada."

"Granada."

"Warbling of the Alexanders shows promise, but at present the turn is rather colorless. Snappier arrangements and more animation appear to be in order before the pair is ready for the deluxe spots.

Gilb.

white outfit - assumes balancing

positions.

She takes a solo spot with cycle, best stunt being to ride it backward in a circle. Man returns on a 10-foot unicycle, which he manipulates with dexterity. Wife climbs a ladder in wings and gets on her husband's shoulders, climax being a spectacular full-length stand. She dismounts, while he takes half comedy fall to the floor. Turn is clean and neat. Jaco.

FOUR SKATING MACKS (4)

FOUR SKATING MACKS (4)
Roller Skating
8 Mins.; Full
Apollo, N. Y.

Traveling at a speedy clip, this act offers a standard catalog of skating tricks. Comprised of three gals and a guy, quartet has enough entertainment appeal to please both vaude and tele audiences. As is usual with this type act, a small rink suffices for their stunts.

Group's ball-bearing skill is displayed via their fast spins and lifts. High point of the act is the horizontal twirling of two of the gals while supported in mid-air by the remaining duo who race around the rink at whirlwind speed.

ROSETTE SHAW Songs 7 Mins.

7 Mins.
Strand, N. Y.

Rosette Shaw, formerly vocalist, Strand, is Strand a capable singer. Her projection is good and her numbers show an awareness of interpretation.

Miss Shaw registers strongly in the rendition of rhumbas. She shows a great deal of power in that brand of singing. Her special material isn't as staunch, but suf-ficient for cafe work. Jose.

Ned Irish

Continued from page 1;

events but it is believed the asking price has been lowered considerably from that set up at the beginning of the season. Garden ginning of the season. Garden exec revealed that CBS paid nothing for its pickup of the Millrose Games track meet Jan. 28, since the rights were assigned at the last minute and CBS had no chance to line up a sponsor. If the games had been bankrolled, Irish intimated the sponsor would have been forced to pay for rights.

Despite the fact WPIX has carried N. Y. Ranger hockey games for the last two weeks, Irish said for the last two weeks, Irish said there has been no change in Garden attendance for lockey. Only reason the gate has not picked up, he said, is because the Rangers' team hasn't fared too well recently. Also tested, in addition to Ranger hockey and pro basketball, was college basketball, which is also doing as well gatewise now as it was before the single TV pickup several weeks ago. several weeks ago.

wPIX, which is doing most of the Garden coverage at this time, had lined up TV set dealers as bankrollers. This is in line with the trade theory that dealers have a special stake in subsidizing such video programs, since they are definitely needed to attract new set buyers. Ranger games, for ex-ample are sponsored by Sunset set buyers, Ranger games, for example, are sponsored by Sunset Appliance Stores. N. Y. Knickerbocker pro basketball is being bankrolled jointly by Bedford TV Stores and Bruno-N. Y., N. Y. metropolitan area distributors for RCA sets. N. Y. City finals of the Golden Gloves boxing, scheduled for Feb. 20, and the eastern finals, scheduled for March 3, are to be sponsored by Chevrolet Dealers of N. Y.

Bedford Stores and extended their TV sports prover WPIX this week by inking to sponsor four intercollegiate basketball games, including three Fordham Univ. contests, to be televised from the 69th Regiment Armory, N. Y., starting Feb. 17. New games scheduled give WPIX a total of 45 sports events during the six weeks beginning on that date.

Salaries

Salaries

Simith Bros Adde, French, Eve & Lillian Bega Lamonte Cc Calle

·VARIETY BILLS

Numerals in connection with bills below indicate opening day of whether full or split week Letter in parentheses indicates circuit (FM Fanchon Marco) (1) Independents (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stalls (W) Warner; (WR) Walter Reade

Gordon Jenkins O
Marion Hutton
Jack Douglas
Nip Nelson
Music Hall (I) 9
Gene Nelson
Jessica Haist
Ramirez Peralta
George Conley
Robert De Voye
Wiola Cruch
Richard TetleyKardos
Rockettes
Corps de Ballet
Syn
Place (R) 9
H & W Bell
Roberta's Circus
Dorothy Claire
Pro Backwards
Pigmeat & Co
Duke Art & Junior
Stubby Kaye
1 o fill
Paramount (P) 8
Ruddy Rogers Bd
Celeste Holm
Dave Barry
R & E Reyes
Reyes
Dean Murphy
Rolly Rolls
Batty Bruce
Strand (W) 10
Sugar Chile

Robinson allahan & Lee lan Young ack Triplets

ATLANTIC CITY Warner (W) 11 Only Il Only
Ink Spots
Boyd Raeburn Orc
Ginnie Powell

Glanie Powell
Artie Dann
BALTIMORE
Royal (I) 10
Josh White Co
Hot Lips Page Orc
Ford & Harris
Roll & Tapp
Jim Wong Tp

D & D Workman Think-Drink Hoffman

Monkeys

Monkeys

Monkeys

Monkeys

Alan Carney

Salici Puppets

DAYTONA BEACHParamount (P)

Henry Bussel

Larry Green Ore

Jack

Larry Green Ore

Johnny Johnston

LakeLAND

Lakeland (P)

Henry Bussel

Larry Green Ore

Johnston

LakeLAND

Lakeland (P)

Henry Bussel

Jack

Johnston

LakeLAND

Lakeland (P)

Henry Bussel

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Lott & Anders
ElineMAMTON
Binghamton (I) 9.
Ross & Stone
Jack, Gloria &
Charles Brick
Lolo & Lita2 Clascals
2 Cleft CAMDEN
Towers (I) 10-12
Romaine & Babetty
Roy Smeck
Graziano Bros
Lew Nelson
Frank Cole Co
CEDAR RPIDS
CO

CEDAR RAIS-Towa (R) 13-15 Roulettes D & D Workman Virginia Lee Think-Drink Hoffman Rex Weber M & M Viera & Monkeys Salici Puppets CHESTER

Alan Cannos Salici Puppets CHESTER Stanley (W) 9 Only Ink Spots Boyd Racburn Ore Ginnie Powell Artie Chann Artie Chann Artie Chann Jack Carson Janis Paige Robert Alda Tomny Wells Milobert After Mobert After Mobert After Mobert After Mobert Mobe

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Fovarich Tp
CHATHAM
Empire (S) 6

rie Empire (S. 4
Eskimos
Rene Strange
Anne Rogers
Topper Martin
Eddle Ward
Summers & Bil
Mileham & Hook
Alma Cookson
Betty Carr
Fred Ives
Cyclo Bros

Al Ferguson
Edwards & Hart
PHILADELPHIA
Carman (1) \$ Carman (I)
Tannos
Jimmy Burrell
Whitey Roberts
Marvellos

Marvellos
POUGHKEEPSIE
Bardavon (P). 10-11
Juvelys
Jimmy Husson
Cappy Barra Boys
June Havoc
3 D's

June Havoc
3 D'S
READING
Rajah () 10-11
Gene Krupa Ore
St Clairs
Ross Wyse Jr
ROCKFORD
Palace () 10-12
Key Luke
2 Chords
Key Luke
2 Chords
Key Luke
2 Chords
Touries Marionettes
Countess Marina
2 Hesses
ST LOUIS
Fox (FM) 10
Jessica Dragonette
Carleton Emmy &
Madwags
V & G Jinydock
Milt Douglas &
Priscilla
3 Arnauts
C Une Tattlers
Frank Paris
SprinkGFIELD

Frank Paris
SPRINGFIELD
Court Sq (I) 9-12
Plutocrats
Val. Eddy
D & D Remy
Fred Lowery Co
Eddie Lambert Co
Hop, Skip & Jump

Hop, Skip & Jump TORRINGTON State (I) 12 Only B & J Reedy Gadabouts Frank Keenan

Frank Keenan
UTICA
Stanley (W) 13-14
Ink Spots
Boyd Raeburn Ore
Ginnie Powell
Artie, Dann
WASHINGTON
Capitol (L)
Edwards Bros
Dolly Dawn
Doris Tapps, & Mys
Waterfall
Jan August

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HACKNEY
Stewnele
Buys
Blilly Russell
Max Bacon
Fogel
Betty Paul
Slim Rhyder

Roger Carne
Linda & Lana
LEICESTER
Palace (S) 6
Gladys Hay
Jack Daly
Bill Kerr
William Graham
3 Willings
Joan Hinde
Raoul

Raoul Bayer's Dogs MARGATE MAR

Carlo Kell.
Sylvia
SCUNTHORPE
Savoy (I) 6
Oscar & Pummie

Easer Young
Ladies
Lizbeth Young
Kent & Hayes
YORK
Empire (I) 4
Ray Ellington 4
Bartlett & Mass
Poiter & Carole
Douglas Francis
Harry Korris
Rondart
Speridan & Bee CANADA

MONTREAL ayety (I) 6 Lane

Lydia Lane
Peter Sinclair
Miles Bell
Francis & Wally
Nana
Basle Landia
Peter Carr & Eve

Lenora & Charles
Johnny Aladdin
Tommy Day Ore
Rexy (I)
Mary Mack
Jean Clark
E & B Root
Kay Kolb
Stan Brown
Buddy Raye

Liberty Horses
Spuds Co
Ranlieghs
SHEPHERDS
BUSH
Joe Loss Bd
Charlie Claphan
Srdani
Godfrey & Kirby
MacDonald &
Graham
WEV

MacDonald & Grand MacDonald & Grand Mer Mouth Mer Mouth Alexandra - Gardeni (f) 6 Gerry Allan Jenny Hayes Horn & Yvonne Banks & Bournem Joyee Bexon Gernard Sis Lynton Boys WOLVER HAMPTON (f) 6 Hindin Mer Michards & Hicks

Hindin
Richards & Hicks
Nudes Are News
Norman Stanley
Michele
Ben Dudley 3
Harold Hatton
Vivienne Tempest
Eager Young
Ladies
Lizheit

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Harion Linel
Bop City
Dizzy Gilespie
Bill Farrell
Flip Phillips
Stam Stewart 3
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Cliff factor
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Emillo Reyes
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Myra Kim
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Lucienne & Ashour
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Le Rouge

Ari Waner Ore.

Le Cog Rouse
Oscar Calvet Ore
Jack Towne Ore
Leon & Eddle's
Eddle Davis
Jerri, Blanchard
Atlan King
Rousette Shaw
Lyda & Yonni
Frank Stevens
Maccombo
Dorothy Ross
Boylan & King
Gordon Andrews
Monte Carlo
Dick Caspare Ore
La Flider Handle Carlo
Dick Caspare Ore
La Flider Handle
Ruth Webb
Bert Frohman
Joe White 3
Shirley Albert
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Downey & Forville
Hazel Webster
Billy Brysnics
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Joe LaPorte Ore
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Sadie Banks
Jackie Phillips
Jackie Phillips
Jackie Phillips
Jackie Phillips
Brysnics
Joe LaPorte Ore
Park Ave
Billy Danniels
Four Tones
Beverly Dennis
Benny Payme
Betty & Jone Kean
Herb Schulz
Ruban Bleu
Kirkwood &
Coodman
Cedrone & Meigs
3 Riifis
Ronnie Graham
Julius Monn
Lord Carban
Julius Monn
Lord Carbam

TOY & Wing
My a Kim
Copacobans
Lena Horne
De Marlos
M Shaughnessy
Patricia Adair
M Durso Ore
Alvares Orerseshee
Walter Dare Wahl
Gloria Leroy
W. C. Handy
Billy Banks
Noble Sissle Ore
Chic Morrison Ore
Rigoletto Bros
Jack Spoons
Frank Evans
Frommy King
Harry Mechan
Frommy King
Harry Mechan
Frommy King
Harry Armstrong
Harry Havane-Madrie
Miguel Herrero
Morel Salitmore
Hofel Salitmore
Hofel Billimore
Hofel Salitmore
Hofel Plerre
Rosita Serrano
Stanley Melba Ore
Raphi Lane Ore
Raphi Ronnie Granam Julius Monk Norman Paris 3 Versailles Kay Thompson

NormVersa.

Kay Thompson
Lee Scott
Buzz Miller
George Martin
Emile Pettl Ore
Panchito Orc
Village Sarr
Polly Possum
Mary Ellen 4
David Blight
Bobby Myers
page 85)

HOUSE REVIEWS

Celeste Holm tops this new Paramount show, a good combination of acts hypoed by the b.o. lure of Miss Helm and Buddy Rogers, at the helm of a pop band. Remainder of layout includes standard dance act of Raul & Eva Reyes and the comedy of Dave Barry.

Miss, Holm, who's playing her first date at a Broadway deluxer, is a superb artist. She handles herself with consummate poise, her timing is exceptional and her comedy and all around presentation is worked out with a maximum of thought. She starts with a parody on. "Too Marvelous For Words," then segues into "I Just Cain't Say No," which she did in "Oklahomal" on Broadway, then "My Guy's in Love With Me." Such material could be lost in a house like the Paramount, but Miss Holm puts it over neatly for maximum reaction.

Lone weak spot in the comedienne's act is her dip into pops with "I Can Dream Can't I." Here the turn sags slightly, but is picked up again with the following "Six Times a Week, Twice On Sunday," which evolves into a parody on vaude work—"Five Times a Day, Six On Saturday," topped off by "There's No Business Like Show Business."

Buddy Rogers, playing the Par for the first time in some years, also demonstrates that he has less less the sale leaf out to the customers the drinks which they request.

The ability of deadpan Rex Webert to vocalize with practically no lip movement, his mugging, comedic efforts and dramatizing of songs and the stunt he does with his pantomimist femme partner make for first-rate comic Alan Carney follows with more mertialment. The Viera (two trained) monkeys supply continuous bethy-laughs as they perform their various stunts and first-rate comic Alan Carney follows with more mertanent, his mugging, comedic efforts and dramatizing of songs and the stunt he does with his pantomimist femme partner make for first-rate comic Alan Carney follows with more mertanent. The Viera (two trained) monkeys supply continuous bethy-laughs as they perform their various stunts and first-rate comic Alan Carney follows with more mertanent. The V

"There's No Business Like Show Business."

Buddy Rogers, playing the Par for the first time in some years, also demonstrates that he has lost none of the feel of an audience. He goes to great lengths to show himself off as a jack of all musical instruments, to the point where the finale borders on the ridiculous, but all in all, he does a fine job. He's leading a combination of five brass, five sax and four rhythm, a fair outfit performance-wise.

wise.
Rogers' main spotlight opportunity is a two-piano item done with a pianist brought with him from California. It's a good bit that shows up, well from a show-manly standpoint. Otherwise, the perennial juvenile impresses his musical ability by handling trombone, trumpet, drums, soprano sax, clarinet, and for a topper, the accordion. Most of the latter is done in the finale "12th Street Rag," which closes.

ordion. Most of the latter is uone in the finale "12th Street Rag," which closes.

The Reyes have played this house often. Colorfully costumed pair of Latin dancers run through the same three routines they did last time out here, capped by the bit in which the femme terps while balancing a glass of water on her head. A good bit and a good act. Barry hasn't been around too long as a comic. Which means he's got a lot of fresh material, and it gets socko results. He alternates between straight gags, many of which are too fast and are wasted, plus a string of impreshes. Starts with Arthur Godfrey and then comically satirizes various congressmen, one a somewhat lavender boy from Greenwich Village. Topper, however, is his most powerful bit, a takeoff on a 13-year-old making a speech of thanks for birthday gifts. It's hilarious.

RKO-Orpheum, Mpls.

Minneapolis, Feb. 4.

Minneapolis, Feb. 4.

The Roulettes (3), The Workmans (2), Virginia Lee (2), "Think-a Drink Hoffman (2), Rex Weber (2), Manuel & Marita Viera, Alan Carney, Salici Puppets (4), Myron Roman and Orpheum Orch (12); "Traveling Saleswoman" (Col).

With the novelty off vaudeville, there's a better test here of its box-office durability and it seems to be hitting its stride. This unit, fifth of the series, had the biggest opening of any since the first and customer enthusiasm was close to a peak. Every act landed heavy applause.

customer enthusiasm was close to a peak. Every act landed heavy applause.

The fact that the current unit stacks up as the best to date no doubt accounts mainly for its reception. There's real variety, what with roller skating, acrobatics, dancing, singing, an animal act, a monologist and marionetes. More important, comedy's present in abundance, nearly every act having a quota of laughs. And, most important of all, the talent's high grade, as witness Alan Carney, Salici Puppets, Rex Weber, "Think-a-Drink" Hoffman, all among the top turns in their particular lines, to mention a few. One thrilling stunt follows another in the fast roller skating offering of the Roulettes, two men and a girl, whose lightning spins and whirls with one or both suspended by a foot from the spinner's neck put them in the daredevil class. The Workmans pleasingly bring back the art of musical bell ringing and hipet some comedy, too, into the proceedings.

Virginia Lee and her male part-

ner garner steady laughter with their comedy tumbling routines, while smooth showmanship marks the contribution of "Think-a-Drink" Hoffman, who mysteriously concots beverages on the instant, apparently from water, and passes out to the customers the drinks which they request.

The ability of deadner Pay Water

Miami, Feb. 4.
Vivian Blaine, Blackburn Twins,
Cookie Bowers, Shaller Bros., Lea
Wallace, Les Rhode House Orch;
"Thelma Jordon" (Par).

Topliner Vivian Blaine and the Blackburn Twins, though working in separate slots, leave impresh they might have missed a bet in not getting together on their planned teaming.

not getting together on their planned teaming.

For though Miss Blaine is a more than satisfactory thrush, who sets well with her audience all the way, that extra fillip would be added with the duo of young tapsters working in routines with her. As is, she sets up brightly arranged versions of pops and oldies, ranging from "I Don't Care" to the brand new "I Said My Pajamas" for warm reception.

The Blackburns spark steady mitting with their tap work, topping with their always sock "Mirror" dance for a solid sendoff, Comedy spot is ably held down

Comedy spot is ably held down by Cookie Bowers with his mixture of corn and sight stuff. Mugging gets the yocks, with his routine on a woman bathing the laugh sparker. Trampoline twists and comedy angled acro-work of the Shaller Bros. set things off to a fast pace.

Hand puppet work of Lea Wallace continues the pace to steady and reaction level. Les Rhode and house orch turn in okay job on Lary.

Apollo, N. Y.

Röy Brown Band (7), Machito & Afro-Cubops (13), 4 Skating Macks, Babe Lawrence, Charlie Parker, Cook & Brown, Ralph Cooper, "Spider" Bruce; "Prince of Foxes" (20th).

The Apollo should draw hefty biz with current layout. Besides offering a snappy bill sparked by Roy Brown's band and Machito's Afro-Cubops, house is featuring a first-rate film. Pictures shown here are usually in the dualer class. Whether competition from the nearby RKO Alhambra, when went on a six-day vaude policy recently, will hurt business remains to be seen.

will hurt business remains to be seen.

Current stage layout tees off with Machito's orch, comprised of three brass, four reeds and six rhythm. Group gives out with some okay jump music in the bop didom. Among numbers offered is "Blaba Doo," which also gets a vocal rendition by band songstress Grazielle. A costumed couple join in dancing the mamba with a frenzy and movement that would easily garner the same sock reception in a burlesque house.

Cook and Brown, male team, add a comic touch with their acro routines. Latter, a short guy, draws audience favor with a series of falls that garners laughter. "Spider" Bruce fills the bill with his usual comedy blackout. Some nimble footwork, exhibited by tapster Babe Lawrence, wins approval. Ralph Cooper emcees proceedings capably.

In the closing spot, Roy Brown

Ralph Cooper emcees proceedings capably.

In the closing spot, Roy Brown and his band do four numbers for solid results. Outfit, with Brown handling the vocal chores, is made up of two sax, a trumpet, a bass, a piano and a drum. Lads, whose stuff is in the blues motif, give out with "I Want My Fanny Brown," "Gonna Boogie At Midnight" and "Rockin' At Midnight."

The Four Skating Macks, an ofay skating quartet, are reviewed under New Acts.

Strand, N. Y.

Alan Young, Frank "Sugar
Chile" Robinson, Bill Callahan &
Kathryn Lee, Mack Triplets, Lipham Trio, Dave Schooler's House
Orch, "Montana" (WB), reviewed
in Variety Jan. 4, '50.

Credit the Strand's booking of-fice for seeking new faces for its Brondway showcase. The current show is a major attempt to put some new items for vaudegoers; consideration and at the same time maintain Stem standards.

maintain Stem standards.

Booker Harry Mayer has collected talent from a variety of fields.
Frank "Sugar Chile" Robinson (New Acts), juve pianist, still ineligible for working papers, is making his bow for New York audiences. Alan Young has been recruited from radio, Bill Callahan and Kathryn Lee (New Acts), are from legit, having closed recently in "As the Girls Go." The Lipham Trio (New Acts), are also new in this locality while the only recognized team is the Mack Triplets, who do their personable singing to warapup mitts.

The net result is good, despite

wrap-up mitts.

The net result is good, despite some weaknesses. Young might have come through with a better act. Although his gab brings out his youthful mien, there isn't sufficient sock stuff. However, he grows on the audience, even though the schoolkid recitation has blue tinges. His bagpipe bit gets over well, and he walks off a winner.

ner.

The pacing and routining of the acts make for a well-designed bill.

Dave Schooler's backing is good.

Jose.

Palace, N. Y.

Wilfred Mae Trio, Martin & Florenz, Roy Rogers, Pritchard & Lord, Dick Buckley, George & Nick Alexander, Sammy White, Great Yacopis (6), Don Albert Orch; "Girls" School" (Col), reviewed in current issue.

Yacopis (6), Don Albert Orch, "Girls' School" (Col), reviewed in current issue.

Little marquee dressing is provided in the current Palace layout, but the bill is well balanced and has sufficient entertainment values. Striking feature of the session is the preponderance of old-timers in its makeup. However, their very presence serves to prove the durability of their routines through the years.

Hoop-juggling turn of the Wilfred Mae. Trio makes for a brisk opener. Two men, aided by a girl assistant, put the hoops through their paces to win ample returns. Vet comic Roy Rogers scores with his "drunk" bit. He shows a fine sense of timing in delineating songs, patter, acrobatics and a gustatory sequence in which he consumes cigarets, cellophane, and even a goldfish.

Pritchard & Lord register with their hoofing. Open with a Latino number, shift to a waltz and finale with a routine which combines ballet with modern ballroom dancing. Latter is highlighted with the usual lifts and spins. Dick Buckley has a novel pantomime act. There's a lag in getting four audience volunteers, but once that's over the action is fast. Participants supply facial gestures while Buckley kneels behind them and makes with the dialog. Results are solid.

In next to closing is Sammy White. As a warmer-up, he chants a burlesqued variation of "Figaro" then switches to some eccentric hoofing. A Russian bit in which he mimics a gal taking a bath would have been punchier had it not been dragged out too long. Nevertheless, his turn clicks fairly well. Great Yacopis, standard teeterboard act, are an appropriate closer. Per usual, the group excells via its human pyramids, double and triple somersaults, etc.

Reviewed under New Acts are Martin & Florenz, puppet turn, and guitarists George and Nick Alexander. Don Albert's house band rates a nod for its excellent show backing.

Casino. Toronto, Feb. 3.

their "Oh, How We Danced" bur

lesque.
Phil Maraquin is another doesn't seem to have made to

lesque.

Phil Maraquin is another who doesn't seem to have made up his mind as to act concentration. He starts out with a satire on magicians, then goes into terrific eccentric dancing, with travesties on the waitz, rhumba and tango. He also presents some straight and clever tap work and finishes with a unicycle bit. Gets over to a fine response, as does Lee Davis in his yarnings and satire on political windbags.

Line girls open in a full-stage Limehouse setting in costermonger costumes for commendable waltz-clog and taps, with Thelma Frechettes on for "Your Baby Has Gone Down the Drain" and the Cameron man-and-wife team over nicely on "Nightingale in Berkeley Square." Naomi Irwin also scores with "Muffin Man." Girls are back in finale, a full-stage hacienda setting for a colorful Mexican wedding fiesta that uses full opportunities for costuming and lighting. Miss Frechette and the Cameron duo are back for songs, with Naomi Irwin on for a pedestal dance solo and the line doing a samba for closer. Nice package on talent and backgrounding, with business big.

MeStay.

Fox. St. Louis

St. Louis, Feb. 4.

Jessica Dragonette, 3 Arnauts,
Tune Tattlers. Vince & Gloria Haydock, Milton Douglas with Priscilla, Carlton Emmy & Madwags, Joe
Schirmer, Frank Panus Orch;
"Backfre" (WB).

Jessica Dragonette, making her first p.a. here, is receiving top billing and deservedly so as the colorful songstress is scoring as a hefty b.o. magnet. Wearing a sequin splattered white evening gown, Miss Dragonette wins the mob from walkon and socks over "I Love You," "Ball Hai," and "Siboney" to solid returns.

Runnerup for top honors on the

boney" to solid returns.

Runnerup for top honors on the evenly-balanced layout is Milton Douglas, a portly monologist, with a slick line of chatter ranging from a satire on radio commercials to child psychology. Priscilla chimes in with some more zany stuff for walkoff.

chimes in with some more zany stuff for walkoff.

Bill tees off with Vince and Gloria Haydock, a tap team that uncork some nifty steps and give their interp of how tap was done in slow tempo 25 years ago as compared with the breath-taking pace of the present.

In the second slot is Carlton Emmy and a bunch of educated pups that don't unveil anything new. The Tune Tattlers, three lads and a looker, click in their contribs of "Hello. My Baby." "Ain't Misbehavin'." "Chico Chico" and a novelty ditty, "What Is Talent." with the little guy furnishing the comedy.

Three Arnauts constitute a musical comedy trio, with the gal a shapely blonde eyeful dishing out music on violins, guitars and mandolins. The lads also toss in some comedy acro stuff while playing fiddles. Then all join in a bird romance, with the gal copping the heaviest palm-pounding.

Frank Panus tooters score with a medley of gypsy airs."

Biz good.

Bitaneterame. Rates.**

Hippodrome, Balto.

Baltimore, Feb. 5.
Four Evans, Honey Bros. (3),
Cy Reeves, Ames Bros. (4), Jo
Lombardi House Orch (12); "All
the King's Men" (Col).

been dragged out too long. Nevertheless, his turn clicks fairly well.
Great Yacopis, standard teeterboard act, are an appropriate closer. Per usual, the group excells via its human pyramids, dougle and triple somersaults, etc.
Reviewed under New Acts are guitarists George and Nick Alexander. Don Albert's house band rates a nod for its excellent show backing.

Casino. Toronto. Feb. 3.
Helen Forrest, Johnny D'Arca & Parker Gee. Phil Maraquin, Lee Davis, immy & Shirley Cameron, In Thelma Frechette. Naomi Irwin, In Charles Gregory Girls (18), Archie Stone House Orch: "Treasure of Monte Cristo" (Lip.)

Stone House Orch: "Treasure of Monte Cristo" (Lip.)

Welvet-voiced Helen Forrest is the headliner but D'Arca & Gee, with Lee Davis, are crowding the blonde singer for applause honors. Not that the personality chanteuse, with Lee Davis, are crowding the blonde singer for applause honors. Not that the personality chanteuse styling of "Man I Love." "My Sister Kate" and "You Made Me Love You." et al.

On the comedy end, however, Johnny D'Arca and Parker Gee had to beg off. Team has plenty do good patter material and also display singing volume in their kidding of such standards as "Road to Mandalay," "Sweet Mystery of Life," "Charles Gregory and parker Gee had to beg off. Team has plenty in black and white strapless gown, and the comedy end, however, bad to beg off. Team has plenty in the fexing Men" (Col). Jo for lack of numbers. Whittling davenue accommodating multiple showing of strong film portion ("All the King's Men" (Col). Jo for lack of numbers. Whittling davour acts is obviously the King's Men" (Col). Jo for lack of numbers. Whittling davour does not found the king's Men" (Col). Jo for lack of numbers. Whittling davour acts is obviously the king's Men" (Col). Jo for lack of numbers. Whittling davour acts is obviously the king's Men" (Col). Jo for lack of numbers. Whittling davour acts is obviously the king's Men" (Col). Jo for lack of numbers. Whittling davour acts is obviously the king's Men" (Col). Jo for lack

Alhambra, N. Y.

Congaroos (4), Yuonne Moray, Dusty Fletcher, assisted by Emory Evans, Dick & Dot Remy, Buck & Bubbles, Bob Howard, Willie Bryant, with Shofty Matthews, Andy Kirk's Orch with Connie Carroll. "The Gal Who Took the West" (U).

RKO's policy of furthering the cause of flesh entertainment, wherever possible, has come up with one of the most difficult assignments to date in experimenting with the Alhambra theatre in Harlem. There are no regular stageshow plans for this house, which this week has its first vaude bill in 20 years, primarily because of the shortage of acceptable Negro acts which must, by necessity, comprise the bulk of entertainment here. House would be in direct competition with the nearby Apollo, which puts on stageshows on a regular basis. Setting up regular competition here would prohably be murderous for both houses, However, this sector can stand a choice of stagers at irregular intervals. Such competition would be healthy and not ruinous.

For the initial show booker Danny Friendly has lined up a set of standard Negro and ofay acts which fill the bill. In fact, the festive opening day crowd liked the various turns so much that many acts were kept on and on which while pleasing the crowd, hindered essential pacing of the show. Naturally, this condition was corrected for subsequent shows since the house cannot afford to have shows running overtime by about 50 minutes, excluding the extra bits done by performers who came on stage to wish the venture good tidings.

All the Negro acts on this show are w.k. to Harlem Buck and Bubbles, Bob Howard, Dusty Fletcher. Congaroos (4). Andy Kirk's band with Connie Carroll, are familiars in this sector. As an additional fillup, Willie Bryant emcees and does a comedy bit with the assistance of Shorty Matthews. Every act did well, and the long encores came with Buck and Bubbles, who overstayed by nearly a half-hour. They can be forgiven this breach considering the occasion.

The ofay acts also tied up the house, Yvopne Moray, in the deuce, rocked the place. It was her misfortune to encounter mike trouble, but she canitalized on it to the extent that it could easily be incorporated into an act. Dick and Dot Remy please the crowd easily. The fat girl provides surprising acrobatics and m

Kirk's showbacking hands.

RKO has refurbished house for the vauders. It's apparent the circuit is putting everything into its efforts to revive the interest in vaudeville. Stageshows are at least getting a fair chance where RKO puts its facilities behind them.

Dave Bines' staging also helps.

Jose.

Orpheum, L. A

Los Angeles. Feb. 1.

De Barrie's Birds. Hank Bussey,
Wally Overman. Barr & Estes,
Yonely, The Dolinoffs & Raya Sisters (4). Herkie Styles. Gautier's
Steeplechase. Rene Williams House
Orch (9); "Mark of the Gorilla"
(Col).

This week's bill is not particularly inspired, but offers plenty of variety to catch the fancy of the Orpheum regulars. There's straight vaude, a touch of the old Chautauqua tent show in a chalk-talk act, a dog-and-pony show and a bird turn.

Gautier's Steeplechase gets the major nod in the closing spot. His four ponies and five dogs line up a nicely displayed group of tricks

major nod in the closing spot. His four ponies and five dogs line up a nicely displayed group of tricks at the ringmaster's direction, and opening show audience liked it. The turn is circusy and fast-moving. Current bill also kicks off with De Barrie's bird act, featuring seven white cockatoos and a macaw with a neat array of stunts that wins audience response. The Dolinoffs & Raya Sisters create excellent dance illusions with a Continental flavor. Three femmes work in darkened portion of stage, with male completely blacked out. Effect is that of disembodied heads and figures dancing without support. Warming up to the illusion presentation is a mechanical doll dance by the troupe. Also in the dance division of this week's bill are Barr & Estes, featuring comic eccentric dancing, plus Barr's takeoffs on streetcar rider, and auto drivers. Act earns moderate returns.

Herkie Styles is a fresh young comic whose quips and fast delivery went over the heads of audience at show caught. He works hard, kidding customers and other turns, but failed to carn a good (Continued on page 84)

Gayety, D.C., Non-Seg. Legit Try May Take Heiman National Off Hook

The Gayety, for 44 years D. C.'s urveyor of bumps, grinds and eelers, quit the burlesque circuit st week because "lack of interst" has whittled audiences down est" has whittled audiences down to the red ink point. Instead, it was announced, the Gayety will reopen March 6 as a legiter, with a two-week stand of Susan Peters in "Barretts of Wimpole Street." Washington has been without a legit house since the National theatre quit the field in 'August, 1948, as a result of row with Equity over the management's "white only" policy.

as a result of row with Equity over the management's "white only" policy.

Decision of the Gayety to have a try at legit won't affect plans of American National Theatre & Academy to refurbish and reopen the old Belasco theatre. It is, nevertheless, the most definite try at big time legit since the exit of the National. Town has witnessed much conversational getting in on the act, but this is the first real action. Gayety is a 1,500-seater, but its location on honkey-tonk 9th. Street between E and F may adversely affect its hopes to make the grade. While there will be some renovation, installation of new seats and other such improvements must await proof that the house will be—able to draw the carriage trade to its vicinity. Gayety is owned by Izzy Hurst, of Philadelphia, longtime operator of a burlesque wheel. Announcement of the switchover came from Jay Hornick, general manager of I. Hurst Enterprises, who admitted (Continued on page 83)

Easing of Alien Actors' Use in U.S.-Britain Seen In Equity Exec Sec. Trip

Possibility of easing the restrictions on appearances of American actors in London and British players in the U. S. is being considered by Actors Equity. In additional control of the con ers in the U. S. is being considered by Actors Equity. In addition, the union is studying the setup of the small private club theatres in London, with the idea of trying to establish a somewhat similar system in New York.

of trying to establish a somewhat similar system in New York.

In an attempt to get information on the two matters, Willard Swire, Equity assistant exec secretary, leaves April 15 for confabs with British Equity officials and representatives of private club theatres in London, plus a tour of provincial legit towns. He'll fly over and back, returning May 21.

While in London, Swire plans to huddle with Gordon Sanderson and Llewellyn Rees, British Equity officials, about the prospect of relaxing restrictions on appearances by American players in England. The various regulations, which are more severe than Actors Equity rules covering the engagements of English players in the U. S., are imposed by the British Ministry of Labor. However, it's figured that British Equity's support might be obtained to modify the government's restrictions.

Possibility is seen that if British Equity would try to have the Ministry of Labor rules revised to allow more appearances by American players in England, Actors

Leads for Brit. Version

Leads for Brit. Version

Nancy Andrews, Kyle MacDonnell and Pearl Lang, featured in "Touch and Go" at the Broadhurst, N. Y., may appear in the London production of the revue. They have been approached by Bernard Delfont, who will present their ability to go depends on George Abbott, producer of the Broadway original.

Determining factor will probably be the continuance of the musical on Broadway. Delfont reportedly plans to open the London edition in May, which may require the start of rehearsals while the show is still current here.

SEC Surprise In Angel Ruling

Notification by the Securities & Exchange Commission that legit productions financed by "public offering" must be registered with the agency or filed for exemption came as a surprise to most Broadway managements last week. League of N. Y. Theatres had known nothing of the situation and neither had members of the Committee of Theatrical Producers. Both organizations took immediate steps to inform their members of

Both organizations took immediate steps to inform their members of the situation.

Peter T. Byrne, SEC regional administrator in New York, said that the ruling applies to limited partnerships, corporations, joint ventures and any other setup under which "securities" are sold by a "substantial" number of "solicitations." Such offers may be by mail, newspaper or radio advertising or other "instrumentalities of interstate commerce," he added.

Productions of established managements, in which shares are sold to a private list of backers, do not involve "public solicitation" and

to a private list of backers, do not involve "public solicitation" and need not be registered with the SEC or filed for exemption, Byrne noted. He explained that the "number of offerees"—that is, whether the number is "substantial" or "insubstantial"—is a determining factor. The rule, part of the Securities Act of 1933, covers security offerings up to a total of \$300,000, which covers most legit productions. Security offerings above \$300,000 would involve other requirements.

World's Highest-Paid

Although Bernard Shaw now gets a royalty of 10% instead of his former 15%, he was the

of his former 15%, he was the world's highest-paid dramatist the last fortnight.
On the basis of his "Devil's Disciple" grossing a total of almost \$78,600 in two weeks at the N Y. City Center and his "Caesar and Cleopatra" drawing the sum of \$56,800 for the same period at the National, N. Y., his combined royalty for the two productions amounted to approximately \$13,500.

Met's Future Seen Thorny

Reaction to events of the past week at the Metropolitan Opera-House. N. Y., has been mixed in the trade. Announcement by the incoming general manager. Rudolf Bing, of a new subscription setup, the engagement of the controversial Kirsten Flagstad, the elimination of a good many Italian and French opera "warhorses" and an added emphasis on the German repertoire, has caused some concern. Lauritz Melchior's statement that he wouldn't return while Bing was manager has added more fuel. Putfing emotional reactions aside, trade sees the Met's future as neither clear nor rosy.

Bing is felt to have held his own in last Wednesday's general press conference: in his bold decision to bring Mme. Flagstad hack; in the contretemps with Helen Traubel, Melchior and the two singers' manager. James A. Davidscn. and with the general public. Melchior, a Met vet of 24 years who has sung only eight or nine times this season, showed up

public. Melchior, a Met vet of 24 years who has sung only eight or nine times this season, showed up weakly, it's felt. But opposition not yet crystallized, it is believed, may make Bing's future uncomfortable, if not untenable.

Bing plans to omit such standbys as "Aida," "Lucia," "Carmen," "Butterfly" and "Rigoletto" from the repertoire. This will likely antagonize the strong Italian attendance at the Met. Mme. Flagstad's return under a war cloud is likely (Continued on nage 84)

(Continued on page 84)

Sadler's to Cut Down Its Gotham Stay Next Fall

Security offerings up to a total of 5800,000 which covers most legit officials, about the prospect of relaxing restrictions on appearances of the vertice of

Secret Is Out; Shaw Is Sock Success Because He Cut Royalty to 10%

'Member' May Pay Back 75G Cost by March 11

een Thorpy
In New Setup
tion to events of the past at the Metropolitan Open.

Equity's rules forbid aliens from playing in stock and require that six months must elapse between their regular legit appearances. Since Miss Best closed only last Dec. 10 in the Broadway production of "The Browning Version," she would ordinarily have been unable to take another assignment until next June. And because "The Heiress is being presented on a stock basis, the actress would not have been allowed to appear in it at all. However, the Equity council granted a waiver permitting her to play the engagement.

Although Miss Best has resided in the U. S. for most of the last 20 years and is married to an American, she has never taken out citizenship papers. And although her many legit appearances would have

can, she has never taken out citizenship papers. And although her many legit appearances would have entitled her to resident status in Equity, she has never applied to the union for it, as have various other alien-born actors who have lived here over a period of years without becoming citizens. According to Equity officials, she would probably be granted that rating if she sought it even now, although the rule covering it is no longer in force.

although the rule covering it is no longer in force.
Equity assesses alien actors 5% of their weekly salary, or a minimum of \$10 a week, whereas resident members pay only the regular dues of \$18 a year. In the present instance, Miss Best will be (Continued on page 84)

SHUBERTS CLAIM EQUITY CAUSED 'BLOSSOM' FOLD

him to continue the tour.

According to the producer-theatre owner, Equity forced him to pay-or-play "Blossom Time" the pre-Christmas week and would have imposed a similar requirement for Holy Week. Equity of ficials replied, however, that under the terms of the union's basis contract with the League of N.Y. Theatres, which the Shuberts signed and all managements observe, "Blossom Time" and "Student Prince" could have laid off the two weeks in question by the payment of the regulation minimum salaries to the casts involved.

With the Shubert revival of

and Adolph Green. Latter replaced and Adolph Green. Latter replaced Dwight Taylor, who authored the original book for the show.

Pan-American's production of Elmer Rice's "Dream Girl" at the Minerva, Sydney, is definitely set for an extended run.

Irvin Poche, president and genmum salaries to the casts involved. With the Shubert revival of New Orleans, has resigned. He "Mcrry Widow," co-starring Wilbur said he was returning to private Evans and Susanna Foster, due sponsorship of musical and legitimate attractions.

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The Poche theatre, with the Shubert revival of Monday (13) at the Blackstone, local legit circles are watching to sponsorship of musical and legitimate attractions.

always boasted of his business ability and pointed to his straight 15% royalty to prove it, is apparently

Togo Cost by March 11

"Member of the Wedding," Carson McCullers drama at the Empire, N. Y. will probably get back its \$75,000 investment by March 11, eight-and-a-half weeks after its opening. Producers Robert Whitehead Oliver Rea and Staley March 11, eight-and-a-half weeks after its opening. Producers Robert Whitehead Oliver Rea and Staley March 11, eight-and-a-half weeks after its opening. Producers Robert Whitehead Oliver Rea and Staley March 12, starring Ethel Waters and featuring. Julie Harris and Brandon De Wilde, opened to little advance sal-1 and had no party bookings, but has steadily built to soid standee attendance the last tweeks, getting the capacity limit of \$24,400.

Alien Status Hitch

In Best Casting

Appearance of Edna Best as costar of "The Heiress," starting to night (Wed.) at the N. Y. City Center, involved an unexpected hitch with Actors Equity. Everyone concerned, including the British-born a ctress, had apparently overlooked her alien status, so the union's council granted her a waiver to play the engagement.

Equity's rules forbid aliens from playing in stock and require that six months must elapse between Since Miss Best closed only last Dec. 10 in the Broadway production of "The Broadway

Suit Involving Rights To 'The Jest' on Trial In N.Y. Supreme Court

In N.Y. Supreme Court

Suit involving the rights to "The
Jest," which Arthur Hopkins produced on Broadway in 1919, with
John and Lionel Barrymore as costars, went to trial Monday (6) in
N. Y. supreme court. Ropkins is
the defendant in the action, which
was first brought by Sem' Benelli,
author of the Italian original, "La
Cena delle Beffe," on which the
Broadway version was based, and
Ruess Emerson, who has collaborated with him on a new English
language edition also titled "The
Jest." Benelli has since died, however, and Emerson is now sole
plaintiif.

The plaintiff asserts that Hopkins' contract for the work expired
in 1935, but that he has warned
other producers that Benelli's and
Emerson's rights to the property
are not clear, and that he intends

Emerson's rights to the property are not clear, and that he intends reviving the play himself. They seek a declaratory judgment estab-lishing their ownership of the Engissuing their ownership of the English language rights. Hopkins' attorneys argued yesterday (Tues.) that the original play is now in the public domain, that he owns the Edward version and Emerson has the rights to the new edition. Court's decision is due today (Wed.).

Chicago, Feb. 7.

With the closing here Saturday
night (4) of their touring "Blossom
Time," the Shuberts issued another
blast at Actors Equity. As in the
recent case of the folding of
"Student Prince" here. J. J.
Shubert claimed that the union's
regulations made it impossible for
him to continue the tour.

Chicago, Feb. 7.

Version of the play in which the
Barrymores appeared was directed as well as produced by
Hopkins, and ran 77 perform
ances. Italian original was written
by Benelli in 1909 and was presentin 1910 and 1919. Benelli and Emcroson wrote their new English
adaptation in 1939.

Directors 'Prima Donnas,' Marc Connelly Tells Hub

Boston, Feb. 7.

Marc Connelly took a mild rapat-the present crop of legit directors in a talk here this week as one of the speakers in a series of the atrical lectures, labeling them "prima donnas."

Playwright referred to them as members of the "Director's Theatre," and claimed they put themselves in the foreground of a production at the expense of the play and the players. Main subject of the lecture, however, was highly complimentary to the theatre, which he said was "the most cultural medium that man has invented."

Little Public Reaction vs. B.O. Prices **Despite Feeling That Scale's Too High**

Despite the general feeling in-legit circles that theatre ticket prices are too high, there appears to be little public reaction against present b.o. scales. In fact, the in-creasing tendency of the playgoing public is apparently toward de-manding only the top hits and a preference for the highest-price seats.

seats.
For example, there seems to have been little resistance to the recent move by certain Broadway producers to boost the straight-play top from \$4.80 to \$6 for Friday and Saturday nights. According to the managements of the shows involved, "As You Like It." "Caesar and Cleopatra," "Rat Race" and the incoming "Devil's Disciple" and "Wisteria Trees," there has been no perceptible de-Race" and the incoming "Devil's Disciple" and "Wisteria Trees," there has been no perceptible decrease in the call for Friday and Saturday nights in relation to other performances. Brokers also report little evidence of resistance to the \$6 rate.

to the \$6 rate.

Even in the case of classic revivals, such as "Caesar and Cleopatra," patronage no longer tends to be top-heavy with student attendance. With that production as with other hits in recent seasons, the downstairs generally sells out first, with the sale extending by degrees to the less extending by degrees at the top balconies, especially at bargain-price midweek matinees.

Somewhat similar playgoer atti-

gain-price midweek matinees.

Somewhat similar playgoer attitude is indicated by a recent survey conducted by Show-of-the-Month, Inc. The organization polled its 4,100 members on the question of whether they would be willing to pay \$1 extra for preferred downstairs locations. Of 3.100 replies, 42% were affirmative and the rest negative. Moreover, the vote was 90% against accepting extreme side and rear orcepting extreme side and rear or-chestra locations at mezzanine locations

SOMC was not suggesting charg-SOME was not suggesting charg-ing fees on its own for preferred orchestra locations, but sought to learn the attitude of its member-ship on the idea of management scaling breaking up the lower floor into different price sections. Survey indicates that regular legit patrons tend to be location-conscious, and that a sizable portion are ready to pay higher prices for down-front seats.

lets de Paris in that city Feb. 14-15 Icts de Paris in that city Feb. 14-15.
(Troupe got an emergency booking
in New Haven those two days as
replacement.) Troupe is here this
week, with no apparent discord.
This is the first time a ballet has

week, with no apparent discord.

This is the first time a ballet has been cancelled in this part of Canada, and, interestingly enough, none of those concerned had seen the troupe in performance. The recent Life magazine spread on the troupe is supposed to have sparked the protest, especially the pic showing the bedroom scene from the ballet, "Carmen." It's reported that Catholic church authorities brought pressure, so that even the Quebec newspapers refused to carry the troupe's ads, even before the mayor's ban. Mayor Borne heads the committee that directs the Palais Montcalm, concert and recreation centre operated by the city. Troupe has done "Carmen" in Paris, London, New York, Boston and elsewhere, without protest.

Equity Hears Actor On Coast Runout Charge

Los Angeles, Feb. 7.

Buck Young has been charged with contract-jumping by Sara Lee Harris, operator of the Bird Cage theatre, Las Vegas, in a hearing before a special Equity committee.

ing before a special mittee.

Final decision will not be made in matter, which dates back to last fall, until committee reports to Equity Council in the east.

Fourth Ballet Ballad Due For Off-Broadway Preem

"Red Riding Hood Revisited," fourth of a group of ballet ballads by composer Jerome Moross and lyricist John Latouche, will be staged by the Choreographers Workshop at Hunter College Playhouse, N. Y., for two performances. Feb. 26. Other three ballets in the reb. 26. Other three ballets in the group were presented on Broadway at the Music Box in May, 1948, under title of "Ballet Ballada," after a preliminary run at the Maxine Elliott under American National Theatre & Academy a uspices. Fourth ballet was too expensive to produce, and would have made the program too long.

Cast will consist of six dancers and 12 singers. Robert Pagent, now dancing in "Miss Liberty," will do the choreography, with Franz Allers, who conducted "Brigadoon," as the musical director. Dancers from "Kiss Me, Kate" and "Miss Liberty" will do the terp parts, with Tommy Rall as the Wolf.

'Streetcar' 2d Co. Holds Understudy Rehearsal. In Richmond for Schools

Second company of "Streetcar Named Desire" set what is be-lieved to be a precedent during its recent engagement in Rich-mond, holding an understudy re-hearsal before an invited audience of drama students of nearby col-

mond, holding an understudy rehearsal before an invited audience
of drama students of nearby colleges. Affair was so successful that
it will probably become standard
practice for the troupe, and may
also be tried by the show's No. 1
company, also on the road.

With the idea of giving the understudies a chance to get audience reaction, company manager
Richard E. French and stage manager Jose Vega sent invitations to
the drama departments of Richmond U., Richmond Professional
Institute, Virginia Union U., William & Mary and Virginia U. About
100 students attended the midweek
afternoon rehearsal in the WRVA
theatre. They and the standin cast
were both enthusiastic about the
stunt.
Those participating in the re-

Quebec Wouldn't Take
Ballets de Paris Ads

Even Before City Ban

Montreal, Feb. 7.
Canadian Montreal, Feb. 7.
Canadian ballet fans are all steamed up over cancellation by Mayor Lucien Borne of Quebec of a two-day engagement of Les Ballets de Paris in the leading femme role of Blanche Du Bois; Myron Rubin, spelling Ralph Meeker as Stanley Kowalski; Mari Alden, standin for Jorja Curtright as Stella; Harry Kersey, sub for James Nolan as Mitch, and Jack Woods, taking over Nolan's regular part of the man upstairs. It was a standard rehearsal, without costumes, music, sound effects or other than the stage worklight.

Flagstad Booked Solid Next Season in America

Kirsten Flagstad, who's return-ing to the Metropolitan Opera next season for the first time since 1941,

ing to the Metropolitan Opera next season for the first time since 1941, is already completely booked for concerts next season by her management, National Concert & Artists Corp. Her Carnegie Hall, N. Y., recital date of Dec. 10 is now already sold out.

Soprano, who is now in Spain, will do 12 concerts in the U. S. this season, from April 10 to May 12, with a Carnegie Hall appearance April 11, assisted by a symph orchestra. Next season's lineup includes appearances with the San Francisco Opera Oct. 1-Nov. 6, and concerts Nov. 9 through Dec. 15 and Jan. 3 to 20, with a Xmas vacation in between. Singer joins the Met Jan. 22 to sing in opera until March 25. She's bocked for more concerts March 26-April 8, after which she returns to Europe. Schedule, at her request, calls for her to do not more than five concerts a fortnight.

Berlin Pacts Flagstad
Berlin, Jan. 31.
Kirsten Flagstad has been signed by the Staedtische Oper here for an engagement starting in March.

Katherine Dunham and troupe will sall from Europe to New York, March 28, after a two year stay on the Continent.

Billie Burke to Huddle On New 'Ziegfeld Follies'

Hollywood, Feb. 7.

Billie Burke, currently working in "Father of the Bride" at Metro, goes to N. Y. on completion of that picture to huddle with the Shuberts on a revival of the "Ziegfeld Follies".

Follies:"

Talent scouts are reported rounding up girls for this year's revival, the first since early war

Oscar Levant Does Sock \$75.000 in 15 Concert Dates; 48G His Share

Current concert tour of Oscar Levant hit a sock gross of \$75,000 for 15 playdates between Jan. 10 and 31. Four of these were orchestra engagements (Baltimore, Washington, Pittsburgh, Atlanta) and 11 were recitals "with comment." Levant collected \$48,000 for his share.

He'll appear on the Talenbarg.

ment." Levant collected \$48,000 for his share.

He'll appear on the Telephone. Hour Feb. 13, and then will complete the second part of his swing through the middle west, which includes solo jobs with the following orchestras: Kansas City, St. Louis, Minneapolis, La Crosse, Bloomington (Ill.) and Tulsa. Tour was arranged by F. C. Schang of Columbia Artists Mgt.

Unique feature of Levant's recitals is that they aren't formally programmed. Levant announces his numbers as he performs, generally varying them to suit the mood of his audiences.

KEENAN WYNN SET TO DIRECT COAST MUSICAL

Hollywood, Feb. 7.

"Of All Things," musical revue slated for the Century theatre here March 27, will be directed by Keenan Wynn. The show is by Al Alch and Morrie Engleman. Ann Triola and Tommy Farrall are the

Triola and Tommy Farrell are the only players so far cast,
Rehearsals begin Feb. 13. Leighton Brill produces and Eugene Loring will handle the choreography.

Farrell to Decide March 1

On 'Darlin', Texas Tour
Depending on how business holds up in the next few weeks at "Texas, Li'l Darlin'," at the Mark Hellinger, N. Y., producer Anthony Brady Farrell will probably either form a second company of the musical to tour Texas this spring and summer, or will send the original edition there before the season ends. Decision will be made about March 1, when a representative of several principal Texas towns arrives in New York to see the show and discuss the proposition.

The production can make a com-

and discuss the proposition.

The production can make a comfortable operating profit for both the show and the theatre at a gross of \$30,000 a week, which Farrell figures is likely until early summer. By that time the theatre will have a new air-conditioning plant that deept' use water so the hones. that doesn't use water, so he hopes to be able to keep the production going into next fall. He estimates that a second production of "Texas" would cost about \$75,000.

Harry Ruby Seeks Backer

Inside Stuff—Legit

A tussle is on currently for the use of "Southern Exposure" as a play title. Two new works under that label, one by Owen Crump, the other by Frank B. Cook, Bryan J. Byrne and Albert Bannister, have been named as future Broadway productions. Crump's property has been optioned by Margo Jones and is scheduled for Theatre '49, Dallas, April' 30. The other work, to be produced by Bannister, was tried out this summer at Nuangola, Pa., under the title "Talls You Win." Crump claims he announced the title first, The two works have different themes.

Despite increasing rumors of impending action by the Dept. of Justice regarding legit bookings, Government officials in Washington and New York yesterday (Tues.) said the matter is still under advisement. The department has been investigating the booking situation for some months, and numerous producers, managers and theatre owners have been questioned, but there has been no definite indication of what the federal sleuths have learned. Meanwhile, there have been public statements about a possible Congressional investigation of the entire Broadway theatre setup.

Annual award to the season's best Broadway production will be handed out by the newly-formed "The Outer Circles," composed of 12 out-of-town critics. Group, which held its first official meeting in New York Monday (6), will also give an annual award to the season's most outstanding supporting player. Virginia Barry, drama critic of the Asbury Park Press, N. J., and founder of the org, was elected prexy. Announcement of the theatrical awards will be made at group's continue of the press. prexy. Announcement of the theatr next meeting sometime in April.

Richard Myers, who was a composer before becoming a producer, has written a new song, "Hold My Hand," with lyrics by Jack Lawrence, which Max Dreyfus will publish. He and Lawrence are now looking for a book for a possible musical comedy, for which they would supply the score and lyrics. Myers, in partnership with Richard Aldrich, is the producer of the "Caesar and Cleopatra" revival at the National, N. Y.; "Goodbye, My Fancy" in Chicago, and the revival of "Devil's Disciple," due to open Feb. 20 at the Royale, N. Y.

Committees representing the League of N. Y. Theatres and the Assn. of Theatrical Press Agents & Managers huddled yesterday afternoon (Tues.) on general plans for a national publicity campaign for Broadway and road legit. It was agreed that a detailed program would be drawn up on a gratis basis by the union's pressagent chapter, which meets this afternoon (Wed.). League will also consider the general idea today.

Because of the illness of Phil Gordon, director Hume Cronyn pressed himself into service as an actor last Saturday (4) evening in "Now I Lay Me Down to Sleep," trying out at the Forrest, Philadelphia, before coming to Broadway. Though it was all done on short notice, Cronyn got laughs in the part of the excitable Alfonso, and it's been kiddingly suggested that he take over as general understudy.

Legit Bits

Producer Kermit Bloomgarden is due back today (Wed.) from New Orleans vacation. His plans to present Sean O'Casey's "Purple Dust' on Broadway this season have been shelved for lack of a suitable director. Rex Harrison has withdrawn as director of "House on the Cliff." ... Gilbert Miller has acquired the London rights to the Rodgers & Hammerstein production of "Happy Time." Samuel Taylor's dramatization of the Robert Fontaine book of reminiscences, and will take the script with him when he leaves for England today (Wed.), for probable presentation in the West End this spring or early summer. While in London, the producer will see Sir Laurence Olivier's presentation of Christopher Fry's "Venus Observed" as a prospect for Broadway, and the same author's adaptation of Jean Anouilh's "Ring Around the Moon," the U. S. legit and film rights of which he owns.

"The Comedian" by Henri Gheon, will be given its New York preem Feb. 17 at Fordham U. thentre. ... Robert E. McEnroe, whose "Silver Whistle" was a Theatre Guild click last season, has finished revisions of his new script, "Mulligan's Snug," which had been under option to two different managements before he withdrew it for rewriting. ... Courtney Burr is figuring on a Broadway production next fall, in association with Malcolm Pearson, of "Season in Sun," Wolcott Gilbs' dramatization of the Vinton Freedley-Anderson

"The Enchanted," at the Lyceum, N. Y., to play the lead in a tryout of Edwin Granberry's "The Falcon," at Rollins College, Winter Garden, Fla.

Garden, Fla.

Max Gordon's proposed touring revival of "The Great Waltz" is budgeted at \$50,000. The Michael Todds (Joan Blondell) are in Lendon, having left Paris, where the producer optioned the Broadway rights to Andre Roussin's comedy, "Nina," which Gregory Ratoff intends to adapt and co-present . . Katharine Cornell's opening of "That Lady" in Chicago last week was delayed until after 10 p.m. because the train carrying the scenery and costumes was late . . William Tabbert has returned to the cast of "South Pacific" after a three-week illness.

Anthony Brady Farrell, whose

Anthony Brady Farrell, whose co-presentations of "Arms and the Girl" and "Texas, Lil Darlin" are set for runs on Broadway, has gone to New Hampshire for a week of skiing and for his first look at his new grandson. Latest Broadway theatre robbery involved the theft Friday night (3) of \$2.300 cash and salary checks for the "Happy Time" company, from a desk in the wardrobe room of the Plymouth . William Devlin, of the Old Vic Theatre Co., London, flew to Boston this week for rehearsals for a guest appearance in the title role of a revival of "King Lear" by the Brattle Theatre, Cambridge, with Broadway actress Les-Lear" by the Brattle Theatre, Cambridge, with Broadway actress Leslie Paul as Cordelia. Equity stage managers and assistants will meet Friday afternoon (10) at the Lenox Hill Settlement theatre, N. Y., to consider contract revisions covering Broadway, the road and summer theatres.

Harry Ruby Seeks Backer

For His New Musical
Hollywood, Feb. 7.

Harry Ruby is seeking a prosection of the Playming of the Policy Anderson as didentification of the Spring and early summer in New York and on the road with the mixed side, play hasn't been a draw at the b.o. although due to Equity concessions, break-even point was about \$7,000.

Although company was ready to four, withdrawal of Lynn Barr from cast due to linness, with Jane for Although company was ready to four, withdrawal of Lynn Barr from cast due to linness, with Jane from cast due to linness, with Jane from cast due to linness, with Jane from cast due to linness, made, the move made the mixed side, play hasn't been a draw at the book although company was ready for ping to \$8,600. Third stanza was are from cast due to linness, with Jane from c

Total Legit Grosses

The following are the comparative figures based on VARIETY'S boxoffice estimates for last week (The 36th week of the season) and the corresponding week of last season:

BROADWAY	Season	Season	
Number of shows current	29	26	
Total gross for all current shows last week	709 \$737,100	\$689,600	
Total season's gross so far by all shows\$ Number of new productions so far	18,306,500 40	\$18,926,100 48	٠,
ROAD (Excluding Stock)			
Number of current touring-shows reported	29	26	
Total weeks played so far by all shows Total road gross reported last week	658	803	
Season's total road gross so far	\$573,500 13,680,800	\$525,500 \$16,413,400	
D400-77-	-20,000,000	410,310,300	

Chi B.O. Spotty; Cornell \$18,100; 'Kate' 40G, 'Salesman' \$16,600

In Atlanta Rooftop House Atlanta, Feb. 7. Boris Karloff pulled another \$5, 200 in "On Borrowed Time" at the

200 in "On Borrowed Time" at the Penthouse theatre, atop Ansley hotel, occupying what used to be the hostelry's Rainbow Roof and now converted into a Greek type theatre. Karloff did a similar amount at the Penthouse two weeks ago and was brought back for a repeat performance. Intervening was "John Loves Mary," starring Tom Drake, and the combo was strong enough to take in \$6,100.

Arlene Francis opened Monday

strong enough to take in \$6,100.

Arlene Francis opened Monday (6) in "Design for Living," Booked for early showing is "Strictly Dishoniorable," with Cesar Romero in the leading role. Penthouse, a 450-seater with \$3 for-all-seats scale, is now in its 22nd week, and backers of project, who have checked with Equity, claim it is an alltime record for star stock.

Marches \$17,000,

'Break' 14G, Phila.

a lush period of five or six weeks. Week's entries include "Lend An

Ear," which opened a three-week stay at the Shubert last night; "The Barretts of Wimpole Street,"

which began a two weeks' run at the Walnut also last night, and "The Bird Cage," Melvyn Douglas

starrer, which opens a fortnight's engagement at the Locust tonight

Forrest will be dark for two weeks after "Sleep" and will relight Feb. 28 with the new Vinton Freedley musical, "Start Living."

The Menotti musical, "The Consul," is set for the Shubert Feb. 27.

Estimates for Last Week

and thal week.

"All You Need Is One Good
Break," Locust (2nd week) (1.580;
\$3.90). This tryout, which caused
a lot of controversy at opening,
finaled at over \$14,000.

'Oklahoma!' Gets \$39,300

In Calif. Split Week

Philadelphia, Feb. 7. After this week's three openings, all indications point to a falling off in legit booking activity after

Chicago, Feb. 7.

Chi grosses seem spotty, and with the exception of "Death of a Salesman," whose take is building in final weeks, most of the-shows are off a little. "That Lady" got poor notices, while its star, Katharine Cornell, received good ones, and it did fairly well the first of a three-week stay. Spike Jones' "Musical Depreciation Revue" opened Sunday (5) to fine hostelry's Rainbow Roof an now converted into a Greek type the control of the con

Jones Musical Value Jones Jone

\$9,300, and will probably fold Saturday (11).

"Kiss Me, Kate," Shubert (20th) week) (2,100; \$6,18). Off just a bit with almost \$40,00.

"Light Up the Sky," Studebaker (3rd week) (1,237; \$3,71)—Next to last week; minor \$7,000.

"That Lady," Harris (1,000; \$4,33). First of a three-week stay a profitable, but not hefty \$18,100.

L.A. Big Theatres Dark; 'Invalid' 6G, 'John' \$3,500

Invalid' 6G, John' \$3,500

Los Angeles, Feb. 7.

Nothing of b.o. importance was on the boards here during the past week, with the big downtown houses dark. Monty Woolley in "The Man Who Came to Dinner" is in at the Biltmore this week.

"Honest John" closed with fair business after six weeks at the Las Palmas. "Fabulous Invalid," at the new Century theatre, did okay in its maiden stanza and appears to have a hefty advance sale among subscribers of the little theatre group, "Kitty Doone," at the small Circle Playhouse, rolled along at its usual steady pace.

Estimates for Last Week "Fabulous Invalid," Century (350; \$3.60) (1st week). Just about capacity for the house; \$6,000.

"Honest John," Las Palmas (388; \$3) (6th week). Okay at \$3,500.

"Kitty Doone," Circle Playhouse (150; \$2.40). Good at \$1,350.

'Lend an Ear' Fancy \$24,200 in Baltimore

p24,200 in Baltimore
Baltimore, Feb. 7.

"Lend an Ear" built a neat total of \$24,200 at Ford's here last week, with bulk of the response indicated in closing days of its run. Wilbur Evans and Susanna Foster in "The Merry Widow" are current with, "The Madwoman of Chaillot" set to folow as the fourth of five plays promised under American Theatre Society-Theatre Guild subscription.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Start Living" (M) — Vinton
Freedley, Anderson Lawler and
Russell Markert; Mary Hunter, director,
"Heart of the Matter" (D) —
Richard Rodgers and Oscar Hammerstein II; Basil Dean, director,
"Wisteria Trees" (D)—Joshua
Logan; Logan, director,

'Streetcar' Stalled By West Va. Strike: 5G in 3

Columbus, O., Feb. 7.
Strike conditions in the West Virginia coal fields crimped business for the second company of "Streetcar Named Desire" in Wheeling the first part of last week. Drama grossed only about \$5,000 for the three-performance stand.

Playing four performances here ending Saturday night (4), the Judith Evelyn-Ralph Meeker troupe grossed a moderate \$10,000, giving it \$15,000 for the week.

Herty 25G in Buffalo Buffalo, Feb. 7.

Original production of "Street-car Named Desire," with Uta Hagen, Anthony Quinn and Mary Welch, grossed a hefty \$24,900 in eight performances at the Erlanger here last week.

Business would have been even better except for severe snow-storms and zero temperature.

Lil' 26½G, Hub, 'Sheba' \$12,800, 'Chaillot' 23½G

"Diamond Lil." in for a couple of weeks at a \$4.20 top, a daring move in Hub legit for a straight play, has been wowing the b.o. for record takes. Baffled censors couldn't find much to tinker with and show got by in a breeze. "Madwoman of Chaillot" did okay in moveover to the Shubert, while "Come Back, Little Sheba," although failing to take rave notices, did fairly well. Only opener this week is "Yes, M'Lord" at the Wilbur, in for two weeks.

Estimates for Last Week

bur, in for two weeks.

Estimates for Last Week

"Come Back, Little Sheba,"
Colonial (1st week) (1,500; \$3,60).
The aisle-sitters found this a distinguished offering well acted, but the subject matter didn't seem to appeal to the average theatre-goers. Resulting \$12,800 is pretty good, considering. Final week is current.

"Diamond Lit"

"Diamond Lil," Plymouth (1st week) (1,200; \$4.20). This one packed them in for capacity all eight performances, with a resulting top gross nearly \$26,500. Final week is current and also sold out.

"Madwoman of Chaillot," Shubert (2d week) (1,750; \$3.60). Got another fine \$23,500 and finishes up this week (4).

Bird Cage' Okay \$8,800 In Four Times at New Haven

rour times at New naven

New Haven, Feb. 7.

Combo of a good advance and
friendly word-of-mouth worked out
well for preem of "Bird Cage" at
the Shubert last week (2-4). A
three-day (four performance) stand,
at \$3.60 top, pulled close to \$8,300.
This week is a full one, for
"Streetcar Named Desire" (6-11).
Next week gets a two-day stopover of Ballets de Paris" (14-15),
then house goes pix until preem of
"Great to Be Alive," Feb. 23.

Ballet Russe \$36,500 In Seven One-Nighters

Estimates for Last Week

Les Ballets de Paris, Shubert
(2nd week) (1,877; \$3.90). Continental importation was the real
sensation of the week with a
mighty \$31,000 recorded for its
final session at the Shubert. Biggest biz done by a ballet hereabouts in many a day.

"Now I Lay Me Down to Sleep,"
Forrest (1st week) (1,766; \$3.90).
Decidedly mixed notices. However,
names and reps of the Fredric
Marches helped get nearly \$17,000.
Now in last stanza and then house
will be dark two weeks.

"Yes M'Lord," Walnut (2nd
week) (1,340; \$3.90). English comedy importation picked up a little
to hit close to \$15,000 in second
and final week.

"All You Need Is One Good
Break," Locust (2nd week) (1,580) Ballet Russe de Monte Carlo grossed a hefty \$36,500 in seven performances in a series of one-inghters last week, in Cincinnati, Chattanooga, Birmingham, Atlanta, Montgomery and Columbus, Ga.

Troupe is also doing one-night stands this week.

'U.S.A.' 34½G in Van.

Vancouver, Feb. 7.
"Inside U. S. A.," starring Beatrice Lillie, grabbed a healthy \$34.
600 at the Strand here last week
Revue jumped to St. Paul, where
it opens tomorrow night (Wed.).

'Brigadoon' Big 281/2G

"Brigation Dig 25/24

Syracuse, Feb. 7.

"Brigadoon" had another juicy week ending here Saturday night (4). Cheryl, Crawford production put together a total gross of \$28,-500 in short stands at the Avon, Utica; the Auditorium, Rochester, and the Empire here.

Musical is playing all this week at the Grand, London, Ont.

B'way Uneven, But Has 11 Sellouts; 'Innocents' SRO \$10,300 in First 5, 'Arms' 20G in 4, 'Barry' \$8,800 in 7

Following the pattern of the last two seasons, legit attendance ebbed last week on Broadway. Business, which had been spotty the previous week, generally declined, with only the regular sellouts escaping the slump. As Eusual Tately, receipts suffered the first two nights of the week, but instead of making a recovery about mid-week, failed to improve until Friday and Saturday nights (3-4).—New-litt brought the capacity list to 11.

According to the trend of previous years, conditions are due to deteriorate a bit further this week, and next, although maintaining a profitable level. There should be a sharp spurt on the Washington's Birthday week, with business steadily ebbing thereafter.

Estimates for Last Week

Keys: C (Conedy), D (Drama), C (Comedy-Drama), R (Reyue), M (Musical), O (Operetta).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Altwe and Kicking," Winter Garden (3d wk) (R-\$6; 1.519; \$42,000).

"Arms and the Girl," 46th Street (1st wk) (M-\$6; 1.519; \$42,000).

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"Are and Kicking," Winter Garden (3d wk) (Ir, \$40; 966; \$23,000). Peter Cookson presentation premiered Thursday night (2) to five mildly favorable and three mildly unfavorable reviews; subscription and party bookings give it a sellout foundation or about three months; first four performances SRO; nearly \$20,000.

"As You Like It," Cort (2d wk) (C-\$6; 1,064; \$24,200). Besides flaving a Guild subscription send off, the Katharine Hepburn starrer has been making a steady operating profit; \$21,800.

"Mere's Charley, The Parke

Estimates for Last Week

Keys: C (Comedy), D (Drama),
CD (Comedy-Drama), R (Revue),
M (Musical), O (Operetta).
Other parenthetic figures refer,
respectively, to top price, number
of seats and capacity gross. Price
includes 20% amusement tax, but
grosses are net: i.e., exclusive of
tax.

"Alive and Kicking," Winter
Garden (3d wk) (R-86; 1,519; \$42,000). Slipped a bit with the trend;
around \$22,000.

"Arms and the Girl," 46th Street
(1st wk) (M-\$6; 1,319; \$41,000).
Theatre Guild-Anthony B. Farrell
production premiered Thursday
night (2) to five mildly favorable
and three mildly unfavorable reviews; subscription and party bookings give it a sellout foundation
for about three months; first four
performances SRO; nearly \$20,000.

"As You Like It," Cort (2d wk)
(C-\$6; 1,064; \$24,200). Besides
having a Guild subscription sendoff, the Katharine Hepburn starrer
has been getting a lively window
sale; first full week got the standee
limit at \$24,600.

"Caesar and Cleopatra," National (7th wk) (CD-\$6; 1,172; \$30,000).
Shaw revival jumped to near-capacity \$29,200.

"Cutterbuck," Biltmore (9th wk)
(C-\$4.80; 920; \$23,000). Also reacted to prevailing conditions; \$14,800.

"Cocktail Party," Miller (3d wk)
(C-\$4.80; 940; \$21,500). Import has
been going clean at all performances: doesn't sell standing room;
\$21,400.

"Dance Me a Song," Royale (3d
wk) (R-\$6; 1,035; \$32,000). Slipped
a bit with the field; nearly \$15,000.

"Death of a Salesman," Morosco
(52d wk) (D-\$4.80; 1,015; \$23,200).
Shared the general slackening;
\$20,200.

"Devil's Disciple," City Center
(2d wk) (C-\$4,80; 1,05; \$23,200).
Shared the general slackening;
\$20,200.

"Devil's Disciple," City Center
(2d wk) (C-\$4.80; 1,063; \$29,000). Another of the new smashes, this has
been getting stander over by Aldrich
& Myers and will reopen Feb. 20
at the Royale, "The Heiress" replaces here tonight (Wed.)

"Gentlemen "Prefer Blondes,"
Ziegfeld (9th wk) (M-\$6; 1,628;
\$48,500. Smash tops capacity
every week, but theatre party commissions are still limiting t

Consistently topping capacity; over \$26,500.

"Member of the Wedding," Empire (5th wk) (D-\$4.80; \$1,082; \$24,000. Getting all the house will hold and piling up an advance; \$24.400 again.

"Miss Liberty." Imperial (30th wk) (M-\$6; 1,400; \$44,500. Felt the general decline; over \$28,000.

"Mr. Barry's Etchings," 48th (D-\$4.80; \$1.50-seat Geary last week, chalked Street (1st wk) (C-\$4.80; \$17; \$23,000. Brock Pemberton production premiered Tuesday night (31) to seven pans and one no-opinion; first seven performances grossed nearly \$8,800.

"Mister Roberts," Alvin (103d)

and looks set to continue into next season; \$36,200.

Openings

"All You Need Is One Good Break," Mansfield (D-\$4.80; 1,041; \$26,000). Play by Arnold Manoff, presented by Monte Proser and Joseph Kipness, opens tomorrow night (Thur.); production has cost around \$75,000, and can break even at about \$14,500.

"The Heiress." City Center (D-\$3; 3,025; \$42,000). Play by Ruth and Augustus Goetz, based on novel by Henry James, starring Basil Rathbone, opens tonlight (Wed.); production cost \$30,000 and has an operating nut of \$20,000.

Future Dates

"Come Back, Little Sheba," Feb. 15, Booth; "Bird Cage," Feb. 22, Coronet: "Now I Lay Me Down to Sleep," March 2. Broadhurst; "Wisteria Trees," March 8, Martin Beck.

'Detective' Mild $11\frac{1}{2}$ G In Twin City Stand

Minneapolis, Feb. 7.
Touring company of "Detective Story," starring Chester Morris, did a mild \$11,500 in a split between St. Paul and here last week. Sidney Kingsley meller got about \$4,800 in three performances Monday and Tuesday (30-31) at the Auditorium, St. Paul, and picked up the remaining \$6,700 in five showings Wednesday-through-Saturday (4) at the Lyccum here. Play is dividing this week between Omaha and Des Moines.

Harvey' So-So \$12,000 In 4th St. Louis Visit

(a) 1000). Slid a bit with the trend; \$25,000.

"I Know My Love," Shubert (14th wk) (6D-\$4.80; 1,391; \$33,-000). Continues at near capacity; \$31.800.

"Kiss Me, Kate," Century (57th wk) (M-\$6; 1,654; \$46,800). Cole Proximately capacity; \$46,900.

"Lost in the Stars," Music Box (14th wk) (M-\$5.40; 1,012; \$26,000). Consistently topping capacity; over \$26,500.

"Member of the Wedding," Empire (5th wk) (D-\$4.80; \$1,082;

Plays on Broadway

Arms and the Girl

own Crier opt, Kirkland

The Theatre Guild's musical edition of "The Pursuit of Happiness" turns out to have been better in prospect than it is in performance. Under the title, "Arms and the Girl," it is a mechanical and only moderately entertaining show. On the basis of the Guild's subscription setup, theatre party bookings and mail order advance the production is sure of at least a respectable run, but seems unlikely to get back its production cost.

The Lawrence Langner-Armina

oget back its production cost.

The Lawrence Langner-Armina larshall comedy of 1933 has been reely adapted for this musical version. The "bundling" angle now gures importantly in only one zene, but has been given a double vist there. The heroine, a fairly mocuous character in the original, now a frenzied young patriot ho considers herself a Colonial oan of Arc. Togged in pants and otting a sword and rifle, she susets practically everyone of being British spy. She scampers round the Connecticut countryde blowing up bridges and incitig insubordination until finally ien. Washington himself has to all her off for the good of the suse.

This story is reasonably amusing

call her off for the good of the cause.

This story is reasonably amusing as musical comedy books go, but in this case there is too much of it. Moreover, the songs and dances lack the electrifying moments that a click musical should have. In general, Morton Gould's score lacks simple enough melodies with the more notable numbers getting by more on lyrics and performance than on singable tunes. Michael Kidd's dances, while suited to the energetic Colonial yarn, seem repetitious and without clear meaning. Perhaps significantly, the show's

perhaps significantly the show's content of the street of the energetic Colonial yarn, seem repeared so the content of the street of the stree

what on the conventional musical comedy side. Taken as a whole, "Arms and the Girl" is a pleasant show that never quite catches fire Hobe.

The Innocents

Motley. At Playhouse, N. Y., Feb. 1, '50; \$4.80 top (\$6 opening). Flora Iris Mann Mrs. Gröse Isobel Elsom Miss Giddens Beatrice Straight Miles David Cole

This dramatization of the Henry James novel, "The Turn of the Screw," is not only the spookiest play of the season, but is perhaps the most mystifying mystery in memory. Instead of resolving the manifold puzzle, the final curtain leaves practically every question unanswered. The show generates so me genuinely goose-pimply moments, however, and will probably get by at the b.o.

Although "The Innocents" deals with visible ghosts, its terrors are primarily intangible. And though it repeatedly refers to malignant spirits, the evils it mentions are rarely named and never explained. Thus, for playgoers who crave cryptic creeps, it offers double satisfaction, as they can remain baffled after the performance as well as during it.

The meller is about a young governess who tries to save two orphan children from baleful spirits in an English mansion in 1880. Soon after her arrival, she sees a ghost staring at her in the garden, and that evening the spectre is visible outside the drawing room window. Later, she learns that the ghosts are the spirits of a former valet and governess. Then she comes to suspect that the children have been corrupted by and are in league with them. She finally sends the little girl away to safety with the housekeeper and, in the concluding scene, persuades the boy to renounce the valet's spirit, whereupon the lad dies in her arms. But the curtain has clarified virtually nothing.

Although numerous unanswered questions may have added to the

valet's spirit, whereupon the lad dies in her arms. But the curtain has clarified virtually nothing.

Although numerous unanswered questions may have added to the subtle appeal of the novel, they seem arbitrary and unsatisfying in the stage version, where the heroine's mental and emotional reaction must be shifted from first-person narrative to second-person terms of physical action. So the play must rely on production and performance for its quality of weird suspense, and an audience must be willing to accept wholesale enigma.

In general, the presentation is worthy of more rewarding material. As the governess, Beatrice Straight effectively covers the range from the eager, nervous arrival to the hysterical finale. It is a long, taxing part and, although the actress occasionally, becomes a trifle shrill, she gives a skillful performance on the whole. Isobel Elsom is properly harried as the housekeeper, and Iris Mann and David Cole are convincingly precocious as the children. The mute bit parts of the wraiths are played by Andrew Duggan and Ella Playwin, who get feature billing but no cast listing.

In the absence of much movement in the script, Peter Glenville's staging emphasizes mood, while Jo Mielziner's handsome scenery and artful lighting, and the period costumes by Mottey add brooding atmosphere. With imaginative treatment, "The Innocents' might make a superb picture, somewhat in the manner of "Rebecca."

trived for Broadway, although it has the makin's for a film farce.
The play is as counterfeit as the money-printing joke it's based on, and has too many phoney premises. It contains only one or two funny situations and a few laughs, while otherwise the pace is pedestrian and the writing undistinguished. There are too many slick contrivances to be convincing, so that some good performances, especially one by Lee Tracy, aren't sufficient to overcome the drawbacks.

The play deals with a small-

ly one by Lee Tracy, aren't sufficient to overcome the drawbacks.

The play deals with a smalltown eccentric, of inventive mind and facile pen, who though talented at making etchings, is positively a genius at cross-breeding rare flowers—or turning out excellent imitations of Uncle Sam's currency. He has a penchant for 50s, and has made a trunkful, just to have around and look at But when a hospital needs finances; some veterans need grounds for housing, and a young reform mayor needs campaign funds—out come the 50s, into general circulation, to help the good causes along. They arouse the currosity of the Treasury Dept., naturally, and also that of a rival gang of counterfeiters as well. And plot is thick till final curtain.

There is a good second-act curtain when Treav the amateur

is thick till final curtain.

There is a good second-act curtain when Tracy, the amateur counterfeiter, holds off the rival professional gang with a toy tommygun that goes off at the wrong time—but after all, two acts are too long to wait for a laugh, even a sock one. There's a neat twist in having the leader of the crooks a dame, and one at that who sneezes every time she is within smelling distance of a greenback, true or false. But Broadway needs more fun or wit to its satires than this one.

Tracy breezes through the plan adding mercey and second-act curtains.

Tracy breezes through the play, adding much more to it than it rates, with his warm, punchy style. Vicki Cummings doesn't have too much chance to strut her stuff as the gang moll, but what little she does is effective. Ruth Hammond works valiantly and pleasantly as the crank's fond sister, and Scott McKay is appealing in the romantic role, as a T-Man with an eye for a village beauty. Supporting cast is good. John Root's sets are impressive. Direction of Pemberton and Margaret Perry is satisfactory enough.

Legit Follow-Ups

The Heiress

The Heiress
(HAYMARKET, LONDON)

After "The Heiress" has run for almost a year as one of London's outstanding importations from Broadway, change of cast should make little difference to the success of the production. Godfrey Tearle and Wendy Hiller, who replace Ralph Richardson and Peggy Ashcroft, while not interpreting the roles of father and daughter in accordance with the pattern established by their predecessors, bring genuine tragedy to the scene. In contrast to Richardson's evidence of the service of the

In contrast to Richardson's cynical, contemptuous attitude to his shy and nervous daughter, Tearle reveals a mood of parental affection blended with natural disappointment. Wendy Hiller, on the other hand, who previously appeared in the Broadway production, while lacking the poignancy of Miss Ashcroft, plays the part with a moving intensity which extracts every emotional ounce from the play. In the switchover, James Donald has been replaced by Ralph Michael in the role of the lover and plays it with vigor and gusto.

Plays Abroad

Romainville Sombelles ... Richard Wattis Butler ... Richard Wattis Edward ... Richard Wattis Grother ... Richard Wattis Librard ... Richard Wattis Librard ... Richard ... Ric

The Non-Resident

& Dunfee presentation of com-na in three acts by Frank Harvey, by Richard Bird. At Phoeniz, Jan. 31, '50. Gordon Harker
Jenny Laird
Francis Lister
Glen Alyn
Jean Sanderson
Margaret Withers
Godfrey Kenton
Peter Fontaine
David Crosse.
Derek Tansley

This is a somewhat muddled retrospective comedy-drama that needs revision to clarify it. A good play doctor could extract enough material to make a concise, moving story, but in its present shape it is overlong and its chances are slim, depending solely on the drawing power of Gordon Harker. Star is curiously cast as a man who revisits a large country house where he once lived when his mother was a cook there. He finds it turned into a guest house and, after meeting three of the residents, he suffers a blackout and relives scenes from their past. These potted dramas are each interesting, providing good acting scope for the rest of the company, but the method of flashback is confusing as Harker, though programmed Mr. Harris, appears in each playlet under different names. A relic of the past inhabitants is an elderly spinster, who is shown as a young girl living in the house with a sterm aunt who forbids her to associate with any eligible males, bluntly telling her she is illegitimate and no mud must be stirred to smear the family name.

Next is a demobilization setting where a Major, after years of overseas service, is thrown on the scrapheap, after failing to get a staff appointment which goes to a younger man. Devoid of family and friends due to his long absence abroad, he ekes out a lonely, hopeless existence on his retirement pay.

There is an unassuming widow whose crippled husband died of an overdose of drugs, supposedly committing suicide to set her free to live a normal life. In the illuminating revelation she is shown as having murdered her husband,

Ring Round the Moon
London, Jan. 27.

Tennent Productions presentation of comedy in three acts, translated by Christopher Fry from the French of Jean Anouith. Music by Richard Addinsellisets by Oliver Messel. Directed by Peter Brook. At Globe, London, Jan. 26, '90. Hago Bloom Messerschmann. Audrey Fildes Messerschmann. Cecil Trounces Babelle Chapter Mona Washbourne Madame Desmortes Margaret Rutherford Lady India. Marjorie Stewart Eapulet Daphne Newton Komainville Margaret Rutherford Lady India. Marjorie Stewart Patrice Bonbelles. Richard Horne Market Butler. Daphne Newton Komainville Music by Reyton Komainville Patrice Bonbelles. Richard Horne Bout Margaret Rutherford Lady India. Marjorie Stewart Patrice Bonbelles. Richard Horne Mona Washbourne Stewart Is in turn an insurance agent, buttle Butler. Daphne Newton Komainville Patrice Forbelles Stewart Horne Horne Mona Market Butler. Daphne Newton Komainville Patrice Forbelles Stewart Horne Hor

Venus Observed

Venus Observed

London, Jan. 19.

Laurence Olivier production of comedy in three acts by Christopher Fry. Directed by Laurence Olivier, At St. James', London, Jan. 18, '50.

Duke of Altair Laurence Olivier Edgar Denholm's Elliott Herbert Reedbeck George Relph Dominic Robert Beaumont Rosabel Fleming Vellerie Taylor Jessie Dill Beand De Banzie Capt. Fox Reddleman Fred Johnson Bates. Thomas Heathcote Hilda Taylor-Shell Rachel Kempson Perpetua Heather Stannard

Opening of "Venus Observed" was a major event on the London legit scene. Not only was it Laurence Olivier's debut as actormanager at the St. James, but it also represented Christopher Fry's second West End triumph. This colorful, well staged and acted comedy sets a high standard for 1950.

colorful, well staged and acted comedy sets a high standard for 1950.

"Venus Observed" hit the London scene just as Fry's "Lady Is Not For Burning" folded after its successful nine months' run at the Globe. Fry, who incorporated the rare gifts of poetry and wit in his earlier production, has done it again. His superb command of English and his immaculate use of words have been blended to provide an intense piece of theatre which cares little for detailed plot, but capitalizes every given situation. In most respects he combines the poetry of Shakespeare and the wit of Shaw to provide a scintillating evening's entertainment.

The Duke of Altair an aging

and the wit of Shaw to provide a scintillating evening's entertainment.

The Duke of Altair, an aging nobleman, decides that the time has come for him to settle down. How to choose a wife? Why, take three mistresses and let his mature son decide. But while the son is involved in this pre-marital tension, a strange girl appears on the scene, and father and son are challengers for her love.

Nothing could be filmsier for a three-act play, but Fry's mastery of poetry and situation, and keen feel for theatre, put it over.

Role of the duke is a heaven-sent opportunity to launch Olivier in his new sphere of activity. He is fortunate, too, in his choice of cast, particularly in Heather Stannard, a newcomer to the West End, who plays the delicate role of the girl who divides father and son. Distinguished supporting cast includes George Relph as Miss Stannard's well-meaning, but dishonest father, Denholm Elliott as Olivier's son and Valerie Taylor, Brenda De Banzie and Rachel Kempson as the three former women in his life. Colorful decor by Roger Furse rounds off this connoisseurs' treat. by Roger Furse rounds off this connoisseurs' treat.

Myro.

Party Manners

London, Jan. 18.

Envoy Productions-Anthony Hawtrey presentation of comedy in three acts by Val. Glelgud. Directed by Wallace Douglass and Wallace Douglass and Wallace Condon. Jan. Allan Confliction Mary Williams. Climberson Mary Williams. Climberson Christopher Williams. Clive Morton Susan Penelope Bartley Lord Eitham Raymond Lovel

Flippant political comedy by BBC drama director Val Gielgud isn't strong enough theatrically to stand on its own feet, depending, as it does, mainly on its topicality, with a slender love interest ctrings. stand on its own feet, depending, as it does, mainly on its topicality, with a slender love interest stringing it together. It's unlikely to achieve the success of "The Chiltern Hundreds" ("Yes, M'Lond") with which it can best be compared. It received enthusiastic reception at opener.

A Labor politician of some standing leaves Parliament to take up a hush-hush lay post on atomic research housed in an old country mansion. His son is sent down in disgrace from Oxford, then announces he will also go into politics, but as a Conservative candidate in opposition to his father's principles.

Father finds it tough sledding to (Continued on page 84)

Pittsburgh Nixon's AGMA ADDS ANOTHER

season, but indications are that the house will wind up the year in strong fashion. It was dark last week, is again this stanza and will be until Feb. 20 when "Madwoman of Chaillot" comes in under subscription auspices. Nothing so far is set to follow it, and then "Death of a Salesman" comes for a fortight, with "Detective Story" March 20 for a week and Les Ballets De Paris the next stanza.

This will be the last year for the

This will be the last year for the Nixon, which opened in 1903. Wreckers go to work on it May 1, and an all-aluminum skyscraper to house the Aluminum Co. of Amergoes up on the site. Present cations are that the Senator.

Current Road Shows

(Feb. 6-18)

Ballet de Paris—Majesty's, Montreal (6-12), Shubert, N. H. (14-15); Erlanger, Buffalo (17-18).

Ballet Theatre-Curran, S. F.

"Barretts of Wimpole Street' Walnut, Phila (6-18).

"Bird Cage"—Locust, Phila. (7-

"Brigadoon" — Grand, London, Can. (6-11); Palace, Hamilton, Can. (13-15); Capitol, Ottawa (16-17).

"Death of a Salesman"—Erlanger, Chi. (6-18).

"Detective Story" — O.m. ah a, Omaha (7-8); KRNT Radio theatre, Des Moines (10); Orpheum, K. C.

"Diamond Lil"—Plymouth, Bost (6-11); Court, Springfield, Mass (13-15); Aud., Rochester (16-18).

"Goodbye My Fancy"—Black-stone, Chi. (6-11).

stone, Chi. (6-11).

"Harvey".—Orpheum, Cedar Rapds, Ia. (6-7); Waterloo, Waterloo, Ia. (8); Palace, Rockford, Ill. (9); Parkway, Madison, Wis. (10-11); Davidson, Milwaukee (12-15); Vocational H.S. Aud., LaCrosse (16-17); Aud., St. Paul (18).

"Inside U.S.A.".—Aud., St. Paul (8-11); Lyceum, Minneapolis (13-18).

Kiss Me Kate"-Shubert, Chi. Lend An Ear"—Shubert, Phila.

"Light Up the Sky"—Stude-baker, Chi. (6-11).
"Madwoman of Chaillot"—Shubert, Bost. (6-11), Ford's, Balto. (13-19).

18).
"Man Who Came to Dinner"—
Biltmore, L. A. (7-18).
"Merry Widow"—Ford's, Balto.
(6-11); Blackstone, Chi. (13-18).
"Mister Roberts" — Davidson, "Mister Roberts" — Davidson, Milwaukee (6-11); Murat, Indianap-

olis (13-18).

"Now I Lay Me Down to Sleep".
—Forrest, Phila. (6-11); Shubert, Bost. (13-18).

"Oklahoma!" — Arlington, Santa Barbara (6); Russ Aud., San Diego (7-8); Civic Aud., Pasadena (9-10); Municipal Aud., Long Beach, Cal. (11); Orpheum, Phoenix (13-14); Paramount, Tucson (15-16); Plaza, El Paso (17-18).

"Philadelphia Story"—Geary, S. F. (6-19)

(6-19).

*Private Lives"—Colonial, Akron
Park, Youngstown (7); Shea's,
nsfield, O. (8); Lima, Lima, O.
Shea's Ashtabula, O. (10);
a's, Erie, Pa. (11); Hanna, Cleved
(13-18).

Streetcar Named Desire" (No. Shubert, N. H. (6-11); Plymouth,

"Streetcar Named Desire" (No. 2)—Aud., Louisville (6-7); Lincoln, Decatur, Ill. (9); Shrine, Mosque, Peoria (10-11); American, St. L. 13-18)

That Lady"—Harris, Chi. (6-18) ebster - Shakespeare — Jones bster-Shakespeare — Jones Texas College of Arts & In-es, Kingsville (6); Jefferson Aud., San Antonio (7); Gre-Gym Aud., Texas U., Austin Ielba, Dallas (9); Texas State ge for Women, Denton (10); Ion Aud., Stephenville, Texas eton Aud., Stephenville, Texas Liberty Hall, El Paso (13-14); Mexico A&M College, State ege, N. M.

TO OPERA UNFAIR LIST

Darkened Stretch William Reutemann and the N. Y. Civic Opera Co. last week N. Y. Civic Opera Co. last week were placed on the unfair list of the American Guild of Musical Artists for alleged failure to pay artists for their services, as well as other violations of the AGMA basic

agreement.
Under AGMA's constitution and
bylaws, members may not work for
any companies or individuals listed
by AGMA as "unfair." These also by AGMA as "unfair." These also include the following as of Thursday (2); Adams-Williams Corp., (Wilson A. Williams), N. Y.; Belmont Opera Guild, N. Y.; Boston Grand Opera Co., (Stanford Erwin), N. Y.; Manhattan Opera Guild (Benjamin F, Kutcher), N. Y.; Mascagni Opera Guild (Josephine La Puma), N. Y.; Rochester Grand Opera Co., (Josephine Di Crasto), Rochester, N. Y.; Star Opera Co.

Off-B'way Shows

Mistress of the House

(CARNEGIE RECITAL HALL, N. Y.)

Adapted by William de Lys from August Strindberg's "Miss Julie," this long one-actor makes a cookle attempt at giving a new feeble attempt at giving a new twist to the original work. Show, produced by Portable Theatre Productions, finished a week's run at Carnegie Recital Hall Saturday (4).

Carnegie Recital Hall Saturday (4).

Besides dealing with Strindberg's usual theme, the battle between the sexes, this adaptation has been localed down south and has substituted the mistreatment of Negroes for the original problem of servitude in Europe, Play is condusing, slow-moving, and is weak in its commentaries on the plight of the Negroes. Padye Whittington, as Miss Julie, was play's chief merit with her sexy appearance.

Building 222

Building 222
(MASTER, N. Y.)

Written by Edward Gilmore and produced by the Abbe Practical Workshop for the three performances last week (2-4), "Building 222" touches on an interesting and compassionate subject, but fails to give the topic its full worth. Dealing with a group of psychiatric sailors lodged together in a barrack asylum, play offers some forceful moments, but its overall effect is void of any emotional impact.

Play is strongest when focusing

Play is strongest when focusing the men shut in for observation cause of failure to meet Navy indards through fear, illiteracy, taken away to an official asylum that any real feeling is fermented. Kenneth Gerard turns in a sincere portrayal of the young lad suffering from loss of memory. Bruce Hall, guesting with the group, handled the leading role of an illiterate Tennessee sailor with understanding. Gloria Monty directed ably.

Wandering Upon the Wind (CARNEGIE RECITAL HALL, N. Y.)

Put on last Wednesday (25) by the production unit Footlights and Props, "Wandering Upon the Wind" has nothing to offer Broadway. Written by Armond Romano, drama critic for the N. Y. Italian daily II Progresso, play deals with a Bronx family of Italian descent during the recent war.

Further development of the central character, a gal in her late

al character, a gal in her late 's, breadwinner for a family of ur, and also in love with a lad

'Roberts' 28G, M'waukee

Play Out of Town

The Bird Cage

New Haven, Feb. 2.
Fried and Lars Nordenson pro-drama in two acts by Arthur Stars Mellyn Douglas; features, vin., Santord Melsner, Lurence ureen Stapleton, Jean Carson, y Harold Clurman; setting and loris Aronsom; music composed

oise idia Gi erdy.... Ripley. Jean Carson
Melvyn Douglas
Laurence Hugo
aurence Stapleton
Rita Duncan

Carrying, as it does, a familiar story thread, based on the theme of the ruthless individual who pulverizes the lives of everyone he contacts, only to end up in the grinder himself, "Bird Cage" will have to gamble its hit chances on the strength of performances, plus a novelty of stagecraft presentation. On this basis, preem indicates moderately successful acceptance.

There is little in the play's conent that hasn't been said or done
efore, but the manner of saying it
and doing it is something else
gain. Utilizing technical skill,
ia dissolve scene changes and a
lever setting that allows for twoevel playing, production combines
his facet effectively with some uper stratum thesping to bring about
generally absorbing result.
Central character is Wally Wil-

a generally absorbing result.

Central character is Wally Williams, night spot emcee who, with a partner, has taken over the club, "The Bird Cage," through a blackmail bit practiced on the original owner. Williams has everybody around the place cowering before him. (Wittingly, or otherwise, author has given his play an apt title in its analogy of the various characters being imprisoned within the cage of Williams' domineering personality. His partner Fardy he.

sibilities to climax prior punchy

Melyyn Douglas fits the Williams role like a sweater on Jane Russell. He shifts easily from the suave emcee to the tyrannical overlord

N. Mexico A&M College, State
College, N. M.

(15); Arizona State College Ad.
Touring edition of "Mister Dialog emphasizes authentic Roberts" grossed almost \$28,000 night spot behind-the-scenes chatfor eight performances at the ter, some of it on the decidedly racy side. Direction has caught (1:-0)

"Yes M'Lord" — Wilbur, Bost.

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Booking of Road Pacific' Into Auds. Burns Regular Legit House Mgrs.

Ballet Theatre to Tour Europe Music Festivals

Ballet Theatre is planning a tour of various European music festivals this summer, to include possibly Holland, Italy and Scotland. It will also have a Paris engagement, if plans jell. The troupe will be away for the summer and autumn, returning in December for a shortened U. S. season's tour, opening in Chicago. Blevins Davis, president of Ballet Theatre Foundation, which backs the troupe, is prepping the plans with Lucia

Opera House is unavailable, and come out to Australia for a following the European trip BT authorities don't see it as ble this year.

ils year. let Theatre is also inked for York season this spring Easter week at some Broadway theatre.

Canadian Equity Group Will Do Resort Season Prior to Regular Stand

London, Ont., Feb. 7.
Canada's only all-Equity stock company, the Shelton-Amos Players, will start its 1950 scason late June or early July in the Lake Huron-Georgian Bay resort area, prior to the eight-week season in the Grand theatre here beginning the middle of August

The Shelton-Amos Players, named for the producers, Hall Shelton and Ruth Amos, in productions starring Miss Amos, brought stock back to the Grandlast summer for the first time in 15 years. There are still four years of the five-year contract with the London Little Theatre-owned Grand to run, Last autumn. Shelton, Miss

Gayety, D.C.

that "this is a test case for us."
The Gayety was not doing so well so we closed it. I decided, since Washington needs a theatre, we should try this out. Whether we continue will depend on public support and our ability to get the producers to book shows with us."
Up to this point, it is understood, nothing has been booked to follow

nothing has been booked to follow "Barretts."

Gayety, which always had a policy of selling tickets to Negroes for its upper floors, will run comnook. With a precedent of another non-segregated legitimate theatre in the town, Marcus Heiman may decide that a line has been set which he can follow, it is widely believed here.

'Dinner' 18G, K.C.

Kansas City, Feb. 7.
"Man Who. Came to Dinner,"
with Monty Woolley, racked up a
lively \$18,000 at the Orpheum here

Last week.
Comedy opens tonight (Tues.) at
the Bilthore, Los Angeles.

Joe Crosby, who operated the Barn Playhouse at Bolton Landing, N.Y., purchased a farm nearby and will construct a new rustic-type theatre for the Bolton Landing

Booking of the forthcoming road company of "South Pacific" into auditoriums is burning managers of regular legit houses, who had figured to play the show. Complaints have also been made to the Assn. of Theatrical Press Agents & Managers because Al Butler, as advance man for the touring "Harvey," is doubling as booker of the "South Pacific" tour.

With the number of bookings

g an unprecedented lo son, manager of theatres i than the regular leg so the local managemen face the prospect of missing wh expected to be the smash gros of the road season.

In some towns, notably Cleve land and St. Louis, the auditorium bookings were arranged by the managements of the regular legi comments, the legit managements will share in the higher gross at the larger houses.

But sometimes the copy runs thre

Ads Overshadow Others

Ads Overshadow Others
"South Pacific" ads, 15 inches
over three columns, were run in
the Cleveland papers of Jan. 22,
although the musical does not play
the town until April 24. As a result of the one insertion, there was
a stampede at the boxoffice, indicating that the two-week engagement will be sold out many weeks. Grand to run,
Last autumn, Shelton, Miss
Amos and H. K. Baskette, manager
of the Grand, toured the resort
area for a pre-London site. At
Southampton, 130 miles north of
here, the town hall is temporarily
viewed as a likely place for the
six to eight weeks stand. The
Southampton town council has
heard Shelton on the subject and
he has been given first preference,

on future local engagements of
show. on future local engagements of the

> ads, the management of one s was considering cancelling its terim Cleveland booking. Idea that the unneard-of demand for t Rodgers - Hammerstein music would overshadow any show pla ing the town before then. Ho ever, the Hanna management d

Situation is a complex one from the producers' standpoint. Even in the larger capacity Music Hall, the two-week stand in Cleveland is already indicated to be much too short, although the town is usually good for only a single week. If "South Pacific" were booked into the regular legit theatres, as local managers wish, it would probably disappoint an even larger part of the showgoing public in each town. As it is, the musical can't stay as long in any town as business warrants, or it would be indefinitely delayed in reaching subsequent locations.

would be an uncertain bet miancially and would involve tough casting problems. However, it's questionable how long the author-producers can avoid putting out an additional troupe, There's even continued agitation for a second company for Broadway.

Plays Abroad

Party Manners

Party Manners

maintain his integrity and refuses his ex-colleagues details of his private reports which may help them to win an imminent election. This causes bitter feeling and high words, but he remains adamant.

Love interest is supplied by the former daughter of the house who, with her father, a dispossessed earl, have taken posts as butler and maid rather than leave the home of the ancestors. The boy has fallen for her on sight and in consequence accepts his father's suggestion to stay with him as his secretary. Meanwhile the portly "butler" hovers delicately through the intricacies of host turned servant. This role, played delightfully by Raymond Lovell, gets most of the evening's laughs.

vant. This role, playing telly by Raymond Lovell, gets most of the evening's laughs.

Clive Morton makes an appealing figure of the politician, with Jill Esmond as his charmingly efficient wife who refuses to renounce her career to bury herself in the country when her husband's neglect had driven her to seek public work. The lovers are commendably portrayed by Penelope Bartley and Allan Cuthbertson, and George Merritt makes a forthright self-made Minister with few scruples where his party is concerned.

The Way Things Go

Medinburgh, Jan. 30.

Stephen Mitchell (London Theatrica deuctions) presentation of comedy by defrick Lonsdale. Directed by Lonsdal Anthony Pelissier: Set by Michae ight. At Lyceum, Edinburgh, Jan. 30. ... Michael Gough erard Michael Gough
harles Lord Crayne Ronald Squire
lshop of Weston Tristan Rayson
enetia, Lady Crayne Janet Burnell
elen Margaret Gordon
ohn Edmund Furdon
nne Ceelly Byrne
eorge, Duke of Bristol Peter MacDonald
obort Flemin Robert Adair
ary Flemin Glynns Johns
r Shaw Arbut Meatleigh
linne Edward Wheatleigh
ld Lady Francis Waring ard rles Lord Crayne nop of Weston etia, Lady Crayne

This latest Frederick Lonsdale piece follows custom with charming, witty, drawing-room characters, aristocrats of old England, inhabiting a stately English mansion but down to their last dollar and refused any further bank loans.

Epigrammatic lines abound with carefree abandon and are thrown liberally around by the ducal family as they face the prospect of driving tractors and looking after geese in order to live. Only Gerard (Michael Gough) shows any practical sense in coping with the problem.

Into this situation, towards the Into this situation, towards the end of Act 1, come a wealthy American and his pretty little daughter, the latter running a temperature, both stranded when their car breaks down on the way back from grouse-shooting in Scotland. One glance, and the American girl, Mary (Glynis Johns), falls for Gerard, the practical brother of the duke.

duke.

All would be lovely through this Marshall Plan aid via Cupid's darts, but obstinate Gerard, while admitting he loves the girl deeply, stubbornly rejects her advances and refuses to marry "for money Meanwhile, the old English family," more and more perplexed by the turn of events, desperately try to



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drown their sorrows by playing bridge with the girl's good-natured dad and cheating to earn a useful dollar or two.

Events are happily resolved in the end, though not until after an amusing love-in-a-cottage scene, in which the young English gentleman acts so virtuously that Mary tells him: "It's not always gentlemanly to behave like a gentleman."

The play is surprisingly short—105 minutes in all—with a 35-minute first act and three scenes in the second. Pace and direction are sound, and the acting competent, with Gough carrying off the honors as the "I-know-what-I-want" brother.

This comedy is not a top Lons-dale contribution, but it strikes the happy recipe for British audiences of today. After a preliminary tour it will head for London's West End.

Alien Status

Continued from page 79 :

assessed \$10 a week, although she and all other members of the "Heiress" cast are getting the stock minimum of \$50 a week, plus \$20 a week expenses for two weeks' rehearsal.

weeks' renearsal.

Matter of the actress' alien classification arose during a routine check of contracts for the "Heiress" production. An ironic tine check of contracts for the "Heiress" production. An ironic angle of the situation, in addition to the issue coming up over a minimum-pay stock engagement, is that both Basil Rathbone and Margaret Phillips, co-starring with Miss Best, were born abroad but have become U. S. citizens. Same applies to Maurice Evans, artistic supervisor of the City Center's current revival series and Miss Best's co-star and producer in "Browning Version."

Legit Bits

= Continued from page 80 =

Huxley's London hit, "The Gioconda Smile," for next fall, and hopes to get Sir Ralph Richardson or Rex Harrison as star. John Huntington is now figuring on a Broadway presentation of "The Web and the Rock," Lester Cohen's dramatization of the Thomas Wolfe novel, with Kay Francis and Joel Ashley as leads. He's figuring giving it a strawhat circuit tryout. With the \$200,000 financing already in hand, Cy Feuer and Ernest H. Martin are about ready to go ahead with production of "Guys and Dolls," the Frank Loesser-Jo Swerling musical based on Damon Runyon characters and stories. Martin went to the Coast over the weekend to try to cast the male lead. Jules Dassin will direct. "The Gio-Huxley's London hit,

William Putch, young actor-playwright who was with the Ol-ney strawhat at Olney, Md., all last summer, has just had his latest play, "Stranger in the House," proplay, "Stranger in the House," produced by the drama group of the U. of West Virginia at Morgantown, W. Va. Following a run there, it'll be sent on a tour of the Mountain State.

'Nanette' 42G, Detroit

Detroit, Feb. 7.

"No, No Nanette," with Edward Everett Horton, grossed a fine \$42,000 for the Civic Light Opera Assn. at the Music Hall last week. Current production is "Sone of Norway," starring Kenny Baker.

Both legit theatres, the Cass a
Shubert-Lafayette, remain dark. and

Greek, L. A., Sets Time

Los Angeles, Feb. 7.

Summer production at the Greek theatre here will begin the first week in July and continue for 10-12 weeks.

JAY MARSHALL

has been signed for the part of "Crumleigh" in Vinton Freedley's new musical comedy

"START LIVING"

Paris Opera Ballet Pacts Toumanova as Guest Star

Tamara Toumanova arrived in N. Y. from Hollywood over the weekend and was due to fly yesterday (Tues.) to France to join the Paris Opera Ballet. Dancer has accepted offer to be the Etoile de l'Opera, or prima ballerina of the company, from mid-February to the end of July.

Ballerina was guest for two seasons with the Grand Ballet de Monte Carlo, dancing in various European cities. She left the Monte Carlo troupe last November

House Reviews

Orpheum. L. A.

response until going into some neat dance steps. Gags are fresh but Styles needs to watch his audience so timing can be adjusted to handle either the slow-on-the-uptake or the hep customer.

Yonely is a tow-sacked clown who pitches his comedy in whimsical work on musical instruments and then goes serious for an encore with violin solo of "Jalousie." Added feature is an attractive assistant, who heckles. Chalk-talks, remembered from Chautauqua days, are not found often on the regular vaude stage. However, Wally Overman's quick sketches have novelty, plus being done in fluorescent chalk for lighting effect, and turn plays well.

Hank Bussey works deliberately in delivering bit 19

fect, and turn plays well.

Hank Bussey works deliberately in delivering his 12-minute comedy stint. He opens by kidding magic, then fools around with guitar and sax. By the time he starts juggling he has caught on and his tap work for a closer sells neatly. Rene Williams' pit crew has been trimmed to nine men. One trumpet was dropped, leaving only two, after customer squawks that brass boys were hitting the notes too hard. Tightened crew still furnishes smart backing for the acts.

Chicago, Chi

Chicago, Feb. 3

Jack Carson, Peiro Bros. (2), Tonnny Wells, Robert Alda, Diane Garrett, Janis Paige, Louis Basil Orch; "Montana" (WB).

This unit obviously, to borrow a phrase, must have been written on the back of a Santa Fe railroad diner menu. What is more surprising is that after the sock first unit that Jack Carson, filmster, brought out last year, this oddity could have been designed as a followup. However, with liberal pruning here and there it might become passable fare.

Carson comes out for a few quickies and then gives a clue to what follows with "it isn't a great show." After a somewhat obscure and quick walkon by Tommy Wells the Piero Bros. appear for what is the one solid item of the stanza. Argentine jugglers have improved their timing and have added clever bits. Their work with Indian clubs, wands, and hat switches is smooth. Cop plenty applause.

Robert Alda, after some banter with Carson, sings a brace of non-

smooth. Cop plenty applause.

Robert Alda, after some banter with Carson, sings a brace of pop hits, most of which are out of lange. He gets better reception with his reprise of "Oh, Marie," first in Italian and then in English. Carson follows with a pair of tunes, one a novelty from one of his pics and a serious number, "Scarlet Pibbons in Her Hair." Carson, after milking an oldie with Diane Garrett, who poses as tongue-tied amateus contest winner, brings on Janis Paige, film player, who does a paraphrase on "Dear Hearts and Gentle People" for neat reception. However, her next, "I Can Dream, Can't I," isn't her style. She duets with Carson on "I Said Pajamas" for brisk returns. returns.

carson Miss Paige and Alda give the worn love scene take a reworking, but it doesn't jell too well. Carson counters with "Tve-Got a Lovely Bunch of Coconuts," with the group bedecked in mustaches, throwing rubber balls into the audience and seatholders tossing them back at Tommy Wells, who acts as carny dodger. Louis Basil orch does the best it can.

Zabe. Carson, Miss Paige and Alda

'Lives' Sock \$28,300

Toledo, Feb. 7.

"Private Lives," revival starring
Tallulah Bankhead, had another
string of sock one-nighters last
week, grossing a total of \$28,300
in three stands. Dates included
Ft. Wayne, Dayton and here.
Show is dividing this week
between Mansfield, O., Lima, O.,
Ashtabula, O., and Erie, Pa.

Shaw Secret Is Out

end of the season, but encouraged him to book a coast-to-coast tour starting the following fall. Despite good grosses, the show just about broke even on the road, so the royalty difference of 5% prevented a loss of around \$40,000. Obviously, if the production had been going into the red at such a rate, Evans would have closed it after a few weeks. It would have cost Shaw in the neighborhood of \$80,000 in subsequent royalties. 000 in subsequent royalties.

Prompted 'Caesar'

Fact that Shaw now gets 10% royalty instead of his old 15% was one of the elements in the decision of Richard Aldrich & Richard Myers to do their current revival of "Caesar and Cleopatra," at the National N V since the venture National, N. Y., since the venture involved a heavy production and a sizeable budget. Even so, the show was not given a road tryout in order to keep the costs within bounds.

Because of the lower royalty, "Caesar and Cleopatra" should get a longer run on Broadway, and is a longer run on Broadway, and is a prospect to go on the road next season. The tour, in particular, should give Shaw more royalties than he would have gotten on a relatively short Broadway run at higher percentage. Similar setup may apply in the case of "The Devil's Disciple," which just completed a pop-price revival at the N. Y. City Center and is due to reopen Feb. 20 at the Royale, N. Y., under Aldrich & Myers management.

Ment.
As Evans explained to Shaw As Evans explained to Shaw three summers ago, when he went to England to ask him to agree to 10% royalty for the "Man and Superman" revival, the 15% tap is unrealistic under present economic conditions on Broadway. When production costs were substantially lower there was room in a show's budget for a 15% royalty, but since operating expenses have risen to their present ceiling the extra 5% is frequently the margin between profit and loss. Under the circumstances, the Irish-born playwright agreed, the 10% rate may mean a longer run and greater aggregate royalties than would be possible at 15%.

However, even under conditions

would be possible at 15%.

However, even under conditions of 25 years ago, when production costs were only a fraction of present levels, the 15% royalty sometimes worked a hardship on managements and curtailed runs. For example, although the original U. S. production of "Saint Joan," in the 1923-24 season, ran 195 performances on Broadway and earned \$70,000 in royalties for Shaw, it lost money for the Theatre Guild. Similarly, several other Guild productions of Shaw plays would presumably have had substantially longer runs and paid the author more returns at a lower royalty rate.

Devalue Snarl

Devalue Snarl

Devalue Snarl

Ironically, although Shaw now gets the more or less standard (for name authors) 10% royalty, the reduction is approximately offset by the 30% increase in value of the U. S. dollar in relation to the British pound, under devaluation of English currency. Thus, his income from "Caesar and Cleopatra" and "Devil's Disciple" has been about the same at 10% under devaluation as it would have been at 15% under the older exchange rate.

rate.

While Shaw's plays have had some of their longest New York runs in recent years, his works have been standard fare on Broadday since he became a dramatist, at about the turn of the century. Despite the 15% royalty involved, his plays have approached those of Shakespeare, whose works are in the public domain, in number of productions.

In addition to those mentioned

In addition to those mentioned In addition to those mentioned above, notable Shavian runs have included the Shuberts' presentation of "Fanny's First Play," in 1912-13. (256 performances); the original U. S. production of "Man

both Broadway and the road. That reduced Shaw's takings during the first part of the Broadway run, when the revival was playing to grosses of more than \$30,000 at the Alvin. But when it moved to the Hudson and business tapered off, the lowered royalty meant the difference between making a small profit and going into the red.

That not only enabled Evans to keep th. show running until the end of the season, but encouraged him to book a coast-to-coast tour starting the following fall. Despite good grosses, the show just about broke even on the road, so the "Getting Married," 1916-each); "The Philanderer," (103). 1913-14

Other Shaw plays presented on Other Shaw plays presented on Broadway under commercial management for runs of less than 100 performances have included "Back to Methuselah," "Major Barbara," "Misalliance," "Androcles and the Lion," "Apple Cart," "Too True to Be Good," "Simpleton of the Unexpected Isles," "Geneva," "Join Bull's Other Island," "Mrs. Warren's Profession," "Widower's Houses," "Captain Brassbound's Conversation" and numerous one-Conversation" and numerous one

Met's Future

Continued from page 79

to alienate more people, and there are already threats heard from subscribers of not renewing next season on both counts.

New repertoire is believed to include the four Wagnerian "Ring" operas, "Tristan and Isolde," Mozart's "Cosi Fan Tutte" and "Magic Flute," Beethoven's "Fidelio," Puccini's "Turandot' and Strauss' "Die Fledermaus." Rep seems weighted toward the German, "Die Fiedermaus." Rep seems weighted toward the German, built largely around Mme. Flagstad. Feeling seems to be that this rep won't be as popular as former ones, and won't draw. And with the Met lossing \$300,000 annually now with sold-out houses, question raised is, how much will the Mct lose annually with partially attended performances? The "warhorses," it's felt, bring in the busi-

With Melchior gone, and Set Svanholm regarded as unreliable, Svanholm regarded as unreliable, feeling, too, is that the Met is weak on Wagnerian tenors, and that Mmes. Flagstad and Traubel can't be relied on to carry the German wing alone. Wagner also seems to require specialists, European-trained, so there are rumors already that there will be less need for young American singers in the new repertoire. Rep plans, it's also reported, have already led to a backstage squabble at the Met among conductors.

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Literati

Ingrid's Baby Fans Rivalry
Ingrid Bergman's baby, ushered into the world as a love child in far-off Rome, is the innocent cause of a linotype war in Los Angeles, accompanied by hymns of hate. Trading punches in the battle of ink-slinging are the L. A. Examiner and the L. A. Times, contenders for the heavyweight newspaper championship of Southern California.

Ever since the birth, the Examiner has been snooting at the Times, telling the world that Louella Parsons pranatal detective work resulted in the greatest obstetrical scoop in the history of journalism.

est obstetrical scoop in the history of journalism.

The Examiner devoted pages of type and photographs to exultation over its scoop, pointing the finger of scorn at the Times as a lethargic institution, remiss in the collection of front page news. On page two, it reprinted a Times story, dated Dec. 13, calling the Bergman baby yarn a hoax, and comparing it triunphantly with the vital statistics of Feb. 2.

The Times admitted that Miss Parsons was a winner by default.

umphantly with the vital statistics of Feb. 2.

The Times admitted that Miss Parsons was a winner by default claiming they were not running in the same heat. On the editorial page it said:

"Birth of a baby boy to Ingrid Bergman in Rome appears to be less a triumph in the field of illicit relationship than in the realm of a certain type of journalism." The Times never has specialized in this type of news and unashamedly was scooped by Louella Parsons on Dec. 12, last, when she told of the impending event. For the last quarter century she has been racing the stork in Hollywood, and never has the result of these contests been in doubt. Just the margin of her victory, if you please. And when her paper starts crowing over a measly twomoth win, Lollie should complain. Eight months is about par for her, and it is Hollywood legend she once outdistanced the old bird by 10 months. We wouldn't know because, as stated before, the Times never has specialized in this kind of news."

Poets On Fire

Annual dinner of the Poetry Society of America, usually marked by nothing more sensational than the reading of a new poem, took a new twist at Sherry's, N. Y., last Thursday (2) evening. Unusual event. which has caused quite a buzz-buzz in literati circles, was the walkout of one honored guest because of political remarks of another.

Max Eastman brought about the Max Eastman brought about the Gromyko with a speech in which he commented on the Alger Hiss case by inference and attacked Archibald McLeish by name for heading a committee which recommended that an award be withheld from Ezra Pound. Speaker following Eastman was John Ciardi, poet and assistant professor at Harvard. All he said was: "I am ashamed to have sat at the same table as Max Eastman." With that he strode from the room.

Those Correspondents' Shindigs
The splashily hep show put on by the webs at last Saturday's (4) White House' Radio Correspondents dinner in Washington in honor of President Truman has set a standard which has the other two groups in the traditional trio of Presidential dinners doing so me half chewing.

Next on the agenda is the White House Photographers' Dinner, on Feb. 25, with entertainment underwitten by Hollywood. Feeling of tivalry between the radio group and the lensers has been accented by the rave notices given past Saturday in the past year.

Stantage Charters its a Dick LaSalle Orc Ches a Dilid Bill Saturday in the past year.

CHATTER

CHATTER

Mademoistle mag celebrates its CHATTER

Mademoistle mag celebrates its Hesings

Big It, will hit the book stalls Big It, will hit

Dennis Day, Oscar Levant, et al. Some circles here feel pix biz has never fully appreciated the opportunity for good will and national publicity afforded by the Photographers' Affair. However, with Stanley Richardson of the Hollywood Coordinating Committee already coming through with Jack Benny to headline the show, the "one more" boys feel they'll make the grade. Also signed to date for the Feb. 25 "command performance," is Liberace, whose stint last year rated raves and a request for a repeat this year. Jo Stafford and Dorothy Lamour are inked for femme interest. Others will be announced shortly. Cocktail party being tossed day before dinner (24) by MPAA prexy Eric Johnston and Mrs. Johnston is expected to accent industry's part in the dinner.

White House Correspondents' Dinner March 4, representing the largest of the three groups, normally taps all segments of show biz for its entertainment. The news boys are tickled with the emceethey've nabbed for their show—Groucho Marx. They feel with Marx safely inked, the rest of the show will take care of itself.

Authors Guild Review

Authors Guild Review
Writers' contracts today are
"trickier" than they were 40 years
ago, because they involve more
media, according to a book let,
"You Too Can Own a Fur Collared
Overcoat," which the Authors
Guild is currently circulating,
Booklet is a compact review of the
guild's achievements and will be
used to hypo membership. Organization, with about 2,200 members,
believes it should be twice as
large. History, written by Robert
J. Landry, says the AG has stood
up "through war years, depression
years and just ordinary years to
the blandishments of all who would
talk authors out of their rights,
their side-money, their re-sales,
their bargaining strength."
Guild kids editors and publishers who want authors to leave
business details to them because
few authors "can comprehend the
small type in contracts." Writers,
it declares, need to watch precise
terms of their business deals because they are victims of "a loose
and irregular market with a constant over-supply of semi-pro competition."

Eire Bans 44 More
Ross Lockridge's "Raintree County." John Horne Burns'
"Lucifer With a Book," Irwin Shaw's "The Young Lions." James T. Farrell's "The Road Between," Erskine Caldwell's "The Sure Hand of God," Joyce Cary's "A Fearful Joy." Bernard De Voto's "Mountain Time," Raymond Chandler's "The Little Sister" and Edison Marshall's "Castle in the Swamp" are among the 44 books recently banned by the Irish Censorship of Publications Board.
Also included in the list were such titles as "The Sexual Study of the Male and Female Human Body in Color Pictures." by Myron D. Jacoby, "Sex Fulfillment in Married Women." by Helena Wright: "Modern Sex Life with Case Histories." by Edwin W. Hirsch, and "The Modern Sex Manual," by Edward Podolsky, Board rated the 44 books "indecent or obscene."

All ne Seatman." With that he same have sat at the same from the room.

Yankwich On Libel
Federal Judge Leon R. Yankwich, author of "Essays in the Law of Libel." long out of print, is coming up with a new one called "It's Libel or Contempt—if You Print It." Book, which will be out this spring under Parker & Co. imprint, tells newspapers what they can print and what they can't print with impunity. More than 100 cases with actual text of libel and the court's decision are skeledand the court's decision

"Tom and Jerry" cartoon charac-ters, will be printed by the Whit-man Publication Co. for distribu-tion in India, Brazil and Sweden.

Theodore Amussen resigns March 15 as an editor of Harcourt, Brace to become editor-in-chief-of the trade department of Henry Holt, succeeding Glenn Gosling, resigned.

Holt, succeeding Gienn Gosing, resigned.

Marion Odmark returns as editor of This Week in Chicago which she left two years ago to work for the Government. Convention guide will take on new departments and feature articles.

Text of Maxwell Anderson's book and lyrics for "Lost in the Stars," based on Alan Paton's novel, "Cry, the Beloved Country," due for publication March 9 by William Sloane Associates.

Robert K. Straus, one of the founders and an executive of Omnibook, has been named publisher of the mag. He succeeds Maxwell M. Geffen, who continues as editor, in association with Victor W. Knauth.

book, has been named publisher of the mag. He succeeds Maxwell M. Geffen, who continues as editor, in association with Victor W. Knauth.

Nelson Algren, author of "Man With a Golden Arm," leaves for Coast to talk over novel with John Garfield, who would like to play lead. Tome, as is, would not pass Breen office as it deals with lead as dope addict.

The N. Y. Journal American spotted a special notice on its front page Friday (3), offering free classified ad space to former N. Y. Sun employees seeking employment. Offer, it said, was "simply a helping hand from one group of newspaper people to another."

Irving Kolodin, music editor of the Saturday Review of Literature will write a history of the Metropolitan Opera, to be published by Knopf in 1951. His assistant, Roland Gelatt, is working on a book about such longhair names as Toscanini, Flagstad and Piatigorsky, also for Knopf next year.

Ideal Publishing Corp. has added two new bi-monthiles, Movies and Movie Thrills, to its mag slate. Former folded two years ago and its revival is said to stem from a growing interest in film fan mags. Movie Thrills will concentrate on the hoss opera field. Both publications will be edited by Pat Campbell, former assistant editor of Movie Life.

Richard Carlson

_ Continued from page 3 _

area were about 25 players and technicians. They were divided in-to two units and the group was aug-mented by hiring a number of na-tives. Extras among the latter rep-

mented by hiring a number of natives. Extras among the latter represented a sizable budgetary saving since they drew only 30c a day. African sun was so intense, Carlson declared, that no lamps were required for monopak shooting—only reflectors. Accompanying torrid temperatures prevented the performers from facing the camera for more than two or three minutes. Heat wasn't the only hazard, he added. For company members developed two cases of typhoid, 10 cases of amoebic dysentery (including Carlson), plus a flock of minor tropical diseases. Water in the Congo was especially bad. "We drank wine." he said, "and used vichy water to brush our teeth."

They lived in tents. Of the more amusing incidents in the film is the week of hards released there is here excleded.

They lived in tents. Or the more amusing incidents in the film is the use of a large stockade that's hidden from the camera. This, said Carlson, not only was used to keep the animals in, "but also served to prevent the actors from escaping."

Variety Bills Continued from page 77

Village Vanguard | Sid Caesar Ellis Larkin 3 | Georgia Gibbs Clarence Williams | Emil Coleman Ore Waldorf-Astoria | Mischa Borr Ore

CHICAGO

Happer Flaherty
Bob Fitzgerald
Skating Blydears
Jack Raffloer
Buddy Rust
derry Mapes
Frank Masters Ore
Falmer House
Billy DeWoife
Chandra Kaly Der.
Bella Kremo
lex Ramer
Eddie O'Neil Ore
College Inn
Physis Gehrig
Don Weismuller
Christine Nelson
Carmen Albino
Norman Fields

SCULLY'S SCRAPBOOK t..... By Frank Scully

7 Storey Mt., Ky., Feb. 4. To keep producers posted on title changes of stories about to be rescued from the scrapheap, here is a recap of properties to be announced over the loudspeaker at Santa Anita or at midnight on St. Valentine's day.

Any of them can be had for the asking, provided no self-addressed

Any of them can be had for the asking, provided no self-addressed stamped envelope is enclosed.

PRESENT TITLE

"Hives Of a Bengal Lancelot"

Dramatic treatment of the "you scratch my back and I'll scratch yours" theme. The imperial design for living off the fat of other lands is exposed. The royalists soften the natives by making them lotuseaters. "One, a Bengal Lancelot, gets hives. The plague is spreading until a Batavian Loraine learns about calomel, stops the plague, and routs the royalists. Lancelot gets Loraine and imperialism gets the gate.

gate. "Grand Motel" "It Happened, My Knight" "It Happened, My Knight"
Poignant drama concerning eight people who are invited to didner
at the Grand hotel and, due to the astigmatism of their chauffeur, end
up at the Grand motel. Jewels disappear and the thing resolves into a
million dollar mystery. The bank will never solve the mystery as to
how so much could be spent on so little without Congressman J. Parnell
Thomas figuring in the deal somehow.
"Way Down Yeast"
This is a success story of a hubble that came up in the good and

how so much could be spent on so little without Congressman J. Parnell Thomas figuring in the deal somehow.

"Way Down Yeast"

This is a success story of a bubble that came up in the world and, in rising, brought a lot of things up with it. It borrows freely from the picture, "Pasteur," but then he borrowed freely from "The Fleischmann Story." There's very little love interest but everybody is interested because with a lot of yeast you can make a lot of dough.

"The Chase of Sanborn"

"Kaffee Katch"

Gay story of a merry widow named Sanborn Klatch is set in old Vienna. She had two suitors, one an American officer, who was more kind to her children, the other a Russian pilot who loved her for herself alone and didn't care much for children anyway. The American wins her by getting in touch with her relatives in South America and getting her a whole sack of coffee:

"Down To Their Last Yak"

An American Wac and a French captain of the air force are grounded in Tibet. They were en route to Inja and couldn't get over the hump because the camel wouldn't lie down. They have most embarrassing and amusing experiences but they finally get out of Tibet when he poses as a nannygoat and she acts as a billygoat, which they had traded in for their last yak.

"The Thundering Heard"

This is a super spectacle of life as precariously lived along the Chisholm Trail in the '70's. John Whine was loved by Becky Sharp but his son Brandy proved he could lick the old man at riding herd, bellowing against the wind, cracking a bullwhip, singing "Mule Train" or necking Becky. Old John collapses at Santa Fe, and his son drives the cattle to the railroad terminus at Topeka, where Becky waits for the first to arrive for her hand. Youth gets the beautiful doll while Old John bellows like an old bull seal that has lost his harem.

"Escape Me, Nivins"

Mystery involving Daniel Nivins, a cashier who gets \$100,000 to help make a banker's planned suicide look like a murder so the banker's widow can cash a \$1,000,000 insurance policy. Banker bumps

the whole messy business.

"Mrs. Gags of the Wiggage Patch"
Gay story of a mother who had so many children she got suspicious of others who had none. She told her children they came from a wiggage patch. One of her spawn, Butch, spent the night in the patch but all he saw were some rabbits nibbling the greenery. But when he later found a lot of baby rabbits there he arched his eyes and said, "Ah ha!" Children of all ages won't stomach this story, but producers, especially those who were brought up by rabbits, will like it. "Soreful Jones"

Set in a department store (which was really a front for a bookie joint), "Soreful Jones" describes the life of a beautiful bunch of janes but with bunions. One in particular is Bolivia de Hasbeen, who once shirked in pictures and is now a markup salesgirl. It is her job to write \$1.98 in front of an item previously-listed as 98c and drop it to \$1 for Dollar Day.

A customer returns a package, which when opened reveals a baby. The police try to track down the baby and, failing, hang it on Bolivia and Soreful Jones, a bookie. To make it plausible to the Breen office, Bolivia and the bookie marry, which they always wanted to do anyway. They call the moppet "Butch" and sell the brat's contract to Metro. Butch's physical examination forces the studio to switch from "Little Lord Fauntleroy" to "The Daughter of the Regiment," and everything ends happily.

"What's To Love?"

ends happily.
"Beyond the Far East"

ends happily.

"Beyond the Far East"

"What's To Love?"

Bit Ravis danced in Jimmy's Kitchen, the hot spot of Shanghai. She wasn't much of a dancer but off the floor she was a greater homewrecker than the A bomb.

Dr. George Skolsky was her greatest wreck. He had been sappily married to a sugar baron's stepdaughter and had the high class patients around Shanghai. But one night while relaxing in Jimmy's Kitchen Dr. Skolsky, or "Sock" as they called him in the Far East, was called into Bit's dressing room. It seems she had stubbed her toe on a brass check, and the check had got infected.

Bit took one look at Sock and didn't get out of bed for weeks. The soles of Doc's new shoes were hardly scratched during that time, either. His practice went to pot and he began to go the way of his practice, while in this demoralized lotus-eating state Doc discovered that Bit had used all his heroin, morphine, opium and hashlish prescriptions. After that she took to drinking wood alcohol.

She began looking like an old wood-burning locomotive, but people didn't notice it much because the Communists had taken the city during one of her benders and by the time she sobered up everybody looked like an old wood-burning locomotive.

She laughed at almost everyone who passed her. One guy happened to be a Commissar of Austerity and he clinked her for giggling without giggle-water.

In the cell next to her was Sock. He was being held in "protective-

in the cell next to her was Sock. He was being held in "protective-custody" until it was established that he hadn't unloaded his narcotic prescriptions on the comrades instead of the fleeing nationalists. He refused to be She gladly told them what had happened to the prescriptions.

This gave the Chinese Ogaypayoo an idea. Why not load Bit and her croaker with new prescriptions and release them to Formosa?

But this was not to be. One the way to the submarine which was to take them to Formosa. Bit dropped dead. Sock looked at her a while. Then one of the Ogaypayoos gently pushed her body with his foot and she rolled into the Whangpoo.

Then Sock and the Commisar of Austerity repaired to Jimmy's Kitchen and got stiff on vodka and coke. After that Sock went back to his wife. It was only a step because by this time she was working in the pantry of Jimmy's Kitchen.

Broadway

National Board of Review holds its annual conference March 23-24 at the Hotel McAlpin.

Alexander Paal, indie film producer, heading for the Coast this week after a short stay in town.

week after a short stay in town.
Ben Halpern, Paramount publicity staffer, engaged to marry Lois Gordon, nuptials set for March 19.
Leon Roth, United Artists promotion manager, lecturing on film publicity at the American Theatre Wing.

Film industry attorney Joseph L. (Sargoy &) Stein coavalescing in Summit Hill sanitarium, Pomona, N. Y.

Michael F. Mayer, attorney son of Arthur L. Mayer, w.k. filmite, opening his own law office in Gotham.

Harry Michaelson, RKO's short subjects sales manager, con-valescing in Florida for an indef-inite period.

Look mag has layout on comedian Sid Caesar currently, coincidentally with his Waldorf opening tomorrow (9).

tomorrow (9).

Elayne Glikos, of Big 3 Music educational staff, weds George Kyrimes, of Kyrimes Bros. Amus. Corp., Coney Island, Feb. 19.

Z. Wayne Griffin, producer of Metro's "Key to the City," in Boston for a few days with his family before returning to the studio.

Sir Cedric Hardwicke's 18-year-old son coming over from England

old son coming over from England to join his father for a visit this spring. Hardwicke is starring in "Caesar and Cleopatra" on Broadway.
Paramount thesper John Payne
18-city

polished off a four-week, 18-city tour in Miami over the weekend. He beat the drums for "Captain China," preeming throughout the

China," preening mounts with the South.

Artie Shaw to be soloist with the Little Orchestra Society at the Brooklyn Academy of Music Friday (10); Mosque theatre, Newark, Feb. 19, and N. Y. Town Hall Feb. 20.

Brooklyn Academy of Music Friday (10); Mosque theatre, Newark, Feb. 19, and N. Y. Town Hall Feb. 20.

Justine Ranson Schachter having her first one-man show at the Argent Galleries. Her husband is NBC-TV engineer Scott Schachter, and father, Jo Ranson, is WMGM publicity director.

Phil Evans, son of George B. Evans, publicist who died recently, will resume in the Evans organization, with which he was associated for several years before taking a leave of absence.

Metro thesper George Murphy treks to Chicago for two-day personal appearances at the State Lake theatre, Loop de-luxer, in conjunction with the opening tomorrow (Thurs.) of "Battleground." He then heads to the Coast.

Fred Polangin, Coast veepee of the Buchanan ad agency, arrived in New York Monday (6) for a month's huddles with representatives of the indie film producers whose accounts his agency handles, and with United Artists homeoffice sales and ad-publicity toppers.

Ad agency to pper Charles Schlaifer a ppeared before the House Appropriations Committee in Washington Monday (6) as repof the National Committee for Mental Hygiene, requesting an increase in the budget for the Public Health Service from \$10,000,000 to \$26,000,000.

Over 60 entries in the fifth annual George Gershwin Memorial Contest, sponsored by the B'nai B'rith Victory Lodge and the Hillel Foundations, are currently being judged. Prize of \$1,000 goes to the winning composition, to be given its initial performance at the Carnegie Hall memorial concert March 26.

Clifford C. Fischer's \$250,000 damage suit against Maurice Chevalier was settled for \$2,500, Arthur Lesser, the comedian's personal manager, reveals. Understanding was reached shortly before the action was to go to trial before the ac

thur Lesser, the comedian's per-sonal manager, reveals. Under-standing was reached shortly be-fore the action was to go to trial before N. Y. Supreme Court Jus-tice James McNally, but terms weren't disclosed at that time.

Washington

By Florence S. Lowe Sigmund Romberg here for a concert at Constitution Hall Thurs-day (9).

ex of U.S. Recording as chief en-gineer; Hurley Provenson, former-ly WBCC, as announcer, and Rob-ert Best, in charge of promotion

ly WBCC, as announcer, and kovert Best, in charge of promotion and publicity.

Myrna Loy, in city for State, Department pow-wows on her UNESCO chores, shared head tables honors with guests of honor Vice President and Mrs. Alben Barkley and the Bob Hopes at luncheon of Women's National Press Club last Friday (3.

Dublin

By Maxwell Sweeney
Ronan O'Casey into Emile Littler's London production, "The
Purple Fig Tree."

tier's London production, "The Purple Fig Tree."

Nora Lever and former Abbeyite Phyllis Ryan readying new Children's Theatre project here. Donal Cahill has new play, "Life Begins Tomorrow," skedded for Galety production by National Players.

Dick O'Sullivan establishing new repertory company for Waterford. Opening presentation will be "Message for Margaret."
Robert Newton plans to vacation here before starting work in "Rachel" to be directed by William Dieterle in France.
Cyril Cusack and Eithne Dunne will share leads in coming Lyric Theatre production of new Austin Clarke play, "The Plot Sucseeds."

Miami Beach

By Lary Solloway Biz around town picked up over

By Lary Solloway
Biz around town picked up over
weekend.
Irving Berlin and Sidney Kingsley at the Sans Souci and holding
daily confabs.
Sally Rand appearing at outdoor
carnival being staged by local
Elks and VFW.
Denise Darcel at Roney Plaza
while making personals at showings of "Battleground" at Rooseveit theatre here.
Harry Richman disposing of his
estate here. Will establish permanent residence on new ranch he
bought near Reno.
Walter Winchell emceed huge
benefit show for Beach Police and
Firemen Welfare Fund. All working and visiting show folks in area
participated, with Arthur Godfrey
heading lineup.

Tokyo

By Russell Splane

British film "Hamlet" completed 25-week run at Piccadilly theatre to set a postwar record for foreign films in Japan.

Mary Estelle Iwamoto, 23-year-old violinist, given terrific sendoff from Tokyo on her American concert tour. Artist is first Jap musician to go abroad since the war.

Daiei studio has announced a recent deal with Walt Disney for Jap distribution of Disney cartoon books, dolls, and similar items. Studio is angling for Disney films when private importation is resumed.

AKAR, first radio station in Okinawa, skedded for bow. Station is operated by Ryukyus Military Government and will feature news and information programs, as well as music and cultural programs by native artists. Plan is to link all Ryukyus islands in informational radio network.

Vienna

By Emil W. Maass
Franz Stoss elected president of
Austrian Theatre Owners Assn.
O. W. Fischer inked for FrenchAustrian film, "Smiling in the
Storm."
USFA distributed 17 shorts on
agricultural themes in provinces
of Autsria.
Not much interest shown in recent auctioning off of various
Franz Lehar belongings.
Austria's most modern radio station was put into operation at
Lintz, capital of Upper Austria. In
his opening speech Gen. Geoffrey.
Keyes mentioned that another one,
in Salzburg, might follow.

Las Vegas

Rhonda Fleming here on fishing expedition on Lake Mead.
Youley the Clown and his circus entourage open this Friday at Hotel Last Frontier.
Henny Youngman follows Chico Marx at El Rancho Vegas with Grace and Nicco plus tenor Johnny Dugan.
Following end of run by Louis

concert at Constitution Hall Thursday (9).

Franchot Tone due in for day of p.a.'s at RKO Keith's preem of "Eiffel Tower."

Fred Fiske, ex of WOL-Mutual, joined staff of radio station WWDC as announcer.

Pianiste Hazel Scott due in for a concert at National Guard Armory next Friday (10).

Joseph Cotten in and out of town these days on huddles for D. C. preem of "Third Man."

Nathan Golden, film chief for Dept. of Commerce, back in hospital after set-back, but again on the mend.

WASH-FM expanded its personal to include Howard Callahan, last year.

London

Filmactor Hubert Gregg com-pleted "April Gentleman," full-length novel due for early publica-

Charles L. Tucker has booked Max Wall and the Six Rays for the new Empire stage show, opening in March.

Pandro S. Berman has returned to Hollywood after several weeks' preliminary research on "Ivanhoe," which is to be filmed at Elstree in Technicolor.

Harry Meadows planing to New York to scout for American acts for presentation at Churchill's jointly with British artists when this nitery reopens next month.

Ceel-Madden, British TV program organizer, authored "Loophole" jointly with Macgregor Urquhart. Play goes on the road Feb. 27 with Chili Bouchier leading.

Arnaut Bros., when they finish four weeks at Metro's Empire, where they were brought over by producer Nat Karson, go for an extensive tour in Moss Empires and Stoll houses.

Mario Zampi, who is directing the filmusical, "Come Dance With Me," for Anglofilm, subsidiary of Columbia Pictures, has signed Derek Roy, top radio name here, to costar with Anne Shelton and Max Wall.

Jack Hylton's agreement with

Max Wall.

Jack Hylton's agreement with Lucienne, Ashor and Roberton for his short vaudeville season at the Victoria Palace, carries an option for act to be held over for the new "Crazy Gang" show, which follows the vaudeville: Latest act Hylton signed for his vaude season is the Los Gatos threesome, who made a big hit in their London debut at the opening show of Nat Karson's at Metro's Empire.

Minneapolis

By Les Rees

Club Carnival has Carmen Mi-

Vladimir Horowitz here for con-cert recital.

cert recital.

Liberace into Hotel Nicollet
Minnesota Terrace.

"Ice Capades of 1950" into St.
Paul Auditorium Feb. 28.

Tiny Davis and he Divers" into Dome nitery. her

Shriners annual indoor circus at Auditorium for nine days starting March 2.

"Harvey" into Lyceum for seven days, third local engagement, at \$3 bargain top.

University of Minnesota theatre launching Studio theatre season with Ibsen's "An Enemy of the People."

People."

Sports events are doing okay here. Minnesota-Ohio basketball game drew all-time record crowd of 18,025 here. Pro wrestling card at Auditorium same week pulled 8,934, season's high. Minneapolis Lakers pro basketball team attracted 9,000.

Chicago

Jim Keefe leaves "Light Up Sky" to do advance for "The Silver Whistle."

Whistle."
Bernard Simon, press agent for "That Lady," addressing various club groups on activities of ANTA. Sally Forrest and Keefe Brasselle, stars of "Never Fear," which world preems here Feb. 9, making radio and TV appearances as promotion.

radio and TV appearances as promotion.

Thomas Mitchell, starring in "Death of a Salesman," addressed central regional convention of Catholic Theatre Conference at Loyola University.

C. Scott Fletcher, head of Encyclopedia Britannica Films, was one of 19 mid-westerners awarded Freedom Foundation Awards on Founders' Day ceremonies at Northwestern University last week.

Buenos Aires

Amelia Bence to make pix in Mexico this year.
Virginia Luque inked by Bolivar Films to make pix in Venezuela.
Spanish warbler Miguel de Molina appearing in musical at Maipotheatre.

theatre.

Dr. Manlio Marino, Italian picture distributor, back in B.A. after long Latin-American inspection trek.

Imperio Argentina signed by Splendid network for broadcasts throughout 1950. Singer is mulling picture-making in Brazil and Mex-

pix for Gregory Wallerstein. Arturo de Cordova will be teamed in pix with blonde Argentine star. Friar Francisco Jose de Guadalupe (onetime warbler Jose Mojica), now on tour in Argentine provincial capitals after series of broadcasts on Belgrano web. Proceeds of tour go to a building for the monk's order.

Paris

By Maxime de Beix

By Maxime de Beix

(33 Blvd. Montparnasse)
Elen Dosia in Capri.
Viola Ilma back from U.S.
Peters Sisters at ABC before
playing Folies Bergere.
Maurice Chevalier guest of honor
at the American Club weekly
luncheon.
Vanya and Alvarez at Casino
Campione, Lugano, before playing
Monte Carlo.
Fred Orain giving preview of the
picture, "Histoires Extraordinaires," he just completed.
Julie Gibson dubbing in English
a Lavorelle picture on Paris fashions made at Christian Dior's.
The Gerald Mayers back from
two weeks in Rome, and the Eugene Van Dees to Austria for a
few days.
Bernard Hilda, given emcee job
at Roosevelt ball, bringing not only
Jane Morgan and band but also
Marie Raye and Naldi.
U. S. Ambassador David K. E.
Bruce attending the Opera gala
presided over by President Vincent
Auriol where the Adolf Osso-produced pic, "Grand Rendezvous,"
showing the American landing in
Algiers, got a sock reception.

India

By N. V. Eswar Indian Government op Indian Government opened its 16th broadcasting station at Dhar-war.

Indian Government opened Its 16th broadcasting station at Dharwar.

Great Eastern Circus is playing Bombay, while Harman's Circus is appearing in Madras.

Columbo's Ceylon Theatres setting up large plant on island for dubbing western films into Asian languages.

"River," first Technicolor pic to be filmed entirely in India, currently being lensed in Calcutta under Jean Renoir's direction.

Metro's "Three Musketeers" opened at Midland, Madras for a three-week run. RKO's "Joan of Arc" is currently at the Casino.

Errol Flynn, here in conjunction with Metro's filming of "Kim," presented with a silver plaque from state authorities at Mysore. Actor said he hoped to return in April as guest of Maharajas of Bundie and Mysore states. Paul Lukas, also here with Metro's producing unit, stated he's coming back for an October vacation.

Madrid

By Geeno Garr.
Olga Rivero arrived from Cuba
to give a series of recitals.
Cuban dancer America Imperio
is a big draw at the Casablanca

is a big draw at the Casablanca nitery.

Spanish songstress Luana Alcaniz left for Manila to work in cabarets.

Carmen de Campos, of Opera Comique, Paris, here for a month's contract with Radio Madrid.

Argentinian st ar s Tranquillino and Esmeralda Pastor will appear in Madrid in their own revue.

Argentinian songstress Tota Martinez arrived here from Paris to fulfill a two months' contract with Radio Madrid.

Mexican star Jorge Negrete due in Madrid in April to work in a pic produced by Suevia Films and directed by Edgar Neville.

Hungarian actress Lily Muneti playing femme lead in "Money Doesn't Make You Happy," by Erc Vaszary, translated by Perez Madrigal, at the Teatro Lope de Vega.

Pittsburgh

By Hal Cohen

Evans Family dated for Hippodrome in Baltimore.

Bela Lugosi brings his "Dracula" nitery act into the Copa Feb. 13.

Billy Hinds, former KDKA staffer, into Carousel for a week as m.c.

staffer, into Carousel for a week as m.c.
Mike Manos, theatre circuit owner, and his wife off for Florida vacation.
Polly Rowles, local actress, understudying Shirley Booth in "Come Back, Litttle Sheba."
Harry Hellings, Jr., boy trumpet player, won Horace Heidt opportunity contest at The Gardens.
Carl Ravazza and Mario and Floria headlining new show at William Penn Hotel's Terrace Room.

Hollywood

Paul Small opened Hollywood offices.

offices.

Vivian Blaine to Miami for nitery booking.

Jay Livingston recovering from minor surgery.

Danny Kaye checked in at Warners after a nitery stand in Miami, Charlie Barnet injured, but not seriously, in a motor crash on Ventura Blvd.

tura Blvd.

Roy Konkright returned to his Monogram desk after four months of illness.

Ruby Keeler opened a new dance and drama school in North Hollywood:

Motion Plature Police Police

dance and drama school in North Hollywood:

Motion Picture Relief Fund netted \$7,000 from its sale of Christmas cards.

Irving Fromer checked out of General Service to re-enter law business in N. Y.
Shirley Cantor joined the literary department of newly formed Artists Agency Corp.
Patrick O'Moore laid up with virus, jamming RKO's "Sons of Musketeers" schedule.
Gary Cooper and Patricia Neal donated services for film short for American Heart Assn. drive.
Jimmy McHugh, Jr., in from London where he resigned his MCA post because of illness.
King Vidor will be an honored guest at 11th annual Film Festival in Venice, Italy, this summer.
Kirk Douglas will mc. the American Red Cross style show for L. A. Ad Club at Biltmore hotel."

Jean Hersholt hosted Benjamin Cohen, of United Nations, at luncheon in Motion Picture Country House.
Mayor Charles Farrell formally

luncheon in Motion Picture Country House.
Mayor Charles Farrell formally dedicated the new \$150,000 stadium and rodeo grounds at Palm Springs.
Jack L. Warner awarded a certificate of merit by U. S. Marine Corps for his help in Marines' Toys for Tots campaign.
John Steinberg, manager of the Hillcrest Country Club, has been elected head of the Club Managers Assn. of Southern California.

Philadelphia

Television auction for March of Dimes, staged by WFIL-TV, netted \$10,000.

Bob Hope was principal guest at annual dinner of Philadelphia Sportswriters Assn. in the Broadwood

Wood.

Herman Goldfarb and Mike Vallon came to town to confer with comic Joey Bishop about a Broadway musical.

The Little Rathskeller staged a

press-radio cocktall session to launch the run of Slapsie Maxie Rosenbloom and Max Baer, which started Feb. 7. "The Consul," Gian-Carlo Me-

"The Consul," Gian-Carlo Menotti's new musical drama slated to open here Feb. 16, set back until March 1. Illness of composer has held up rehearsals.

Harry Steinman, owner of the Latin Casino, goes to Florida to be house guest of Tony Martin and Cyd Charisse after Walcott-Johnson fight (8), also a Steinman promotion.

George A. Hamid, owner of Steel Pier, Atlantic City, has bought WMID, Convention Hall station at the resort. Dick Endicott, general manager of Steel Pier, will double in administration of the station.

Australia

AUSITAIIA

By Eric Gorrick

Tommy Trinder set for another.

Aussie runaround late this year for the Tivoli loop.

William Liebling here to produce "Streetcar Named Desire" for J. C. Williamson.

"One Wild Oat." British comedy with Arthur Rigby, in its 14th week in Sydney for the Fullers.

Biz is tops twice-nightly with "The Love Racket" at Tivoli, Melbourne. Arthur Askey is starred.

Joe Taylor, head of the Celebrity nightclub, Sydney, to import class U. S. names for limited run at his club.

club.
Horrie Nagel, in charge of Acme
nabe loop attached to Greater
Union, confined to hospital after
heart attack.
Pan-American Theatres to present "Dream Girl" at Minerva,
Sydney. Cast is headed by June
Clyde, Hal Thompson and Stewart
Long.

picture-making in Brazil and Mexico.

Portuguese director Frederic Bernheim Da Costa readying picture he will direct for Sincca and Cinematografica San Martin, with Rafael Montenegro producing.

Zully Moreno and husband Luis Cesar Amadori to Mexico, to make Carle Ravazza and Mario and Floria headlining new show at the Carle Room.

Georgia Sothern expects to hit for Hoyts, "Home of the Brave" (UA) is getting sock trade. Picture Room Cesar Amadori to Mexico, to make carney circuit with an all-girl (NA) is getting sock trade. Picture Room Cesar Amadori to Mexico, to make carney circuit with an all-girl (NA) is getting sock trade. Picture Room Cesar Amadori to Mexico, to make carney circuit with an all-girl (NA) is getting sock trade. Picture Room Cesar Amadori to Mexico, to make carney circuit with an all-girl (NA) is getting sock trade. Picture Room Cesar Amadori to Mexico, to make carney circuit with an all-girl (NA) is getting sock trade. Picture Room Cesar Amadori to Mexico, to make carney circuit with an all-girl (NA) is getting sock trade. Picture Room Cesar Amadori to Mexico, to make carney circuit with an all-girl (NA) is getting sock trade. Picture Room Cesar Amadori to Mexico, to make carney circuit with an all-girl (NA) is getting sock trade. Picture Room Cesar Amadori to Mexico, to make carney circuit with an all-girl (NA) is getting sock trade. Picture Room Cesar Amadori to Mexico, to make carney circuit with an all-girl (NA) is getting sock trade. Picture Room Cesar Amadori to Mexico, to make carney circuit with an all-girl (NA) is getting sock trade. Picture Room Cesar Amadori to Mexico, to make carney circuit with an all-girl (NA) is getting to the carney circuit with an all-girl (NA) is getting to the carney circuit with an all-girl (NA) is getting to the carney circuit with an all-girl (NA) is getting to the carney circuit with an all-girl (NA) is getting to the carney circuit with an all-girl (NA)

OBITUARIES

EDWARD M. SCHNITZER

Edward M. Schnitzer, 56, eastern and Canadian salesmanager for United Artists, died unexpectedly in New York last Thursday (2). He had suffered from heart trouble for a number of years. He was stricken on a train which he had just boarded in Grand Central station for a weekend at the Lake placid home of Fred Schwartz, New York circuit operator. He died a few minutes later in the rail station's infirmary, With him was Vitalis L. Chalif, member of UA's board.

Active in the film industry for almost 30 years, Schnitzer was one of its best known sales executives. He was a member of Motion Picture Pioneers and served as assistant chairman of the distributors division of the War Activities Committee.

Been under treatment for cancer for the past several years. Gould, a native New Yorker, endured, a native New Yorker, endured, a played with various minstrel troupes. He later graduated to the legit stage, appearing in a number of musicals at the turn of the century, including the Edna May starrer; "The Belle of New York." However, he was probably best known for his prolonged run in vaudeville when partnered with Valeska Suratt. The act headlined bills both here and abroad. Gould had been working on an autobiography, "Those Were The Palmy Days," in collaboration with Marie Wilson, retired actress and long-time friend of the actor, when stricken. Miss Wilson plans to complete the tome for publication.

UA's board.
Active in the film industry for almost 30 years, Schnitzer was one of its best known sales executives. He was a member of Motion Picture Pioneers and served as assistant chairman of the distributors division of the War Activities Committee.

mittee.

He had been with United Artists since 1942. Prior to that he was New York branch manager for Fox. New York salesmanager for World Wide, New York branch manager for Columbia, eastern district manager for Republic and eastern district manager for Warner Bros.

eastern discrete for the control of the control of

ALEXANDER M. NICOLSON Alexander McLean Nicolson, 69, a leader in the development of piezo-electric crystals and vacuum tube oscillators in television and radio for the American Telephone and Telegraph Co. and the Western Electric Co., died in New York, Feb. 3.

and Telegraph Co. and the Western Electric Co., died in New York,
Feb. 3.

A prolific inventor throughout
the early years of radio and television, Nicolson obtained one of
the first television patents, his being issued by the United States
Patent Office Oct. 16, 1923, upon
an application filed in 1917. This
patent was assigned to Western Electric, with which Nicolson
was then serving as a research
engineer.

During his career as an inventor Nicolson was said to have been the recipient of 180 patents. He served with the Atwater Kent, Magnavox and Wired Radio Companies, besides A. T. & T. and Western Electric. Since 1940 he had held the post of consulting engineer with the International Business Machines Corporation in New York.

Surviving are four sisters.

JANET MacRORIE

Janet MacROrie, who pioneered in setting up standards and policies for commercial radio programs, died in New York, Feb. 4 after a long illness.

Soon after joining the National Broadcasting Co. in 1934, Miss MacRorie was made head of their newly-formed continuity acceptance department. In this capacity she 'established standards and policies for commercial radio programs which were accepted by all commercial users of radio, and eventually adopted by other broadcasting companies.

Born in New York, Miss MacRorie spent much of her childhood

sting companies.
Born in New York, Miss Mac orie spent much of her childhoo in Scotland. She was a special student in English at Columbia University; studied dramatics at the Wheatuck School of Dramatic Art. She was a member of Advertising Women of New York, Inc., of which she had been vice-president and director.

Survived by a sister.

SID FIELD
Sidney Arthur (Sid) Field, 45, one of Great Britain's topflight comedians and star of the London production of "Harvey," died after a heart attack at his home in Surrey, England, Feb. 3. He had played in the comedy the previous night.

Field had a fabulous career in the British theatre, starting out as a vaudevillian and eventually attracting the attention of Sir Charles B. Cochran, who subsequently starred him in several productions. However, his rise on the London stage was far from meteoric, since he had played the music halls of the provinces for many years before getting his big chance in London's West End. He made a brief visit to the U.S. in 1948 and brought back the script of "Harvey."

Survived by wife, Connie Dawgins, an actress, a son and two daughters. eld had a fabulous career in

JOHN M. KLINE
John M. Kline, 71, retired actor
who had appeared in several
Broadway productions, died in
Washington, D. C., Feb. 2.
A native of Washington, he
served in the Spanish-American
War and then took up acting 45
years ago with the Charles B.
Handford Co., playing Shakespearean roles on the road for
years. In Washington he was at
various times a member of the
Columbia, Poli's and National
Theatre players.
In 1928, Kline went to Broadway
under contract to Florenz Ziegfeld.
He appeared in such productions
as "Three Musketeers," "High
Tor," "She Loves Me Not" and "In
the Next Room."
Survived by wife, son and

the Next Ro Survived daughter. by wife, son and

ROGER M. WISE
Roger M. Wise, 52, authority on radio vacuum tubes, died Feb, 4 in Philadelphia. He served as special consultant on tubes for the Philco Corp, since March, 1949, when that company absorbed his own firm, Roger M. Wise, Inc.
Wise was instrumental in the development of 6.3-volt tube for automobile radios; a 1.4-volt tube for portables; the "lock-in" group of tubes, as well as the special tube for proximity fuses developed during the recent war. For his work on the latter device he was awarded a Presidential citation.

A. wife and son survive. A wife and son survive.

GEORGE A. BIRMINGHAM
Rev. James Owen Hannay, 84,
novelist and playwright who wrote
under the pen name of George A.
Birmingham, died in London, Feb.
2. He was the author of more
than 40 novels and several plays,
the best known of which probably
was the comedy, "General John
Regan." This played in New York
and London prior to the first
World War. Noel Coward reputedly made his stage debut in a
minor role in this play in London.
He began his first novel while
a curate in Ireland. He had been
vicar of Holy Trinity Church in
London since 1934.

KARL HAJOS

Karl Hajos, 61, composer and musical director, died Feb. 1 in Hollywood. Born in Hungary, Hajos entered the motion picture field in 1927 after working on stage musicals in New York.

He was associated with Paramount for a long period but had been a freelance for the past few years. Among the recent films for which he composed and conducted were "It's a Sinall World," "Summer Stoym" and "Kill or Be Killed."

DALE CROSS

Maury Dale Cross, 36, band-leader and operator of his own disking plant, died in Kansas City, Mo., recently while on tour with his band.

his band.

Cross, who playe a variety of instruments and did considerable recording work, played with many bands, including Sammy Kaye, until he organized his own crew eight years ago. He also owned and operated the Dale Cross Record Co.

Survived by wife and son.

CHARLES C. PERRY
Charles C. Perry, 60, managing director of Balaban's Adams and Downtown theatres, Detroit, died of heart ailment in that city, Feb. 6, He was recently elected to a third term as chief barker of the Variety Club of Detroit.
The day before his death he and his wife celebrated their silver wedding anniversary.

tor office manager for 20th-Fox in Pittsburgh, was killed instantly in an automobile accident on Jan. 24 near Melbourne, Fla. He was en route home from a vacation at the time.

His wife and two others, riding in McCormick's car at the same time, were seriously injured in the head-on collision with another car.

EZRA GORDON

EZRA GORDON

Ezra Gordon, 59, former circus clown, died in New York, Jan. 27. He had performed with the old Barnum & Bailey troupe and other circuses. After his retirement as a performer, he had been a manager of vaude units, his last chore being with "The Gay 90s Revue."

He was the father of Ruth "Snookie" Gordon, singing comedienne, who survives him, in addition to his wife.

JOSEPH H. SNELLENBERG Joseph H. Snellenberg, 67, retired theatre chain operator, died in Miami, Jan. 31. He had made in Miami, Jan. 31. He had made his home there since his retire-

ns home there since his retirement 15 years ago.

Snellenberg reputedly built the first motion picture theatre in Atlantic City 35 years ago and later operated a chain of theatres which he sold to Warner Bros.

Survived by wife and son.

DICK ARNOLD

DICK ARNOLD

Dick Arnold, 60, general manager of Freddy Martin's music publishing interests, died Feb, 3 in Hollywood after a short illness.

Prior to entering the music business he had done a vaude single for many years. He had also headed the Coast branch of Robbins Music Co.

LOUIS CHUTT

LOUIS CHUTT
Louis Chutt, 80, died Jan. 30 in
Chicago. He was office manager
of Monogram Pictures in Chicago
30 years ago, and was retained by
Republic when they took over
Monogram's Chi office.
Survived by wife.

BUDDY STEWART

Buddy Stewart, former vocalist with the Gene Krupa orch, died in an auto crash near Albuquerque Feb. 1.

Further details in the Music

MARTINO ROSSI

Martino Rossi, 58, baritone who had sung with the Chicago, Philadelphia and New York opera companies, died in New York, Feb. 5.

Survived by five sons.

MRS A. W. LAMAR
Mrs. Katherine Martin Lamat.
75. former concert pianist, died in
New York, Feb. 6.
Her husband survives.

EARL NEVILLE
Earl Neville, 56, film editor, died
Jan. 30 in Hollywood. For 15 years
he was chief cutter at the Larry
Darmour Studios and later was associated with Columbia Pictures.

Charles Constable, 53, studio union leader, died Feb. 2 in Los Angeles. For the last three years he was president of the Studio Transportation Drivers Local 399. Prior to that he was with Metro for 20 years 20 years.

Widow, 68, of Louis Rozza, one-time N. Y. Metropolitan Opera baritone, died in Tulsa, Okla, Feb. 5 of a heart attack. Her son, Dr. Bela Rozza, Tulsa U. music prof, survives.

Wife, 49, of Harry Turrell, Warner Theatres district manager in Chicago, died Feb. 1 in Tomb-stone, Ariz.

Dan L. Moyer, 50, nurseryman at Warners for 23 years, died Feb. 2 at the Birmingham veterans' hos-pital near Los Angeles.

William L. Dorris, 59, film tech-nician at Paramount, died Jan. 28 in Hollywood.

Mother, 76, of Marion Claire, singer, died in Lake Bluff, Ill., Jan. 30.

Legits Hold Out

hurry to sell hits, while the studios, naturally, don't want the flops. The successes make so much money for successes make so much money for their writers during long Broad-way engagements and road runs that authors can't afford to cut off that income by selling to Holly-wood unless the picture companies

Survived by wife, Connie Dawhis wife celebrated their silver are willing to pay a heavy sum. In former days, when shorter runs could be expected of hits, sale of pic rights was no problem. It BILLY GOULD

Billy Gould, 31, retired actor, theatre owner and for a number of show would have closed on Broaddied in New York, Feb. 1. He had years before becoming an exhibitive way by the time the film was ready.

Most that could be lost by appearance of the picture was part of the road income. That's not true anymore.

Many Properties Have Ties

Play-into-picture situation is particularly odd one on Broadway at the moment in that so many of the properties have ties on them in the properties have ties on them in one way or another. For instance, five current shows have already been picturized. They are "Arms and the Girl," filmed by Paramount in its original non-musical form as "Pursuit of Happiness;" "Caesar and Cleopatra," which was made by J. Arthur Rank and distributed in the U. S. by United Artists; "Gentlemen Prefer Blondes," filmed by Paramount in the original non-musical version; "Where's Charley?" which has been picturized three times as "Charley's. Aunt," the last by 20th-Fox in 1941 with Jack Benny starred; and "The Heiress," filmed by Paramount and now current.

Situation is further complicated

Aunt," the last by 20th-Fox in 1941 with Jack Benny starred; and "The Heiress," filmed by Paramount and now current.

Situation is further complicated since, in addition to the five shows listed above, two others have picties on them. They are "Lost in the Stars" and "I Know My Love." British, producer Sir Alexander Korda has more than a rooting in terest in both. As for "Stars," he owns screen rights to the book from which it was adapted, Alam Pator's "Cry, the Beloved Country." "Love" is a translation and adaptation of Marcel Achard's French legit hit, "Aupres de Ma Blonde," in which Korda holds a stake. Rank, incidentally, holds an option on "Charley's Aunt."

Par's % Deals

Screen rights are available to the two current musicals which Paramount previously produced as straight pictures. Company has and the Girl." Par originally, paid the field of the two current musicals which Paramount previously produced as straight pictures. Company has a straight pictures. Compa

Liberty," which has been outlined to it by Irving Berlin, who did the music and lyrics. There had been no interest by any company in the present Broadway version, and Berlin, while vacationing recently devised new presentation form. He returned from the south last Thursday (2) to confab with Parexecs.

Inursolay (2) to contab with Farexecs.

Leading film interest currently lies in "Happy Time," the Rodgers & Hammerstein production which recently opened. Difficulty, however, is in casting it because of its French-Canadian locale. Claude Dauphin, who stars in it on Broadway, is unknown in pictures, which weakens his chance for the role. "Member of the Wedding" is considered strictly a "director's picture" and there is a possibility that some Hollywood megger will see it in New York and figuratively fall in love with it. Otherwise, its picture chances appear slim.

wise, its picture chances appear slim.

"Death of a Salesman" has evinced interest from Warner Bross and 20th-Fox, and looks certain for a sale. "Mr. Roberts" is planned for filming by Leland Hayward, who produced it on Broadway "South Pacific" is not for sale. "Kiss Me, Kate," despite its hug Broadway success, has generated surprisingly little Hollywood interest, but could very well be bought eventually.

wood interest, but could very wear be bought eventually.

Among current Broadway ten-ants in which no picture interest can be discerned at the moment are "Clutterbuck," "Mr. Barry's "Cocktail Party," "Encan be discerned at the moment are "Clutterbuck," "Mr. Barry's Etchings," "Cocktail Party," "Enchanted," "Innocents," "Rat Race," "The Man," "The Velvet Glove" and "Texas, Lil Darling." The three revues, "Alive and Kicking," "Dance Me a Song" and "Touch and Go," as is usual for this type of show, likewise have aroused no Hollywood interest.

Fox Blaze in Butte, Mont.

Butte, Mont., Feb. 7.

Fox-Intermountain theatres suffered second burn-out in four months when fire of undetermined origin gutted American Feb. 1. Previous F-I house fire closed the Park theatre last Sept. 24.

'Double Feature'

Continued from page 1;

being asked, do they go from

here?
Last Wednesday's (1) full-hour. CBS parlay of Crosby (with Hope guesting) and Burns & Allen (with Joison as the double attraction) was conceded to be perhaps tops for the season for 60 consecutive minutes of entertainment—a sure-fire high Hooper guarantee. But the Hoopers and Nielsens in the past have already demonstrated that a Crosby can fluctuate from a No. 3 position (as shown on the No. 3 position (as shown on the current report) to the lower depths completely out of the Top 15, depending on whether or not he played another guest trump card.

MARRIAGES

BIRTHS

Mr. and Mrs. Alex Cooperman, daughter, Los Angeles, Jan. 26. Father is a booker for the Eagle Lion exchange.

Mr. and Mrs. Dick Skirble, daughter, Pittsburgh, Jan. 28. Mother's the daughter of Harry Seed. WB division sales manager in Chicago.

Mr. and Mrs. Loris Yednak, da u g h t e r. Pittsburgh, Jan. 29. Mother is Nancy Dare, n i t e r y dancer; father's a pianist known professionally as Larry Marshall.

Mr. and Mrs. Rudy Navari, daughter owns Eastwood Theatre in Pitt.

Pitt.
Mr. and Mrs. Milt Ross, son, Miami, Jan. 19. Father is a comedian; mother is the former Louise Brown, songstress.
Mr. and Mrs. Michael Sage, daughter. New York, Jan. 28. Father is an announcer on WMCA, N. Y.; mother formerly was in the continuity department of WOR, N. Y.

Mr. and Mrs. Stanley Owens, daughter, Chicago, Feb. 1. Mother is the former Bea Sarche, who was with Paul Marr agency, Chi.
Mr. and Mrs. Chuck Teitel, daughter, Chicago, Jan. 30. Father is manager of World Playhouse, Chi.

Chi.
Mr. and Mrs. John Budd Tesch, daughter. Buffalo, Jan. 27. Father is a staff announcer at WBEN in that city; mother is former receptionist WHAM.

uonist WHAM.

Mr. and Mrs. Jim Daly, son, Chicago, Jan. 21. Father is a member of vocal quartet. The Meadow-larks.

and Mrs. Meyer Mishkin lollywood, Feb. 3. Father is Mr. and Mrs. Meyer Miskin, son, Hollywood, Feb, 3. Father is a talent agent. Mr. and Mrs. Miles Reed, son, Phocnix, Ariz., Feb. 1. Father is program director of station KOOL there

horrain director of station KOOD there.

Mr. and Mrs. Bill Gold, daughter.
New York, Feb. 1. Father is poster art director with Warner Bros.

Mr. and Mrs. Norman Eisenstein, son. Brooklyn, N. Y., Feb. 1. Father is Realart Pictures' board chairman and treasurer.

Mr. and Mrs. George Gruskin, daughter, Hollywood. Feb. 6. Father is head of William Morus agency radio department in Hollywood: mother is the former Flo Hallop, comedienne. Hallop, comedienne.



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PRICE 25 CENTS

'50 AS RADIO'S 'COMEBACK' YEA

B.O. CUT VIA HOME TV

Qulet, private survey conducted by Paramount in the New York metropolitan area continuously over the past several years reveals that television ownership cut fam-ily theatre attendance by between 20% and 30%. Figures and the fact that Par has been running such a survey were disclosed this week by Paul Raibourn, v.p. and boss of the company's tele activi-ties.

boss of the company's tele activities.

Raibourn, who feels that the 20%-30% figures are a frightening enough Damocles' sword hanging over the head of the film industry, cited them to refute far more radical figures released in Washington last week. These showed attendance in TV-owning families down as much as 74%.

Par exec asserted that the Washington statistics, prepared by public relations consultant Charles Alldredge, are largely erroneous and misleading. He said that the technique of polling used by Alldredge had long ago been tried by Par and discarded because it was found to give such false results.

Raibourn feels, nevertheless, that the Alldredge figures have served

Raibourn feels, nevertheless, that the Alldredge figures have served a good purpose. By their very "exaggeration," he said, they have startled many industryites out of their complacency on the bite that TV is taking—and threatens to take—out of the boxoffice.

On the other hand, the figures have been highly injurious, he feels, and it is for that reason he is refuting them. • He said they have had a bad effect on banks and insurance companies which are in the process of considering refinancing requested by major companies now preparing for divorcement. Par is not in that category since it has already divorced and arranged new financing.

Banks and insurance companies seeing the figures, Raibourn declared have have served info

seeing the figures, Raibourn de-clared, have been scared into thinking that it is only a matter of a short time before the picture companies go broke. He has been reassuring them through all the past week

Special importance was attached (Continued on page 47)

ARNALL WON'T RUN FOR GOV. OF GEORGIA

Ellis G. Arnall, prez of the Society of Independent Motion Picture Producers, removed all doubt this week as to his future political plans. He announced he will not be a candidate later this year for election again as governor of Georgia. He held that post from 1943 to 1947.

Arnall's extrement this week

Arnall's statement this week said: "I will not be a candidate for governor, nor, as the political situation now stands, will I actively engage in the gubernatorial campaign. Political and personal reasons account for my decision."

London, Feb. 14.
Looks like pantomime, that traditional British form of entertainment, is going to invade Broadway this year. Tom Arnold has practically got permission from the British Treasury to spend as much as \$70,000 to export a panto to New York. Hyman Zahl, at present in America, is negotiating the deal, with an English cast mostly, headed by Norman Evans.

headed by Norman Evans.

After its run on Broadway, panto may also tour key cities such as Chicago, Boston, Philadelphia, etc. It will then embark on an extensive tour in Canada. Olsen and Johnson, currently on a quick trip to England, are spending most of their time in extensive looksee at English pantos, both in London and provinces, with idea of presenting one in America, starring themselves.

Labor Tells Its Story Via Songs

Labor will be able to say it with music in future disputes with capital, if the International Assn. of Machinists tieup with publisher Gerald Marks is an indication of things to come. Marks and Milton Pascal composed a group of eight labor tunes applicable to various situations into which the members of various unions might find themselves, and they'll be marketed in folio fashion under the title "Sing a Labor Song," with the IAM helping promotion.

One of the tunes, for example,

a Labor Song," with the IAM helping promotion.

One of the tunes, for example, is titled "Let's All Shed a Tear (for the Boss)." Another is a chant that will help keep picket lines in step; it's titled, "On a Picket Line." A third is a march titled, "Labor Day," for use in labor parades. Others are "A Pin for Your Lapel," promoting the labor movement; "50 Years Ago," which describes the working conditions of that time as against the present; "The Guy That I Send to Congress," depicting what laborites expect of their legislative representatives; "Election Day," a tune which promotes voting. Lastly, there's one titled, "It Can Only Happen in the U. S. A." IAM explains that the tune series tells the story of labor better than speeches. Discounts will be made to all unions ordering the tunes in quantity. They'll sell for 25c.

Chi Police Nix Plans For Dept. Use of Video

For Dept. Use of Video
Chicago, Feb. 14.
Chi Police Commissioner John
Prendergast flashed the red light
on police departments plans to use
video. He rejected as "impractical" a scheme to use a special
police wavelength to televise suspect faces to each district.
Chief reason for the turndown,
was that the city hasn't the \$350,000 to spend for a transmitter and
41 receivers. City's legal eagles
also think scheme might violate
personal rights of suspects.

20-30% FAMILY British Panto May Invade BUBBING UP MORE Jane Froman Recovered, Mulls Musical, Tele Show SOCKO THAN EVER

The past couple of months have been indicative of a resurgent op-timism concerning radio and its future in relation to television.

Perhaps at no time since TV impressed itself as the nation's No. 1 growing industry has there been such a firm conviction within the trade that radio's bigness continues assured, and bids fair to remain that way for a long while.

The "new" recognition of radio's potency is in sharp contrast to industry-wide sentiment prevailing only a year ago, when even the most stalwart AM adherents were bemoaning radio's early "demise."

bemoaning radio's early "demise."

Whatever the cause, more than a few are of the opinion that television has been its own worst enemy; that the programming shortcomings to date are stymieing its growth. The fact remains that those who refused to sell radio short are now doing some chortling.

They point to a multiplicity of signs which indicate that radio, both as an entertainment medium and a sales medium, is as potent today as ever; that the day of diminishing returns is nowhere in sight

today as ever; that the day of arminishing returns is nowhere in sight.

They see it reflected in the healthy returns reported by stations throughout the country: in the upbeat this year in applications to the FCC for AM licenses; in national spot business, and, in comparison with recent years, in a minimum of cancellations by sponsers of network programming.

The four networks, each in turn, have been singing some upbeat hymns, the bullish attitude stemming from an awareness that 1950 is "in the bag" so far as continued acceptance is concerned.

NBC, despite loss of toprated shows and diminishing stature, nonetheless is practically sold out, with fewer time segments available than the other networks.

CBS is headed for a new wave (Continued on page 47)

(Continued on page 47)

IRENE DUNNE, HARRISON FOR R&H MUSICAL 'SIAM'

Next co-authorship effort of Richard Rodgers and Oscar Ham-Richard Rodgers and Oscar half-merstein 2d may be a musical ver-sion of "Anna and the King of Siam." Irene Dunne and Rex Har-rison are reportedly being sought for the leading parts they played four years ago in the 20th-Fox film edition of the Margaret Landon book.

don book.

It would be Harrison's debut in a singing part, but the idea is understood to be to do the yarn as drama with music, so the actor's numbers would not require full volcalizing. For Miss Dunne, the show would mark a return to the musical stage, although she has had various singing parts in films.

Jane Froman, songstress who was crippled in an airplane crash near Lisbon in 1943, is able to walk again without aid of a cane or braces. She was scheduled to leave the Meninger Foundation Clinic here last weekend, after several months of rest and treatment.

Miss Froman said she is going to New York, and has offers of a role in a Broadway show, a television show and several club dates.

Last September she entered the psychiatric center because of nervous exhaustion brought on by the use of braces. Last week she was able to walk unaided, although she still has some strength to regain.

able to wark unaided, atmough she still has some strength to regain. Her return to work will climax seven years during which she underwent 25 operations to save one of her legs from amputation.

'Forced Out' By

pected production costs. More and ture.

pected production costs. More and more, the admen claim, on shows they build they have to go to clients and ask for additional dough because they went over their budgets. Only way they can assure their clients of a set weekly nut is by buying a network-packaged airer.

If you buy a "Suspense," "Studio One" or "Goldbergs" from CBS-TV, they point out, the bankroller gets a protective price. But if the agency builds its own show, it often finds weekly bills for extras. In addition to extra dry and camera rehearsal time, unexpected charges are made for sets, set dressing, lighting, costumes, makeup, trucking, extra stagehands, special effects, piano moving, piano tuning and other miscellaneous fees. On top of this there is frequently a received to the showing of the picture." Description of the film amporant circuit as Interestate in Texas that it would not play the film, strongest exhib reaction was that of Allied States to play the pic and requested RKO to withdraw the film and stop "the meretricious advertising campaign it has inaugurated in a shameful effort to promote the picture." Despite this, it appeared that a large number of Allied members would oressing, and other miscellaneous fees. On top of this there is frequently network percentage—sometimes 25%—for studio overhead.

Agencies also may get "stuck" when they buy an indie packager's airer. Although agency has a fixed price from a packager, the network may bill the agency for extras. Then the adman has to take up the matter of the added costs with the packager, who may or may not agree to shell out.

All this is a far cry from the content of the added costs with the packager, who may or may not agree to shell out.

All this is a far cry from the content of the added costs with the packager, who may or may not agree to shell out.

All this is a far cry from the content of the added costs with the packager, who may or may not agree to shell out.

(Continued on page 53)

Bad Weather Only Bar To Durante Chi Record

Chicago, Feb., 14.

Jimmy Durante is doing phenomenal biz here despite the worst storm Chicago has had this winter. His opening night at Chez Paree grossed \$14,000 at high average tab of \$14, this for two shows.

With weather letting up Ches

BEEFS NO BAR TO 'STROMBOLI' **BOOKINGS**

Despite the multiplicity of squawks against the showing of "Stromboli," RKO has experienced remarkably little trouble in setting playdates. While exhibs controlling a total of perhaps 300 theatres have definitely stated they will not show the Ingrid Bergman-Roberto Rossellini film, their competitors are, in most cases, seeking bookings.

Result is that every one of the

Result is that every one of the available 300 prints will be working this week, starting with a couple hundred preems today (Wed.). It is anticipated by RKO that with the strong draught created by the unprecedented publicity, take scored by the pic for this sevenday period will be as high as any in film history.

Amount of newspaper space and

Extra TV Charge

Amount of newspaper space and radio time garnered by the film is undoubtedly the greatest that any picture has ever received. Aside from front-page news space, that they are being forced out of scarcely a newspaper throughout the television packaging business the country has failed to express because of the webs' adding unexpected production costs. More and

FOR TELE ONE-SHOT

Hollywood, Feb. 14.

Bob Hope will be paid \$40,000 for 90 minutes on television when he emcees Frigidaire's Easter Day special show on NBC or CBS. This will be Hope's first commercial video appearance. Pay is nearly four times that ever shelled out for a teevee single.

grossed \$14,000 at high average tab of \$14, this for two shows.

With weather letting up, Chez expects to hit new weekly record of \$65,000.

Other talent for Frigidaire show plus time costs may bring budget close to \$100,000. Show will be kinnled for the Coast and non-in-terconnected stations.

Scalpers Shell Out 666 Taxes To U.S. But None From Breadway

These tails enderted managements in state that takes on admissions during the tails was ending the tail to contempt the form the tails was ending the tail tails to the tail tails and the tails of the tails and the tails and the tails are tailed to the tails and the tails are tailed to the tails and the tails are tailed to tail the tails are tailed to the tails are tailed to tail the tails are tailed to ta

ferred few York state poid in \$25.600 to orin of this tax, but more M in from the 2d Desiries. The hisperial series which paid \$200.258 is

GOVT. PIX OWNERSHIP OPPOSED IN BRITAIN

London, Feb. 14. On the me of the British Parliamentary elections, a animamilal majority of the British public with opinions are opposed to the firm rectained from the firm industry. In a post conditient by the British institute of Public Opinion, 51% of the public expressed hostility to nationalization plans white only 20% favored metal move and another 20% didn't express any opinion.

Hollywood, Feb. 14.

Hollywood, Feb. 14.

Darny Kare and Warners have chrossed with the studio retaining custody of their sole offspring. The inspector General." In the first blush of romance they had aimed at five.

Kaye was recently reported talking a deal with Don Hartman on the formation of an indie production unit. Meanwhile, Warners has shelved "Stop, You're Killing Me," once slated as the second Kaye starrer.

Oscar Straus Nears 80

Paris, Feb. 14.
Owar Straus will celebrate his 80th burthday March 6. A number of European radio stations are joining in with the slotting of special programs in his honor.
Straus is currently working on the music for "La Bonde," a new film to be directed by Max Opuls.

Correspondents Dis

Waterston In 14.

Free last Here, with another from 1700 Mary Healy will entered the Write House Coursessimients' content for the Frendent on Marsh. dinter for the President on Marris 4. Previous announcement that Grounds Mary would headline the command performance was a case of winful thinking

Star studder supporting con-consists so far it Mintan Invites, comic I ses Minsten, juggler Bela Kremo, the Charlings, and musicing

'49 FED ADMISH TAXES SLIGHTLY OFF FROM '48

Washington Feb. 14.

teral administration for indice-for 1948 amounted to \$20%tions for 1948 amounted to \$277.-194.961, a small become from the first 1942.46 figure for 1942, the and means again for seed one Treasure department reported over the westend. This would inflate that President Truncal's estimate of \$355,500,000 to admissions lates for the current field year is too

Official Treasury figures showed \$43,835,500 for 1949 in altery tax receipts starply off from the \$51-545,966 of 1942.

Deborah Kerr in U.S. For Hollywood Shooting

On the ene of the British Parliar mentary elections, a salicatantial majority of the British public with the contents are opposed to the got continuous are opposed to the got perment connership of the firm industry. In a poil conditional public after completing some five months' opinion, 51% of the public expressed hostility to nationalization praise and hostility to nationalization.

Division of the straw vote howner is no indication of the stram vote howner is no indication of the stram vote howner is no indication of the stram vote howner is no indication of the first place, nationalization of the Marquise de Cuevas, wife of the first place, nationalization of the Marquise de Cuevas, wife of the first place, nationalization of the Marquise de Cuevas, wife of the first place, nationalization of the Marquise de Cuevas, wife of the first place, nationalization of the Marquise de Cuevas, wife of the first place, nationalization of the Marquise de Cuevas, wife of the first place, nationalization of the Marquise de Cuevas, wife of the first place, nationalization of the Marquise de Cuevas, wife of the first place, nationalization of the Marquise de Cuevas, wife of the first place, nationalization of the Marquise de Cuevas, wife of the first place, nationalization of the Marquise de Cuevas, wife of the first place, nationalization of the Marquise de Cuevas, wife of the first place, nationalization of the Marquise de Cuevas, wife of the first place, nationalization of the Marquise de Cuevas, wife of the first place, nationalization of the Marquise de Cuevas, wife of the first place, nationalization of the Marquise de Cuevas, wife of the latter for the first place, nationalization of the Marquise de Cuevas, wife of t

Cantor Nixes Fla. Date

Eddie Cantor has dropped the idea of playing a few nitery dates. He had been offered \$21,000 weekly for a date at the Copa City, Miami Beach.

Miami Beach, Cantor, however, has abandoned the idea because of preoccupation with his airer, "Take It or Leave It," for Eversharp. He left for the Const. Leat. Wask. Coast last week.

Cantor in Palm Springs
Palm Springs, Feb. 14.
Eddie Cantor, vacationing here
for three weeks, is taping his air
shows while he is away.
He's recuperating from arduous

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WILL MAHONEY

THE ENOMETABLE LES VERES HOTEL

The las Vegas Review January save a last to the Francisco and a last to the and save a last to the save specificant of the last to the las

e ding explaiding.

From his opening tillier of the link Medicary to just the role of the sea and the

D. ASSOCIATED SCOKING

Irwin Shaw Stories la Screen Adaptation For Hayward Prod.

For Hayward Prod.

Legit producer Leland Hayward has bought the screen rights to a member of fewer Shaw short stories which the author will adapt as a scenario for a single richire. Somewhat in the manner of "Chartetle," I Artimir Rank's finitiation of four Somerset Maugham yarns. Production may be done next year, with the studio and distribution deals to be set.

Under his contract with the morelist-playwright, Hayward may select up to 10 individual stories contained in collections titled "Act of Fatth," "Welcome to the City" and "Sailor Off the Bremen." and Shaw is to work them into one inclusive shooting script. The authoringest \$25,000 down, another \$25,000 on completion of the adaptation, plus \$75 of the film gross over \$2,000,000 or the break-even figure, whichever is less.

\$2,000,000 or the break-even figure, whichever is less.
Hayward expects to produce the Shaw picture before getting around to the film version of "Mister Roberts," his presentation of the Thomas Heggen-Joshua Logan play. Latter show is still playing to almost capacity in its third year at the Alvin, N. Y., and continues to clean up on tour, so there's little prospect of a picturization for another year or more.

year or more. In addition, Hayward is asso-ciated with Logan in the presen-tation of "Wisteria Trees," Helen Hayes starrer trying out in Bos-ton prior to its scheduled opening March 8 at the Martin Beck. N.Y. He is also partnered with Richard Rodgers, Oscar Hammerstein, 2d, nodgers, Oscar hammerstein, 2d, and Logan in the production of "South Pacific," at the Majestic, N. Y., and is solo presenter of Garson Kanin's "Rat Race," starring Betty Field, at the Barrymore. N.Y. Hayward's future legit ventures include the Products.

mayward's future legit ventures include the Broadway presentation, probably next fall. of James Bridie's current London hit, "Daphne Laureola," starring Dame Edith Evans, and production next season of "Call Me Madam," musical comedy being authored by Irving Berlin, Howard Lindsay and Russel Crouse, with Ethel Merman slated as star.

Westmore, WB Part

Hollywood, Feb. 14.
Perc Westmore, with Warners almost 25 years, part of time as head of the makeup department, has asked for and received his re-

Cold Storage Leeps Sonja Valentine Gag

II. S. Ar Force's Thing tename.

It sharped as Feb. 12. 1941, when
then Captain Earney Outhout are
then Captain Earney Outhout are
then tenament, rather subject an
Ornalis seeman out of a Mo-pound
their which armed with park as
indeed man a 115-pound nearindeed manual. He then gainindped naments he her gain-ted up for stiders and with the state constraint of home who there and gainthly received anchore by Miss Bende whose has about to open in Ostaba.

ancience by Miss Hende whose inrous skaling entravagases was
ancid to does in Osnaha.

The four soldiers thereupon preseried the helty, cold Valentine to
the skalier-film star who scratched
the skaliers who mail to
there a thoughtful ensemble has entheretains of their devotion that
they would take steps to preserve
the atmospherically unstate Valtertine until the returned to
Comaha, whereupon they would
produce it again to pure they
really cared. The captain had aireally insured the Valentine
against wear lear and hot weather
toy engaging good-humored J L
Gagini, Omaha Cold Storage box,
to put it away in some frigid corter of his they.

Then came two wars. One was a
time one in which lots of soldiers

there of his rises.

Then eame two wars. One was a big one, in which lots of soldiers participated, including the captain and the four enlisted men who had figured in the stunt. The other one was between Miss Henie and the transferent of the Ak-Sar-Ren

was between Miss Henle and the management of the Ak-Sar-Ben Coliseum, where she had been stag-ing her Nebraska appearances. The four soldiers, as far as the records available show, did not re-turn to Omaha; neither did Miss

But the captain, now an Air-Force lieutenant colonel, went through the Missouri river metrop-olis a few days ago, and decided for laughs to see what had hap-pened to the old object-of-devotion. With cost oding Gagini, he want

with custodian Gagini, he went into Locker Room No. 81, and there, behind stacks of beef car-casses hard as iron in 15-degrees below zero temperature, lay the icy old Valentine. By evaporation, old valentine. By evaporation, natural in such cases, its weight had decreased two and a half pounds, and frost had obscured Miss Henie's name, but it was otherwise as put away a decade

"Guess I was right to use ice-for the Valentine," said the colonel, "because a gal who won't come back after 10 years must have a cold heart."

Did they throw it away?
"Not me," said Gazini

Did they throw it away?

"Not me," said Gagini, still in the role of protector, "if I can preserve a cake of ice for 10 years, that's ballyhoo for my business. If ice will hold up, think how long 1 tan keep a side of beef."

So, in Omaha today, Miss Henie's unclaimed frozen Valentine moves into its 11th year.

If of Phil Regan, from Brocopt of "Phil, the Fluter's Bail."

Continued on page 53 the protection of Reagan as a reconstruction of Reagan as a r

Steinbeck Gets Kabuki Treatment With Nip 'Mice'

Tokyo, Feb. 3. A new assault on Japan's hoary stage tradition was launched today (3) with the opening at the Pica-dilly theatre in Tokyo of John Steinbeck's "Of Mice and Men" steinbeck's "Of Mice and Men" with a cast comprised largely of kabuki classical Japanese drama) actors. Play is the fourth production of the recently organized.

Reason was dispute on department operations.

Praises 'Voice of America'
Chicago, Feb. 14.
The impact of "Voice of America" airers on the rest of the world and the important cooperation of commercial radio, films and music in the international information work were kudosed here vesterday (133) by Howland Sargeant, Deputy Assistant Secretary of State for Public Affairs.

Assn.

actors. Play is the fourth production of the recently organized Tokyo Experimental Theatre.
Cast features Ichikawa Danshiro as George, and Onoe Kuroemon as Lennie. Both are sons of famous childhood in the traditional man highly stylized kabuki stage technique. Both are now full-right.
The Steinbeck play is the first time kabulai stars of this magnitude have risked their reputations to appear in a modern drama.

Tele Anthority's Warm After 10 Years State of Officers

Onsaire Feb. 14

When may well be the second common of the are and what is seeing sellowing of the are are and what is seeing sellowing of the are are and what is seeing sellowing service published of second sellowing elected a temporary reas quickly in Ream \$1.05 the second sellowing elected a temporary reas quickly in Ream \$1.05 the second sellowing elected a temporary reas quickly in Ream \$1.05 the second sellowing the manual state of different and at its preparation are allowed as Payre, of American Second second sellowing the second sellowing the second second second second sellowing the second second sellowing the second second second second sellowing the second seco

egacine activity. Hene closed that TVA would be cities members in discuss the or a consider contract proposes (A large minimums and working out to the said that TAS conditions and the said that TAS conditions are said that TAS conditions. Heller also said that TVA cond reply "in due time" to SAG set meteorasdim on conditions for the dispute within the former ranks.

Ronald Reagan Gets Roasting by Friars At H'wood Testimonial

By MIKE CONNOLLY

You don't have to be 60 or on to have a black the testimonial or our training to the following the friend the friend the friend that we have a few to the showner showed up, 600 strong, to give home to Ronald Reagan at Beverly Hill hotel dinner. Hollywood, Feb 14

Columbia presy Harry Cook, first one at bat, set the hilarloos tone of the evening. Cohn walked slowly from his seat at the end of slowly from his seat at the end of the speakers' table to the mike, took out a sheaf of papers put them on the rostrum, took out his glasses—all with the speed of a tortoise wiped the goggles, put them on, picked up the paper, cleared his throat, tapped the mike, looked around, and said.

"Ladies and gentlemen, brother Friars, the Abbott of the Filars, George Jessel."

Cohn took off his glasses folded them, put them in his pocker put the papers under his arm, and walked back to his seat.

"This is the big thing on television," said Jessel, introducing Ed Wynn. "This is the reason nobody's going to see "Oh, You Beautiful Doll." (which Jessel produced for 20th.)

Wynn, taking his cue from the invitations, rocked 'em with his high-flown praises for Reagan. Comic actually gave out with the life of Phil Regar from Brookly cop to "Phil Regan, from Broakly" cop to "Phil, the Fluter's Ball." Description of Reagan as an Irish

STAR ABROAD IN PIC

Rex Harrison, who recently with drew from an assignment to stage "House by the Cliff" for Broadway presentation this spring, sails Feb. 23 for England for preliminary shooting on a film in which he and Beatrice Lillie will costar. The actress, currently touring in "Inside U. S. A.," will go over this summer in time for actual produc-

Harrison is due back in the U.S. Harrison is due back in the U.S. in a few weeks, but he and his actress wife, Lilli Palmer, will return abroad early in June, when her present contract as costar of "Caesar and Cleopatra," at the National, N.Y. expires. Miss Palmer is undecided about touring in the revival next season with Sir Cedric Hardwicke, its director and costar.

The actress underwent a minor operation last Friday, but was due to return to the cast of the Snaw play last night (Tues.).

EARLY RETURNS HINT BIG YEAR

UA to Get 400G in Towne Verdict Without Having Joined in Suit BY WB, M-G, COL

In one of the Ripleys of the film business, United Artists stands to make over \$400,000 from its codistribs as a result of the \$1,295,878 anti-trust verdict won against the Big Five by Milwaukee's Towne theatre in a Chicago court last week. Moreover that coin will ultimately be dumped in UA's lap, providing the verdict stands on appeal, although the company opposed the action in principle and took no part in it. Generally overlooked in the first stories on the Chi verdict was the fact that UA is a one-third partner in the Towne.

UA shares ownership in the Milwaukee flickery with John Pappas and Andrew Spheeris. Its interest is in the form of stock in the operating company, which is now the surror of the tremendous vardict

and Andrew Spheers. Its interest is in the form of stock in the operating company, which is now the owner of the tremendous verdict. When the question of bringing suit first came up, UA voted against the move but was outvoted by the majority holders.

Story of UA's unwitting participation in the big damages has more than one twist. For a number of years, distrib had been scouting around in Milwaukee because of its difficulties in marketing product in that town. Finally, when Pappas and Spheeris took a lease on the decrepit Towne theatre in 1946, UA agreed to chip in one-third on renovation expenses for a corresponding interest in the house.

Trio spent \$180,000 to refurbish the flickery, of which UA put up \$60,000. Besides taking an interest in the theatre, distrib's agreement with its two payds called for the use of the house as an exclusive first-run showcase for UA product. For the six months following opening of the theatre in December, 1946, theatre booked only UA product.

Thereafter Towne's operators (Continued on page 6)

Archbishop Rejects No. Central's Plea On Easing Theatre Ban

Minneapolis, Feb. 14.
Archbishop J. G. Murray, of this Catholic archdiocese, has rejected North Central Allied's plea for modification of his directive in recent pastoral letter read from all pulpits condemning theatres showing other than Legion of Decencyapproved pictures as well as films themselves.

In reply to organization

approved pictures as well as films themselves.

In reply to organization's letter asking that condemnation apply only to legion-classified "B" pictures, and not to the theatres where latter were also playing approved films, Archbishop Murray said recent directive represents no change in rule established as far back as 1934. Exhibitors assert, however, that since the reading from pulpits of recent directive, many patrons have discontinued patronage and that, in effect, is a boycott of their theatres by Catholics obeying directive. They claim they can't operate showing only Legion-approved pictures.

"The morality set forth in letter of Aug. 28, 1934, is morality as I knew and teach it today," Archbishop Murray says. He points out the 1934 Legion pledge, "taken by all people of archdiocese's parishes," is "not to attend any theatres which present any immoral or indecent program, nor to permit any person under my jurisdiction to attend such theatres."

they can't operate showing only Legion-approved pictures.

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Walter Reilly Named

Dore Schary Assistant

Hollywood, Feb. 14.
Walter Reilly shifted from Universal-International to Metro to become assistant to Dore Schary. Post was held by Mary Rechner, who resigned to marry Bob Hawk mext month.

Reilly served for a time at RKO. His father, James F. Reilly, was formerly associated in legit enterprises with Charles Frohman, and is currently exec director of the League of New York Theatres.

Remake of 'Circle'
Figuring the anti-Semitism the theme of his film may have accounted for weak grosses in early runs, W. Lee Wilder has remade counted for weak grosses in early runs, W. Lee Wilder has remade counted for weak grosses in early runs, W. Lee Wilder has remade counted for weak grosses in early runs, W. Lee Wilder has remade counted for weak grosses in early runs, W. Lee Wilder has remade counted for weak grosses in early runs, W. Lee Wilder has remade counted for weak grosses in early runs, W. Lee Wilder has remade counted for weak grosses in early runs, W. Lee Wilder has remade counted for weak grosses in early runs, W. Lee Wilder has remade counted for weak grosses in early runs, W. Lee Wilder has remade counted for weak grosses in early runs, W. Lee Wilder has remade counted for weak grosses in early runs, W. Lee Wilder has remade counted for weak grosses in early runs, W. Lee Wilder has remade counted for weak grosses in early runs, W. Lee Wilder has remade counted for weak grosses in early runs, W. Lee Wilder has remade counted for weak grosses in early runs, W. Lee Wilder has remade counted for weak grosses in early runs, W. Lee Wilder has remade counted for w

Science (& Col) March On

Hollywood, Feb. 14.
The advances of science, which sometimes threaten to leave "Superman" trudging behind, are going to find him keeping pace so far as the H-bomb is concerned. Sam Katzman, who makes the modern adventure series for Columbia, is seeing to that.

adventure series for Columbia, is seeing to that.

He registered two feature titles with the Motion Picture Assn. of America'last week. They are: "H Bomb vs. Superman" and "H Man vs. Superman."

Par Would Sell **DuMont Stock** At Mkt. Price

Paramount is now willing to sell its stock holdings in the Allen B. DuMont Television Laboratories for the straight market price, but to date has received no offers that high. While trade reports have had the stock, for which Par originally paid \$560,000, up for sale at from \$12,000,000 to \$15,000,000, its current market price would be about \$10,360,000, based on over-the-counter quotations on the stock exchange. Par execs reported at a change. Par execs reported at a company board meeting yesterday (Tues.) that no offer has been made to match the market listing.

made to match the market listing.

Par holdings represent the total issue of 560,000 B shares, for which it originally bought into the company for \$1 per share. Company has since been prohibited by the Federal Communications Commission from applying for further video stations and so wants to sell the stock to press its own TV interests. Commission has ruled that no single corporation can own and operate more than five stations, and has maintained that the three owned by DuMont and two by Par constitute the limit of five.

Possible buyer of the shares is

ronstitute the limit of five.

Possible buyer of the shares is the DuMont organization itself. Company now has cash reserves of \$8,400,000, on which it would have little trouble in floating a bank loan for the necessary amount. Dickering has been in progress between the two companies for some time, but with no results so far. Most of the other offers, in addition to not matching the market price, have also included some stipulations that Par will not go for. International Telephone & Telegraph, for example, wanted Par to agree that it would purchase from I. T. & T. all theatie tele equipment and equipment for its video stations.

Racial Angle Cues Remake of 'Circle'

Early returns in fiscal 1950 show Early returns in fiscal 1950 show the first sign of confirming the industry belief that the year will end in down-the-line improved profits for most if not all companies in the film business. For the first time in the postwar era consistently better profits are being reported by all companies that have officially aired their take for the opening stanza of the year. If the trend continues, the majors will come up with an overall ret somewhere between the \$55,000,000 scored in '48 and '49 and the \$96,000,000 of the better-than-average 1947.

out scored in '48 and '49 and the \$96,000,000 of the better-than-average 1947.

While the gross business of the majors still shows a slow decline the companies are extracting a healthier margin of profit from the money raked in both at the box-office and over the counters of exchanges throughout the country. Rise in the percentage of profit on total business done is the main factor reversing the downward course in the net take of film outfits. Official reports of Warner Bros., Metro and Columbia, the first to be released, all point up the new tightened operations.

Warners' report for the first fiscal quarter of 1950, released this week, is a prime example of the rising line on the profit chart. Although the WB gross fell by a (Continued on page 16)

Wald Leaving WB for Par?

Persistent reports are circulating that Jerry Wald will move over to Paramount from his producer spot at Warner Bros. Wald and Par at Warner Bros. Wald and Par have been dickering for a considerable stretch, with Music Corp. of America agenting the proposed deal, according to the reports. It is said that the parties are nearing an agreement

is said that the parties are nearing an agreement.
Wald's contract with Warners expires in 1951. He would have the greenlight from the studio if reports of negotiations are correct. Whether the talks contemplate his moveover immediately or at the end of his pact has not been disclosed.

closed.

There is some belief that Warners is trimming its studio sails in (Continued on page 6)

1ST QTR. REPORTS Few Yank-Mades Abroad—Johnston; Allays Coast on Sliced H'wood Jobs

Easier to Sell Groceries

Memphis, Feb. 14.
Selling films in the provinces must be getting tougher.

Tipoff on how tough it can be is that Buster Hammond, Film Classics branch manager in Memphis, recently resigned that post to devote full time to his grocery store.

\$28,000,000 As Yanks' British

mated Monday (13) that total gross of U.S. film companies in England for 1950 would be between \$28,000,000 and \$30,000,000. On that basis he indicated that Yank firms might be expected to produce about five pictures in Britain. He further indicated that the future should see between four and 12 pix yearly made there by Americans.

yearly made there by Americans. Statistics were cited by the Motion Picture Assn. of America president at his meeting in New York with union and producer reps. His aim was to allay fears that major company efforts to thaw frozen coin were not likely to cause a large-scale increase in foreign production. He said that eight films

(Continued on page 55)

Goldwyn on a Shuttle

Samuel Goldwyn leaves for the Coast Saturday (18) after three weeks in New York. He'll be back east March I for another short stay prior to taking off on a European junket.

Return to the Coast is for previews and final editing of "Edge of Doom." While in New York, Goldwyn and his wife, Frances, who will return to the Coast with him, made return to the Coast with him, made a number of exec changes in his New York sales office, made some publicity appearances for the cur-rent "My Foolish Heart," and in-terviewed a number of prospective contract players.

Gross for 1950 Eric Johnston reportedly esti-

Coast labor leaders were snorting sparks when they came east over the weekend, but they were effectively doused—for the time being, anyway—by Eric Johnston at a lengthy Waldorf-Astoria dinner session Monday (13) night. Craft and guild reps were highly concerned that frozen currency deals being made with foreign governments, particularly Britain, would force increased production abroad and thus further lower Hollywood employment.

Motion Picture Assn. of America prexy, supported by considerable statistical data, surprised the laborites with info on how few films had actually been made abroad. He further convinced them that there was no prospect of very much increasing the level of foreign production by U. S. studios. Johnston also satisfied the labor reps that his position has been misrepresented on not seeking State Dept. support in the coming talks on renewal of the British films agreement. He said that he not only would make every effort to have the State Dept. help the industry fight its case, but urged the labor people to use any influence they could bring to bear for the same purpose.

MPAA topper added that he (Continued on page 16)

20th-Fox Cuts in Sales Aides for 10% Bonus In Drive to Sell Oldies

New type of "bonus drive" has been instituted by 20th-Fox to clean some of its older product off the company books. Under the plan set up by 20th sales veepee Andy W. Smith, Jr., salesmen and branch managers throughout the country are cut in for a 10% commission on all rentals from the group of pictures.

Most of the films entering into the plan represent indie product released by 20th, such as Sir Alexander Korda's. "Anna Karenina" (Continued on page 53)

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DAILY VARIETY

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National Boxoffice Survey

Storms Cut Into Trade; 'Samson' Topper 3d Week In Row, 'Battleground' 2d, '12 O'Clock' Third

In Row, 'Battleground' 2d, '12 O'Clock' Third

Severe storms and cold are cutting into biz in many key cities covered by Variety this week, only the biggest pictures being able to stand up against such adverse conditions. Dearth of new, strong product also is cutting sharply into overall totals in several keys. Numerous theatres are awaiting arrival of Washington's Birthday (Feb. 22) before launching new fare.

"Samson and Delilah" (Par) is pacing the field for third consecutive week, being considerably, ahead of nearest competitors in total money as well as showings. "Battleground" (M-G) again is second strongest, being fine to huge in some 13 key spots. Third place is being taken over by "12 O'Clock High" (20th), greatly improved showings pushing it upfrom seventh.

"All King's Men" (Col) is moving up to fourth after being fifth in rankings a week ago. Fifth money goes to "My Foolish Heart" (RKO) while "The Outlaw," another RKO release, is capturing sixth. "Dear Wife" (Par) is finishing in seventh position. "Borderline" (U), "Whirlpool" (20th) and "I'wo Jima" (Rep)) are rounding out the Big 10 in that order.

"Cath." (Wille" continues on the spotty side, ranging from okay to faulty side, can fully side, ranging from okay to faulty side, can fully of Treason" (EL) looms of strongest new releases. "Guilty of Treason" (EL) looms of strongest new releases. "Guilty of Treason" (EL) is leader in Cincy with great takings, steady in Providence, "While Sold in Boston and Louisville but takings, steady in Providence, in Chicago. "Tight Little Island" (U) looks smash in Philly and still in Chicago. "Tight Little Island" (U) looks smash in Philly and still in Chicago. "Tight Little Island" (U) "Many shapes fair in K. C. and okay in Detroit. "Red Shoes" (EL) is doing nicely in N. Y. and Philly. (U) is in for a pleasant we

Wife" (Par) is finishing in seventh position. "Borderline" (U), "Whirlpool" (20th) and "Iwo Jima" (Rep) are rounding out the Big 10 in that order.

Leading runner-up pix are "Willle Comes Marching Home" (20th), "Thelma Jordon" (Par), Pages 10-11).)

Frisco, but mild in Chi. "Capt. China" (Par), fairish in Det. and Providence, is okay in Chi. "Malaya" (M-G) looks fast in Washington and fine in St. Louis where it leads.

(Complete Boxoffice Reports on Pages 10-11).)

\$20,000,000 Price for Warners' Interest Stymies Hunt for Prospective Buyer

Since blowing the whistle on the efforts of Lehman Bros. to sell their controlling interest in the Warner theatre chain, the three Warner brothers are now said to be confronted with an almost unanswerable problem in the business of getting \$20,000,000 or so for their vast holdings. Very size of the Warner interests, representing 25% of the entire common stock issue of Warner Bros., is reported stymieling the hunt for an interested party with the necessary cash. It is believed one of the chief reasons for Harry Warner's renewed fight to win a new decree from the Government.

Warners last week called off the

decree from the Government.

Warners last week called off the option held by the Wall street investment firm after protracted negotiations failed to produce a satisfactory deal. The big difficulty which the Lehmans apparently could not overcome was to devise a way by which a syndicate could recoup at least part of the big outlay necessary to pick up the Warner stock. ner stock.

Reportedly, the plan laid out for potential purchasers was to push through a healthy mortgage, somewhere in the neighborhood of \$40. where in the neighborhood of \$40,000,000, from the banks on the valuable Warner theatre realty. This step was to be taken almost immediately following the acquisition of the stock now owned by Harry, Jack and Major Albert Warner in the circuit. The plan is said to have stumbled over one pitfall—how to carry out a big mortgaging operation without a flood of minority stockholder actions.

chain's physical assets to a syndi-cate fronted by Si Fabian. That project was ditched on the claim that minority suits would prove damaging.

damaging.

Fabian, et al, proposed to raise big mortgage to recover most of the outlay. He is reported unwilling to consider any deal which involves only the purchase of the Warners' stock since that means minority control rather than outright ownership. Such minority control would be battered by litigation opposing any effort to finance the stock transaction.

Constant, reports of television's

nance the stock transaction.

Constant reports of television's inroad into theatre business—true or exaggerated—and the publicity given Hollywood's recent troubles are acting as a brake on the Warners' chances where recoupment depends on longrange earnings only. Some fears of the moneymen will likely slow a deal on National Theatres, 20th-Fox subsid, if affairs of the company reach the same stage.

Fabian Upstate N.Y. Houses Slated for TV

Albany, Feb. 14.

Albany, Feb. 14.

The first theatre television in the eastern half of upstate New York is scheduled for the Fabian "A" houses in Albany, Schenectady and Troy. Nate Halpern, television consultant for the circuit, is due here this week to make a detailed survey of the area.

The Palace the chain's unstate

The Palace, the chain's upstate flagship, with capacity of 3,700, and Proctor's in Schenectady and Troy, each having about 2,600 seats are slated for equipping. It is possible the Cohoes in Cohoes.

1,200-seater, will also have television. These are four of 12 houses in the division managed by Saul J. Ullman.

Saul J. Ullman.

WRBG, the General Electric Co.

station in Schenectady, is the sole television outlet in the capital district. Four applications are pending for the three other bands assigned to the tri-city area, the Schine-controlled Patroon Broadesting Co. (WPTR) being one. "Sugarfoot."

in "Saddle Tramp." on a one-picture deal with Universal-International with Hugo Fregonese directing.

Film, written by Harold Shumate, was originally tagged "Fidelicot," but the studio thought it sounded too much like Warners' easting Co. (WPTR) being one. "Sugarfoot."

Wouldn't It Be Funny If Francis Were Republican?

Washington, Feb. 14.
Universal has wangled an invitation for Francis, the "talking" mule starred in U's pic, "Francis," to attend the annual Jackson Day Democratic dinner staged here in the National Guard armory, Thurs.

(16).

U is erecting a stall in the armory and will fork out the \$100 cover charge fixed for the fete. Some 5,000 guests are attending, besides Francis.

Crown Upped To Worldwide Sales Mgr. by Goldwyn

Vice-prexy Alfred Crown has been upped to worldwide salesmanager for Samuel Goldwyn Productions, it was disclosed by prez James A. Mulvey last week. Crown, who has been in charge of foreign sales for the past four years, is taking on the additional duties of domestic sales chief, a post vacated by the resignation of Arthur Sachson recently.

domestic sales chief, a post vacated by the resignation of Arthur Sachson recently.

Town will have two assistants in the new spot. Robert B. Pell, who has been his aide in the international setup, will assume responsibility for foreign under Crown's dend would be declared resulting in a payoff of \$10,000,000 to the investing syndicate. Otherwise, Wall street regards the future of exhibition as too uncertain to permit the investment of \$20,000,000 with a dependence on ordinary arnings alone to meet the outlay. Same sort of objection is expected to be raised by other financial interests in future efforts of the Warners to unload. Actually, it is a counterpart to the objection raised by the Warners to an almost-closed deal for the sale of the chain's physical assets to a syndicate fronted by Si Fabian. That

unstruction. He was formerly with Universal and EL.
Crown has been with the Goldwyn organization since 1946. He was assistant during the war to John Hay (Jock) Whitney, head of the film division of the government's Office of the Coordinator of International Affairs. Prior to that he represented Metro in Europe and South America and was one of the founders of Film Classics.
In another change at Goldwyn's New York headquarters, William Toumey was named assistant to Jock Lawrence, newly-appointed v.p. of advertising and publicity. Toumey was formerly with EL and had been previously associated with Lawrence.

NATHANSON NAMED SCHNITZER SUCCESSOR

SCHNITZER SUCCESSUK

Nat Nathanson took over his new post Monday (13) as eastern and Canadian salesmanager for United Artists. He succeeds Edward M. Schnitzer, who died two weeks ago. Although a branch manager, Nathanson was jumped into the divisional spot over the heads of UA's district managers, who ordinarily would outrank him in the sales hierarchy. This was said to be in recognition of his work as branch manager in Chicago and previously in San Francisco. He has been with UA since 1935. Nathanson was in New York for conferences last week, went back to Chi over the weekend to clean up personal and business matters, and took over at the homeoffice on Monday.

and took over at the homeoffice on Monday.

Nathanson's appointment clears the way for departure Friday (17) of Paul N. Lazarus, Jr., for a visit to the Coast and a Phoenix vacation. He'll be gone about three weeks on the jaunt, which was postponed because of Schnitzer's death. Lazarus is exec assistant to prexy Grad Sears and serves more or less in the capacity of general salesmanager.

McCREA'S WESTERN

Hollywood, Feb. 14.

Joel McCrea goes thataway again "Saddle Tramp" on a one-picture deal with Universal-International with Hugo Fregonese direction

Jarman Back to School

Hollywood, Feb. 14.
Claude Jarman, Jr., is going back to school after five years with Metro. Studio will pass up its option on the young actor's services March 28.
Jarman was signed in 1945 for the moppet role in "The Yearling." He subsequently appeared in "High Barbaree," "The Sun Comes Up," "Intruder in the Dust" and "Outriders" for Metro, and in a loanout job in RKO's "Roughshod."

United Par Circuit To **Divest Big Earners** Last Under Decree

United Paramount is reported going slowly in the sale of theatres required to be divested under the consent decree. Would-be buyers of these houses report that UP is currently offering only the smaller and less profitable flickeries while holding on to the better theatres, at least for the time being. From the looks of things, it is said, UP will retain the big moneymakers for the maximum period permitted—the two years provided for in the decree.

Out of the 449 wholly-owned houses in UP's possession at the time the decree went into effect, some 69 must be divested. Additionally, a large number of partner-owned theatres now absorbed by Par must be unloaded within two or three years, depending on the particular theatres.

Par's go-slow operation is seen as a safeguard to insure healthy profits for the chain during the first couple of years. On the marginal houses, company has not fixed any one formula but the average price breaks down to six or seven times one year's earnings, averaged over the last three years.

LANCASTER-HECHT HAVE **BIG PRODUCTION SKED**

Norma Productions, the Burt Lancaster-Harold Hecht opera-tion, has six properties currently being worked on for future produc-

being worked on for future production, according to Lancaster.

Scheduled to go into production soon is a trilogy patterned after J. Arthur Rank's "Quartet." Two of the yarns will be based on Ring Lardner's "The Love Nest" and James Thurber's "Catbird Seat." The third, which will star Lancaster, isn't definite yet. Pic, according to the actor will run about \$500,000.

Outfit, which recently completed "The Hawk and the Arrow" for

\$500,000.

Outfit, which recently completed "The Hawk and the Arrow" for Warner release, is also developing a Theodore Dreiser short story. "St. Columba and the River," into a vehicle for Lancaster. Waldo Salt is doing the screenplay. "Our Enemy the Baby," an original screenplay by Hugo Buttler and Jean Reverol, is also on company's production chart as is a screen treatment of Norman Mailer's "The Naked and the Dead." An untitled circus yarn and a story concerning an American in England, to be filmed overseas, complete the list of projected productions.

Lancaster, who headed back to the Coast Sunday (12), is scheduled to appear in Warners' "The Jim Thorpe Story" and also Hal Wallis' "No Escape."

New N.Y. Building To **House Circuit Chiefs**

House Circuit Chiefs

Joseph Schenck's widely-flung theatre interests, possibly the biggest in the U. S. are expected to be consolidated and housed in a newly-constructed theatre office building on 49th street, between Seventh and Eighth avenues, in New York, Both the United Artists and Skouras theatre chains will move into the new building next month. Randforce, another chain in which Schenck has a big piece, is also reported heading for the new locale.

Schenck, who is slated to step out of his 20th-Fox exec spot in the near future, reportedly will be headquartered in the 49th street building. His holdings range through the big United California circuit, Metropolitan Playhouses, United Artists, Randforce and Skouras circuits.

United Artists, Skouras and Randforce circuits are presently located in the Paramount, building, Space vacated by Skouras will be taken over by the Fabian chain, now tenanting smaller offices in the Paramount building.

20th, WB Will Renew Decree Talks Despite Decision; M-G to Appeal

Legalites Explain Decree To NT Division Mgrs.

Los Angeles, Feb. 14.
Legal eagles explained the various angles of the 20th-Fox divorcement order at the opening session of the four-day meeting of National Theatres' division presidents which started here today (14), with Charles P. Skouras presiding.
Division chiefs from the east include Frank R. Ricketson, Jr., Elmer Rhoden, Frank L. Newman, Harold Fitzgerald, David Idzal and Harold Seidenberg. Representing. California districts are George Bowser, H. S. Cox, Dick Dickson and M. Spencer Leve.

Par's Biggies In **Exchanges For New UP Shares**

Washington, Feb. 14.
Leonard Goldenson, prez of the new United Paramount circuit, as Leonard Goldenson, prez of the new United Paramount circuit, as well as directors Stanton Griffs, Maurice Newton, Anson C. Goodyear and John Hertz, have turned in thousands of shares of the old Paramount stock in return for newly-issued shares in the circuit. Goldenson reports exchanging 1,-100 shares of the old Par stock for a certificate for 550 shares in the chain. Of another 700 shares held jointly by himself and his wife. Goldenson has gifted 200 shares and taken 250 in the Paramount production-distribution company. Newton, a director in the parent outfit who has switched to the theatres, has exchanged 18,240 shares for 9,120 in United Paramount. Another 18,380, held in trust, have been swapped for 9,190 shares of UP common also held in trust. Griffis reports holding 4,350 shares of UP in his own name and another 7,900 in trust. Adolph Zukor, board chairman of Paramount Pictures, holds 500 shares in the theatre company.

board chairman of Paramount Pictures, holds 500 shares in the theatre company.

Goodyear has turned in his stock for 2,000 shares of UP and another 2.100 shares in a trust account. Hertz reports owning 1,000 shares of UP common.

Walter Gross, veepee and general counsel; Robert O'Brien, secretary-treasurer; James L. Brown, assistant treasurer; and Simon B. Segal, comptroller, all report holding no stock.

In the same Securities & Exchanges report, Barney Balaban, prez of the new production-distribution company, discloses that he has exchanged \$1,000,000 in convertible notes into 40,000 shares of Paramount Pictures common and 40,000 shares of UP stock. Another \$1,000,000 owed by the old parent company has now been changed into two \$500,000 obligations, one by the production-distriboutfit, the other by the new theatre company.

N. Y. to L. A.

Lauren Bacall Humpbrey Bogart Richard Catlson Edward Choate Linda Darnell Frank DeVol Frank DeVol Errol Flynn Victor Francen Mr. & Mrs. Sam Goldwyn Deborah Kerr Z. Wayne Griffin Paul N. Lazarus, Jr. George Montgomery Ruddy Penner Buddy Pepper Dinah Shore Jack Smith William Thomas John van Druten David Wayne Margaret Whiting

Europe to N. Y.

Katherine Alexander Gracie Fields Stewart Granger Graham Greene Peter Illing Dennis Johnston Mervyn LeRoy Frederick Lonsdale Gen. E. Lyman Munson Hiram Sherman

Although the New York Federal district court has now handed down a decision laying out the rules for divorcement and divestiture, negotiations between the Dept. of Justice and both Warner Bros. and 20th-Fox will be renewed shortly. The long-running dickering with Warners has been suspended while the Government and the major's attorneys study the provisions of a court decree. But the decree in most respects leaves the door opening for a resumption of trading. The Warner board has already sessioned to consider a plan which would meet both the requirements of the court and the D. of J. In one respect, the decision represents a considerable break for Warners and 20th since it gives them three years to cut the theatre strings. That period is substantially longer than the one year granted Paramount and RKO and the time limit set by the Government in negotiations to date with Warners.

D. of J. has indicated, following the court decision, that there is still plenty of room for talking. The big question still unanswered is whether the Warner brothers would be permitted to divide with their company, thereby allowing Harry and Jack Warner to stay in production-distribution and Major Albert Warner to follow the theatre chain. That puzzler is also open so far as Spyros and Charles Skouras are concerned. It is widely reported that the two brothers are working towards that end in talks with the Government.

Other Plans

If the two companies fail to win approval to the brother splitup, they may still present plans to the court permitting that move. It is not believed that the Warners will make such a right an absolute must (Continued on page 6)

Zoltan Korda Now In N.Y. to Cast 'Country'

British director Zoltan Korda arrived in New York from London Sunday (12) to cast his next film, which will be based on the Alan Paton novel, "Cry the Beloved Country," from which the current Broadway legiter, "Lost in the Stars," was adapted. He will produce and direct under the company banner of his brother, Sir Alexander Korda.

Producer-director blans to ink

Alexander Korda.

Producer-director plans to ink
three Negro thespers for the lead
roles and will shoot the screen
tests at Fox Movietone studios betests at Fox Movietone studios before heading back to London Feb. 25. At the end of March. Korda will go to South Africa, where he recently did some prelim scouling for 10 c at i o n s, to shoot around Johannesburg and surrounding northern areas.

Screenplay is being written by Paton, who arrived in N. Y. from the Coast last week to start work on the script. Novelist will go back to London with Korda and will subsequently join him in South Africa, the locale of the book's story.

L. A. to N. Y.

L. A. to
Joseph Bernhard
Roy Brewer
Andre DeToth
Sam Engel
Rolf Gerard
George Glass
Abel Green
June Havoc
Lisa Kirk Lisa Kirk Stanley Kramer
Kurt Krueger
Charles Laughton
Peter Lawford
Arthur Lubin
David Saxon David Saxon
Spyros Skouras
Aileen Stanley
Martha Stewart
Robert Wells
Ilene Wood
N. Y. to Europe

Marcel Achard
E. Martin Browne
Madeleine Carroll
Montgomery Clift
Noel Coward
Paul Gallico raul Gallico
Jimmy Gardiner
Henry Henigson
Louis Lazar
Michael Pober
Robert Sidney
Murray Silverstone
Vincent Travers

SEX, SADISM PUT HEX ON PIX ADS

Disney Triumphs With 'Cinderella' AD-PUB CHIEFS Over 'Stromboli' in Chi Run Tiff

Bitterness displayed between the forces of Walt Disney and RKO, strangely arrayed against each other in court here last week, is other in court here last week, is not expected to result in any per-manent strain on the relationship of the distributing company and its inde producer. The legal tan-gle resulted in a triumph for Dis-ney in that "Cinderella" will be

ney in that "Cinderella" will be permitted an unlimited Loop run, while "Stromboli" will be held to two weeks.

Chi Federal district court judge Michael Igoe clamped the limit on "Stromboli," but not before RKO lawyers indicated they didn't care much what happened to "Cinderella" (which RKO distributes) so long as the Ingrid Bergman-Roberto Rossellini film got its extended playing time.

erto Rossellini film got its extended playing time.

Giving no open hint that he might be thinking more of moral issues than legal ones, in light of the recent Bergman-Rossellini publicity whirlwind, Judge Igoe decreed the Disney film could play as long as desired and then pointed a finger at RKO's counsel and declared: "You are not going to use this court to run that picture ("Stromboli") more than two weeks in the Loop."

Situation arose out of Jackson

("Stromboli") more than two weeks in the Loop."
Situation arose out of Jackson Park decree, which limits runs in two RKO houses, Palace and Grand. to two weeks each, or extended run on one provided other shows 13 pix in 15 weeks. Hither-to, Grand had taken all extensions, with Palace showing quickies.

"Stromboli" is scheduled to open at Grand tomorrow (15); "Cinderella" at Palace Feb. 22. Ordinarily, "Stromboli," playing at Grand, would have had extended run, but Disney wanted long run for "Cinderella," too. Since RKO lawyers would not go into court for extension on "Cinderella" and thereby endanger chances of extended "Stromboli" run, Disney lawyer, Joseph Rosenberg, did, and Rosenberg found himself facing opposition of RKO lawyers in court.

court.

After Jackson Park attorney, Thomas McConnell, who opposes any extensions, attacked move as plot to "make a lot of money on notoriety of two principals of 'Stromboli'." and said he would like to see "Cinderella" get extension but not both pix, RKO attorney Bryson Burnham sprang a surprise.

prise:
He declared that regardless of whether "Cinderella" was granted extension or not, RKO would refuse to show pic more than two weeks at Palace. Reason he gave was that, since all extended showings had been at Grand, extension at Palace might violate decree. But attempt was obviously to block extension at Palace so as to leave Grand open for extended run of "Stromboli." Rosenberg then pressed for

Rosenberg then pressed for (Continued on page 53)

SDG Branch Maps Conference to Hypo Eastern Production

Aiming at promotion of eastern roduction to its highest level during the coming year, eastern sec-tion of the Screen Directors Guild tion of the Screen Directors Guild is mapping a conference of major New York film-makers for a joint industry-labor ballyhoo campaign in behalf of local production standards and facilities. While date for the conference has not been set as yet. SDG execs, headed by prexy Jack Glenn, have placed that point on top of the guild's agenda for 1950.

SDG is also planning to extend its solo public relations campaign in behalf of eastern production via an enlarged schedule of open forunins where SDG screens the standout pix in the educational, documentary and commercial field. At a recent meeting SDG execs reported that the guild's operating deficit of over \$2,000 annually had been practically wiped out.

Gladys Glad, Inc., Would Handle Hellinger Pic Deal

Handle Hellinger Pic Deal
In the event that the film or other rights to the life of the late Mark Hellinger are sold, the deal would be made with Gladys Glad, Inc. Widow of the columnist-producer last week obtained papers of incorporation in Albany.

Miss Glad prefers to handle such a film sale through a corporation rather than individually. Aside from the story of Hellinger's life, she also controls a number of his short stories and other works. Papers filed for the corporation list 200 shares of capital stock of no par value.

Whether Par Will Up Prod. in Split Seen Vital Issue

One of the top-priority questions reported to be under discussion earlier this week by Paramount high-echelon brass is whether the company should boost its production pace in the light of first revenues as a divorced studio-and-sales unit. Because homeoffice officials, headed by prexy Barney Balaban, were unable to trek to the Coast for their perennial winter trip, both Henry Ginsberg, studio chief, and Y. Frank Freeman, production exec, were called in for the hotalks. Ginsberg planes to Hollywood today (Wed.) at the close of the huddles.

cate, were called in for the h.o. talks. Ginsberg planes to Hollywood today (Wed.) at the close of the huddles.
Understood that early rental returns for the new company are trailing somewhat over those of the previous year. These figures, however, do not include rentals from "Samson and Delilah," the big Cecil B. DeMille pic first making the rounds. Once that film goes into volume bookings, Par's rentals are expected to spurt ahead of the equivalent 1949 grosses.

In view of the early lag, however, Par's toppers are understood to have reopened the question of boosting production and releases as a way of cutting per-picture studio overhead and bringing greater volume of business at the sales end. Since the company is now in a free market as a supplier of product, some Paramounters believe it should up its offerings from the traditional 20 or so new films annually. By so doing, company's value to exhibs who require assurance of a steady flow of pix becomes enhanced.

Adding credence to the belief that upped production was a subject of considerable talk is the fact that Alfred W. Schwalberg, sales chief, participated in weekend meetings. One poser is whether the distribution force is equipped to handle a larger number of pix since Schwalberg has been quoted as believing the need for careful handling nixes too great a hike in releases.

handling nixes too great a hike in

Ginsberg and Freeman came east Ginsberg and Freeman came east earlier than initially planned to catch Balaban before he goes on a two-week Miami vacation. Par's prez is slated to leave tomorrow (Thurs.). Shortly after he returns, it is likely that he will be again on the move, since he is a member of the American film delegation that will renew talks with the British in London on a new Anglo-British in London on a new Anglo-American pact. These talks have been postponed until shortly after the British election, Feb. 23.

Sachson's Coast Huddles

Arthur Sachson, who resigned recently as general salesmanager for Samuel Goldwyn, trained to the Coast over the weekend for huddles with indie producers there. He plans to open an office in New York shortly to represent Indies on sales. He'll be on the Coast for several weeks.

advertising campaigns are begin ning to be viewed questioningly

frequently-used themes for film advertising campaigns are beginning to be viewed questioningly by some top picture company execs. There is no danger of their being replaced in frequency by any other appeal, but publicity-advertising toppers are getting prodded to use more imagination in creating alternate themes.

The problem of how best to advertise a picture is not a simple one and has been given pienty-of-thought and experimentation over the years. With the boxoffice clearly on the decline now, however, and much emphasis being placed on the large percentage of the population that seldom if ever attends films, ad campaigns are getting more and more attention.

The problem of the "lost audience"—people who rarely go to theatres, primarily the group over 30 years old—is highlighted by recent statistics. These show that the average "A" film is seen by only about 15,000,000 people. Since the population of the U. S. is now 150,000,000, it is figured that there are at least 100,000,000 potential theatregoers.

That means that the average picture is seen by only 15% of its potential. Gallup researchers, as well as Paramount and Metro, both of which have conducted polls of their own during the past few years, have discovered that much (Continued on page 16)

(Continued on page 16)

U in the Black For '50 1st Qtr.

After two years of dipping into the red inkwell for notations in its profit-and-loss ledger. Universal is changing over to black figures. A sharp rally in grosses scored by the company during January has enabled the company to overcome slight losses for the first two months of fiscal 1950 and rack up a small profit for the quarter. Opening period covers November December. profit for the quarter. Opening period covers November, December and January.

and January.

Healthy revenues during the last month from overseas gave impetus to the domestic rally. Additionally, amortization costs and operational expenses have been on the downgrade. A finish to the writeoff of expensive pix made early in '49 has also proven a factor in U's comeback.

Skouras Calls Exhib Meet in Chi To Influence Bally, Win New Filmgoers

Roberts Sues to Restrain Sale of Algren Novel

Los Angeles, Feb. 14.
Injunction suit to restrain Nelson Algren from selling screen rights to his novel, "The Man With the Golden Arm," was filed in L.A. superior court by Roberts Productions, Inc.
Film company declares Algren made an oral agreement on the sale of the book last Nov. 13 and now threatens to repudiate it. Producer says it has already paid Lewis Meltzer \$7,500 for work on a screen play based on the book.

Grinieff Heads **Group Seeking** To Buy Out UA

Negotiations are reportedly in progress again for sale of United Artists. Jacques Grinieff, film financial operator, is said to be handling the dickering on behalf of himself and a syndicate of picturemen.

Grinieff, who at various times in the past has been involved in ef-

turemen.

Grinieff. who at various times in the past has been involved in efforts to obtain UA control, is reportedly dealing with Arthur W. Kelly currently. Kelly is exec v.p. of the company and handles the business affairs of co-owner Charles Chaplin. Chaplin is known to be interested in disposing of his half interest.

It is understood that Grinieff has also had confabs with Mary Pickford looking toward acquisition of all or part of her holdings in the company. Grinieff and his pards are interested in nothing short of control, but are said to be willing to work out some arrangement that would permit Miss Pickford to keep a hand in, partially, if she desired.

Revival of negotiations for sale of the fallows a full of about six

desired.

Revival of negotiations for sale of UA follows a lull of about six months in activity in that direction. Deals have been on and off ever since New York circuit operator Si Fabian came to within a pen stroke of buying control in the summer of 1947. They've usually stumbled over Miss Pickford's unwillingness to release her hold. She's said to be more amenable now.

now.

The 1947 price was \$12,500,000, with Chaplin to get \$5,000,000 in cash and Miss Pickford \$7,500,000 over a period of years. Total figure now is believed to be around back.

Bigger profit for the company is with Chaplin to get \$5,000,000 in expected in the second quarter in cash and Miss Pickford \$7,500,000 view of the steadily mounting gross from pix just being released. Us now is believed to be around loss in fiscal '49 was \$1,125,851, 40,000,000, although deal is said while in the year preceding, it suffered a setback of \$3,162,812.

Twentieth-Fox prez Spyros P. Skouras, in a move designed to promote better business at the nation's film boxoffices, has called a meet of over 300 exhibitors from all parts of the country for Chicago March 8. All-day session will represent a followup to the two recent showmanship meets held by 20th with theatre ad-publicity heads, with the exhibs getting together with top 20th execs and other industry leaders to discuss new methods of showmanship to increase attendance and win overmore filmgoers to the attendance habits.

habits.

In announcing the meet yesterday (Tues.), Skouras emphasized that in no way is it to be construed as a company publicity stunt. Many exhibs invited to attend are not 20th customers and no 20th films will be screened. In addition, the company is paying all expenses, including transportation, for the trip. Invitations have been issued to a cross-section of representative exhibs, based on a survey taken among 20th branch managers to determine the best exhibs to ask. Exchange managers will also attend and then return to their territorial offices to discuss results of the meet with other exhibs in the area.

While the meet will take the

While the meet will take the form of an open forum, with 20th especially interested in getting opinions from grass-roots exhibs, the company toppers also will have a definite plan ready to present to encourage and revitalize showmanship and ballyhoo. Skouras said he would try to steer away from any discussion of trade practices as much as possible, hoping to concentrate instead exclusively on the theatre angle. In addition to showmanship, the agenda will include huddles on the merits of saturation bookings, institutional merchandising for the benefit of the individual exhib and for the industry as a whole.

UA Exploiteers Burn At Loew's for Nixing

Mike' Coffee Stunt

United Artists' promotion staff is burning at Loew's execs for killing a publicity stunt planned for the preem of UA's "Mrs. Mike" at the C'apitol on Broadway last Wednesday (8). Loew's toppers nixed the maneuver after the UA flacks had fixed all the details, because it was "undignified" for a Broadway house.

Basis of the stunt was the dittribution of over 1,000 pounds of coffee to the first 1,000 women on line to buy tickets for the film, with the first woman receiving a year's supply of 50 pounds. Dick Weaver, handling special publicity for UA, and Leon Roth, UA promotion manager, arranged the tieup with Chase & Sanborn on the peg of a "Mrs. Mike" sequence, in which Evelyn Keyes admits that she can't make coffee.

With coffee selling at 89c a pound and admission tabs only 55c in the morning, the net profit of 34c to femme filmgoors was expected to draw heavy crowds. Police reenforcements were arranged for opening day as well as extensive newspaper coverage. An additional twist was to have been

lice reenforcements were arranged for opening day as well as extensive newspaper coverage. An additional twist was to have been added with shipment of the javabeans to the Capitol on an armored Brink's truck manned by three gun-toting guards. UA staff had also planned for a mobile truck to dole out cups of coffee to all people in line.

Although Loew's execs brushed the stunt aside as unsuitable for the Capitol, they offered to try it out at the Loew's Valencia, Queens, and Paradise, Bronx, when the pie opens there in a few weeks. UA flacks, however, turned the offer down. They contended that Loew's theatre execs were stifling bold showmanship at a time when the whole film industry was being urged to exercise its initiative.

Col Maps Court Test of U's Deal With Rank as Violation of MPAA Pool

Columbia is preparing to bring suit against Universal in a direct challenge in the courts to the latter's special deal with J. Arthur Rank, British film-maker, on "Hamlet" and a number of other British pix. Papers are currently being readied, according to reliable reports, and a suit will probably be filed within the next couple of weeks. Col's action follows fruitless efforts to have the long-running "B" pool dispute arbitrated under the auspices of the Motion Picture Assn. of America.

Understood the action will be brought on the insistence of Harry Cohn. Col's prez, and Abe Schneider, company veepee and treasurer. These Columbia toppers are contending that U broke its agreement with other MPAA members in making the special deal with Rank. U, for its part, has countered with the assertion that other producers, notably Eagle Lion, Samuel Gold-

Six-Picture Justman Deal Puts UA **In Best Product Position in Its History**

Inking last week of the Joseph-Justman deal for delivery of six films in a one-year period easily puts United Artists in the best product position of its 31-year his-tory. Company has reached the point of releasing 30 a year, which its execs figure is its rate of maxi-mum efficiency.

As a result emphasis from here

mum efficiency.

As a result, emphasis from here on in will be on quality of product. UA prexy Grad Sears is inclined to leave to the new indie distrib organizations that have developed in the past few years the lesser films. Sears is not unmindful of his own position not too long ago, when UA was forced to grab for sheer quantity of product so that its distribution fees—no matter how small the grosses—might mount to enough to meet the overhead.

mount to enough to meet the overhead.

In contrast to that situation, Sears finds himself currently with the prints actually at the homeoffice of every picture on UA's release slate between now and July 15. There are 14 films in that category, plus one Cisco Kid western. Paul N. Lazarus, Jr., Sears' execassistant, who supervises sales and handles the scheduling, is counting on having in the house within a couple months all of the product for 1950... It will be released at the rate of about 2½ pix a month. Justman deal will give UA financing for a minimum of six Indie pictures. Arrangement is for one year. Justman, who operates the Motion Picture Centre studios in Hollywood, has set up a new corporation to handle the financing, with David Loew as president, Carl Leserman as v.p., Justman as treasurer and attorney Seymour Steinberg as secretary.

Setup marks the return of Loew

Leserman as v.p., Justman as treasurer and attorney Seymour Steinberg as secretary.

Setup marks the return of Loew to indie financing, in which he engaged before going into large-scale production on his own in the Enterprise unit. New outfit, to be known as the Eljay Corp., will provide various categories of financing, completion guarantees and studio and lab deferments.

Tied in with Loew, Leserman and Justman are Walter E. Heller & Co., Chicago factoring outfit, and De Luxe labs, N. Y. Organization is one which Justman has been working to establish for many months and which he had hoped, originally, might make a deal with UA for release of as many as 25 films.

\$47,000,000 CSU Suit Vs. IA, Majors Off to Feb. 23

Los Angeles, Feb. 14.

Trial of the \$47,000,000 conspiracy suit brought by the Conference of Studio Unions against the International Alliance of Theatrical Stage Employees and the eight majors has been postponed until Feb. 23 in the Federal district court here. Delay was caused by a crowded calendar and court commitments of lawyers involved. Action, filed almost three years ago, seeks triple damages under the monopoly laws and charges a lockout of studio employees during the CSU strike.

All-Star Grid Game As Next for Krueger

Carl Krueger, producer of the boxing film, "The Golden Gloves Story," is doing another sports pic, "The All-Star Football Game." Latter will be produced under a tiein with the Chicago Tribune which runs both the Golden Gloves and the annual all-star football contest.

ontest.

"The Golden Gloves Story" was financed completely by Central National Pictures Corp., a Chi syndicate of businessmen who put upnearly \$300,000 for the pic. Five percent of the gross is going to a Chicago Trib charity fund and the pic will be released in each city with newspaper and charity tieups. James Dunn stars in the boxing film. The football pic is slated to roll this spring, with Arch Ward, sports editor of the Chi Tribune, acting as technical advisor.

Selis Rep Preferred
Washington, Feb. 14.
Albert W. Lind, member of Republic's board, has sold his 500 shares of Rep's cumulative preferred stock.
Lind holds no other stock inter-

Lind holds no other stock interests in the film company.

'Ecstasy' Gripe

Motion Picture Assn. of America recently granted a Production Code seal to a revised version of the Hedy Lamarr oldie, "Ecstasy." Understanding was that distributor Samuel Cummins was to release it under the tag, "My Life." MPAA beefed when both labels were displayed at a run of the film at the Rialto, N. Y., this month.

In rebuttal Cummins point-

N. Y., this month.

In rebuttal, Cummins pointed out that a Federal Trade.
Commission ruling requires billing of a film's original title in type equal to that of the new handle lest the public not be deceived. "What do you want me to do," the distrib queried the MPAA, "violate the low?" be deceived. "What want me to do," the queried the MPAA, the law?"

Essaness Loses Chi Oriental In Stockholder Suit

Chicago, Feb. 14.

Essaness circuit lost its major house last Friday (10), when Cook county circuit court Judge Cornelius Harrington awarded management of Oriental theatre to James Booth Theatres.

Decision arose out of action last June by majority stockholders of Doubleby Corp., whose subsidiary, Oriental Theatre Corp., is operating unit for the Oriental theatre, Majority stockholders, Randolph Bohrer and L. H. Barkhausen, voted to remove Essaness head Edwin Silverman from Oriental Theatre Corp. board of directors and take away management from Essaness. Silverman claimed he held 50% of stock, while Bohrer and Barkhausen claimed to hold 54%.

When Booth, chosen by Bohrer and Barkhausen ta manage Oriental

54%.
When Booth, chosen by Bohrer and Barkhausen to manage Oriental, tried to take over theatre early in October, he found guards in lobby and backstage, and was refused admittance. Case was then taken to court.

fused admittance. Case was then taken to court.
Judge Harrington's decision came in form of an injunction restraining Essaness from preventing Booth to take over management. Booth moved in Friday evening, and Essaness made no move to stop him Ralph Smitha Essaness generative.

Booth moved in Friday evening, and Essaness made no move to stop him. Ralph Smitha, Essaness general manager, had no statement on further action, except to state that he was "awaiting the advice of counsel."

Findings of Judge Harrington were, first that Bohrer and Barkhausen did hold majority of stock; second, that Essaness favored the smaller Essaness Woods. Silverman, Judge Harrington stated, has brought "better pictures and entertainment to the Woods theatre to the detriment and financial loss of the Oriental."

Harrington's findings were preceded by those of master-in-chancery Thomas Sheehan, who likewise reported that management should go to Booth. Sheehan's report was filed with Judge Harrington a month ago.

Action gives Oriental best bargaining position for films in town. Under Jackson Park decree, Oriental and Woods are only two Loop first-rum houses which could play pix for indefinite runs. With Oriental maintaining a vaudeville policy, choice of best films went to Woods, which, because of it's smaller seating capacity and unlimited runs, would not ordinarily get them. Woods seats 1,073; Oriental 3,400.

For the time being, Oriental will-maintain vande valer.

limited runs, would not ordinarily get them. Woods seats 1,073; Oriental 3,400.

For the time being, Oriental will maintain vaude policy, but should Booth remove it, Oriental, with its 3,400 seats and unlimited run privilege, would dominate all other houses in choice of pictures.

Present staff remains intact, except for replacement of Art Steagel with Tony Steuven as manager.

Par Signs Milland

Hollywood, Feb. 14.
Paramount has signed Ray Milland to a new non-exclusive deal-calling for six pix over an unspeclied number of years.

Reiner to So. America To O.O. for Selznick

Manny Reiner takes off for South America today (Wed.) to o.o. the Latin-American territory for Selz-nick Releasing Organization, which he recently rejoined. Reiner's itinerary includes Puerto Rico, Venezuela, Jamaica, Brazil and Cuba

Cuba.

Upon his return from the twomonth trip, Reiner is slated to
head a new SRO unit for the distribution of foreign-language films
in the U. S.

Decree Talks

Continued from page 4

and refuse a peace pact unless it is granted. The Skourases, on the other hand, are said to be insistent of the splitup principle.

Other top subject still in the hopper is that of divestiture. Unless the companies can agree with the Government on the number and identity of houses to be lopped, another court battle becomes trevitable. Since the questions of the course in the course i and identity of houses to be lopped, another court battle becomes inevitable. Since the question is left open by the Federal bench, it is likely that talks will be renewed. Harry Warner, WB prez, has already indicated in the company's annual statement that some 60 theatres would be unloaded under a pact contemplated with the Government. In light of the court decision, renewal of talks on this issue is likely to cropup.

Decree ordered by the court dims the chances of appeal by any defendant except Metro. Since the chief purpose of another bout in the Supreme Court was to delay an almost-inevitable divorcement, the lenient three-year period an almost-inevitable divorcement, the lenient three-year period granted by the district court makes the move all the more unlikely. As for M-G, its toppers are convinced that the company is in a position different from that of other theatre-owning outfits. So far as the Little Three are concerned, the handing of a separate decree to those companies nixes the possibility of an appeal.

Metro is all the more certain to

Metro is all the more certain to bring its appeal move because the proposal of John Davis, M-G's chief attorney in the case, has been tossed out in the decision. Davis tossed out in the decision. Davis asked for a five-year divorcement period with one important out. This was the right for a major to propose a suspension of divorcement if competitive conditions were restored to the industry within three years.

UA Gets 400G

Continued from page 3 :

started bidding for Metro and Paramount pix. In the course of fattening its playing schedule with this outside product, UA was gradually edged out because the Towne's management could not find room for the latter's releases.

find room for the latter's releases.
UA shares in the verdict handed down by Federal Judge John P. Barnes in Chi after a two-month trial. Court held that monopoly conditions in Milwaukee prevented the Towne from obtaining first-run product and that an unfair

clearance rule was enforced against the house.

As a result of the decision, it is also expected that the court will order divestiture of 31 houses operated by the Big Five in the city. Complaint demanded relief besides the money damages, and besides the money damages, and the court has indicated that all requests made in the complaint will be granted when a decree is signed.

Towne Suit Hearings

Towne Suit Hearings

Chicago, Feb. 14.
Chi Federal district court Judge
John P. Barnes last Thursday (9)
set March 27 for hearings in equity
decree that may divest five major
houses in Milwaukee.
Signing and entering final judgment of \$1,295,878 awarded Milwaukee Towne theatre on Feb. 7.
Judge Barnes set March 17 as the
deadline for Towne attorney
Thomas C. McConnell to submit his
proposed decree.
In the judgment against the majors, Judge Barnes entered only
findings of fact and conclusions of
law. He decreed no remedial action or relief. After McConnell
submits his proposed decree, it will
be argued, and then a final decree
will be entered by Judge Barnes.
Quick action on final judgment
came hecause Judge Barnes is
about to leave for a vacation.

N.Y. Court's Decree Features

While formal decrees in the Government anti-trust case have yet to be signed, the New York federal district court laid down the principles for these decrees in an important decision last week. Two decrees will be inked—one directed against Warner Bros., Metro and 20th-Fox and the other covering United Artists, Universal and Columbia, These documents will include certain important provisions both as to theatre divorcement and sales policies. Salient features of the court ruling are outlined as follows:

1. Divorcement of all theatres now owned by WB, Metro and 20th provided within three years.

1. Divorcement of all theatres now owned by WB, Metro and 20th must be completed within three years.

2. Plans for theatre divestiture (forced sale of theatres by each affiliated chain to open competition in closed situations) must be submitted to the court within one year. Extent of divestiture and the time required to carry it out are subject to further court ruling.

3. Big Three must submit plans for divorcement within six months. Government granted three months after filing of these plans to present any objections.

4. Both sides granted six months after the plans for divisations.

Government granted three months after the plans for divestiture are fled to present modifications or objections.

5. All production-distribution companies, after divorcement, may acquire houses if the court approves the specific theatres involved Divorced theatre chains may go into distribution providing the same judicial okay is forthcoming.

6. During the three-year period before divorcement, companies may sell their product to their own theatres without throwing these films on the open market.

7. Big Three are barred from selling theatres to each other or to the Little Three.

8. Rules of selling already in force because of previous decrees are

SPG-SOPEG Amalgam May Lead To **Merger of All Amus. White-Collarites**

Nassour Job Won't Hollywood, Feb. 14.

William Stephens' new job as william Stephens new job as general production manager for Nassour Bros., will not interfere with his own indie producing unit. His schedule includes "Lure of the Tropics," "Paratrooper" and six westerns, starring Doak Walker, All-American football player.

FIGURES IN PAR REEL

Following through on its new policy of getting out magazine-type newsreels treating on one subject, Paramount News is releasing a spe-Paramount News is releasing a special nine-minute issue this week naming the top nine men and women in sports during the first 50 years of the current century. Reel has been made in a tieup with Associated Press. It includes a number of old clips depicting the athletes named doing their stuff at their yeak sports moments. their peak sports moments.

their peak sports moments.

To ballyhoo the reel, AP last week staged a "We, the People," radio airer in which a number of those tagged were interviewed. Selected by the Par-AP combo are Jim Thorpe, Bobby Jones, Bill Tilden, Jesse Owens, Babe Ruth, Babe Didrickson, George Mikan, Johnny Weismuller and Jack Dempsey.

Reel is in line with others re-

Reel is in line with others re-cently brought out by Par as its answer to television. It treats one subject in feature style rather than a series of disconnected spot news

Bolivar Biog Planned For Indie Production

Interest in the life of South American patriot Simon Bolivar as film material was disclosed last week when independent producer-director Harold Young staked claim to the title, "Simon Bolivar," with the title registration bureau of the Motion Picture Assn. of America. RKO, incidentally, filed "Bolivar" and "Bolivar, the Passionate Warrior," with the bureau in 1947. Latter title is the name of a book by a "Venezuelan author which

warrior, with the bureau in 1947,
Latter title is the name of a book
by a Venezuelan author which
RKO is understood to have ace quired during the regime of Dore
y Schary as production chief. Whether RKO is still considering such a
pic is not known.

Before Young launches "Bolivar" he has two other projects to
be cleaned up. First is "Rose of
Tralee," which would be made as
a locationer in Ireland. It's the
story of how the classic tune came
to be written. Other venture is
"Life of Francisco Goya." This
t deals with the famed painter, and
s plans call for the film to be lensed
in Spain.

| larite unions in all phases of show Balk Stephens as Indie prospect following amalgamation of the Screen Publicists Guild and as Screen Office & Professional Employees Guild in the next couple of weeks. Preliminary unification talks have already taken place between the film industry collarites and staffers in radio, television ker, and record fields.

westerns, starring Doak Walker, and record fields.

All-American football player.

Stephens' contract with the Nassours calls for production control pletures in which they have a CIO, in order to weld a united labor front in an increasingly interlaced industry. Union leaders are attempting to keep pace with video's growth, which has been the single most important factor in linking the various show biz facets.

Outcome of initial talks between

linking the various show biz facets. Outcome of initial talks between SOPEG, SPG and the Radio Guild have been inconclusive, but it's expected the project will gain momentum this spring. Radio Guild is a comparatively new union which reps staffers at CBS, several indie N. Y. stations and music publishing houses. Other white-collarite locals will be invited to discuss merger possibilities once the idea emerges out of the talking stage. It's estimated that over 5,000 clerical staffers would be eligible for membership in the united show biz local.

Opposition, however, to the project will stem from the homeoffice film locals organized under the aegis of the International Alliance of Theatrical Stage Employees. LATSE white-collarite local II-63 has consistently opposed SOPEG in various bargaining elections and will continue to buck the CIO union. union.

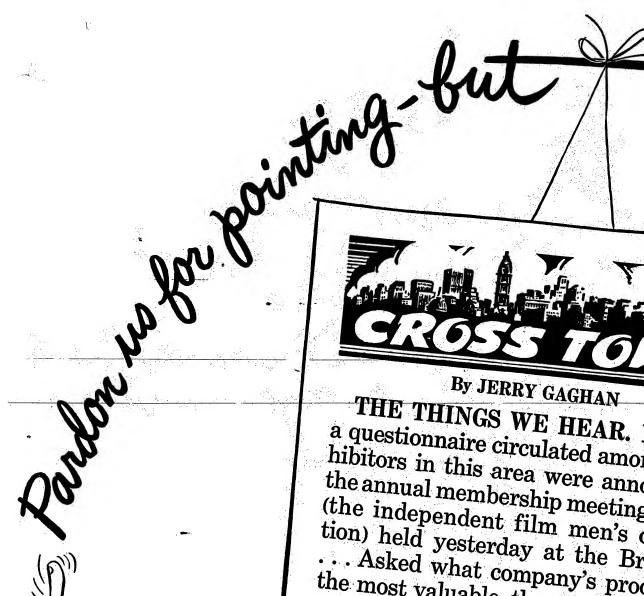
Some opposition to the joint SOPEG-SPG leadership is also developing within the latter's ranks. The dissenters, however, are trying The dissenters, however, are trying to muster enough support to block the anticipated exit of the two locals from the CIO. It's understood that some SPG chapters in the major companies are threatening to pull out of the flack union if they follow other allegedly leftwing unions out of the CIO, which is currently conducting a drive against. Communist-dominated affiliates.

Wald to Par?

Continued from page 3 =

anticipation of the harder going after divorcement. While the Wald negotiations do not fall into this category, the recent amicable cancellation of Danny Kaye's pact, which called for heavy coin, is believed part of this thinking.

Warner strategy with reference to its three topflight stars, Gary Cooper, Errol Flynn and Humphrey Bogart is being watched with interest in view of the lot's desire to trim overhead. Cooper gets \$275,000 per picture; Flynn, \$250,000, and Bogart, \$200,000.



REPINTED FROM PHILADELPHIA DAILY NEWS



By JERRY GAGHAN

THE THINGS WE HEAR. Results of a questionnaire circulated among 400 exhibitors in this area were announced at the annual membership meeting of Allied (the independent film men's organization) held yesterday at the Broadwood ... Asked what company's product was the most valuable, the movie men voted overwhelmingly for 20th Century-Fox, giving the studio a two-to-one advantage over the runnerup (guess who?) ... Fox also came in first on the query "what company has the most fair sales policy."



PLAY IT

There's No Business

-The Exhibitor =





starring

GEORGE MONTGOMERY · ROD CAMERON · MARIE WINDSOR

JOHN WALLACE JACK LARRY Produced by Directed by Associate Producer EMERY • FORD • LAMBERT • JOHNS • EDWARD L. ALPERSON • LESLEY SELANDER • JACK JUNGMEYER, JR.

Screenplay by MAURICE GERAGHTY • Based upon a story by Frank Gruber • Music by Dimitri Tiomkin • An Alson Production • Released thru Twentieth Century Fox

Like



Business!

HELP REPEAL THE 20% TAX ON YOUR MOVIE TICKET

'Outlaw' Biggest News in L.A., Mighty \$43,000; 'Borderline' Brisk at \$32,000, 'Samson' Big 50G, 2d; 'Backfire' 29G

looms moderate s. "Forsyte Woman" 00 for two situations.

Estimates for This Week

Beverly Hills, Downtown, Hawaii, Hollywood, Forum Music
Halls (Prin-Cor) (834; 902; 1,106; 512; 2,100; 55-51)—"Mrs. Mike"
(UA) (2d wk). Fair \$19,000. Last
week, \$28,700.

cek, \$28,700.
Chinese, Los Angeles, Loyola, ptown, Wilshire (FWC) (2,048; 2,-17; 1,248; 1,719; 2,296; 60-\$1)—Dancing in Dark" (20th) and Slue Grass Kentucky" (Mono). ild \$42,000. Last week, "Sands vo Jima" (Rep) and "Belle Old exico" (Rep) (2d wk-9 days), big 16,200.

Downtown, Hollywood, Wiltern (7B) (1,757; 2,756; 2,344; 60-\$1)—lackfire" (WB). Slow \$29,000. st week, "Lady Takes Sailor" (7B), \$29,600.

WB), \$29,000.
Loew's State, Egyptian (UA) (2,-04; 1,538; 60-\$1)—"Forsyte Womn" (M-G) and "Trail of Yukon" (M-G). Mild \$25,000. Last week; Red Danube" (M-G) and "Tenion" (M-G) (2d wk-4 days), \$9,500.

Pantages, Hillstreet (RKO) (2,-2; 2,890; 50-\$1)—"The Outlaw" KO). Back for third firstrun te locally. Sock \$43,000. Last leek, "Back to Bataan" (RKO) and panish Main" (RKO) (reissues), 97000

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 85-81.50) — "Samson and Delilah" (Par) (2d wk). Fat \$50,000. Last week, great \$68,000.

reek, great \$68,000.

United Artists, Ritz. Studio City, ogue, Culver (UA-FWC) (2,100; 370; 880; 885; 1,145; 60-\$1)—
Borderline" (U) and "West Wyming" (Mono). Pleasant \$32,000.

ast week, "Woman Hiding" (U) and "O'Rhordans" (U) (2d wk), kay \$17.500.

y \$17,500.

Orpheum (D'town) (2,210; 50-95)

Riders of Range" (RKO) (2d

i) with eight acts vaude. Fair

,000. Last week, "Mark of

rilla" (Col) (2d run) and vaude,

Four Star (UA) (900; 60-\$1)—
y Foolish Heart" (RKO) (8th
). Down to \$2,500. Last week,
e \$3,500.

ine Arts (FWC) (679: 85-\$1.25) Eiffel Tower" (RKO) (m.o.). y \$3,500 for third downton.
Last week, "Spring Pa".
(EL) (2d wk), \$2,600.

'Jordon' Top New L'ville Pic, 13G; 'Treason' Big 9G

\$19,000.

Strand (FA) (1,200; 45-65)—
"Whirlpool" (20th) and "Unmasked" (20th). Neat \$6,000. Last
week, "Capt. China" (Par) and
"Big Fight" (Mono), \$5,500.

Broadway Grosses

Estimated Total Gross
This Week \$508,500
(Based on 18 theatres.)
Last Year \$621,500
(Based on 16 theatres.)

'Montana' Fast \$16,000 in D.C.

Washington, Feb. 14.

"Malaya" at Loew's Capitol plus vaude looks solid. "Man on Eiffel Tower" at RKO Keith's, hypoed by a day of pa.'s by Franchot Tone, shapes sturdy. "Montana" is smooth at the Warner.

Estimates for This Week Capitol (Loew's) (2,434; 44-85)—
"Malaya" (M-G) plus vaude. Fast \$26,000. Last week, "Whirlpool" (20th) plus vaude, fair \$18,000.

Keith's (RKO) (1,939; 44-80)
"Eiffel Tower" (RKO). Stur\$12,000, and may build. Last wee
"Woman in Hiding" (U), \$9,000.

"Woman in Hiding" (U), \$9,000.

Playhouse (Lopert) (485; 50-90)

—"All King's Men" (Col) (13th
wk). Still town's b.o. champ with
solid \$7,000 after \$7,500 last week.
Holds again.

Palace (Loew's) (2,370; 44-74)—
"Heiress" (Par) (2d wk). Steady
\$14,000 minus bite of invitation
preem for "Twelve O'Clock High"
(20th) one night. Last week, stout
\$22,000.

Warner (WB) (2 164 44-74)—

**22,000. Last week, stout

Warner (WB) (2,164; 44-74)

"Montana" (WB). Smooth \$16,000.

Last week, "Sands Iwo Jima" (Rep)
(2d wk), big \$16,500.

Trans-Lux (T-L) (654; 44-80)

"My Foolish Heart" (RKO) (4th
wk). Slipped to \$5,000 after holding to \$6,000 in third week. Holds
over again.

H.O.'s Strong in Mont'l; "Thelma' Sultry \$17,000

Montreal Feb. 14.

With deluxers divided between new entries and holdovers, biz continues on upbeat here. "Thelma Jordon" shapes standout with fast session at Capitol. "Jolson Sings Again" is ace holdover with big third round at Loew's.

Estimates for This Week
Loew's (C.T.) (2,855; 40-65)

"Jolson Sings" (Col) (3d wk). Still big \$15,000 after sock second at \$18,000.

Capitol (C.T.) (2,412) Montreal Feb. 14.

big \$15,000 after sock second at \$18,000.
Capitol (C.T.) (2,412; (34-60) —
"Thelma Jordon" (Par). Fancy \$17,000. Last week, "Dancing in Dark" (20th), \$13,000.
Palace, (C.T.) (2,625; 34-60) —
"Holiday Affair" (RKO). Okay \$11,000. Last week, "Adam's Rib" (M-G) (2d wk), \$12,000.
Princess (C.T.) (2,131; 34-60)—
"Battleground" (M-G) (3d wk).
Holding up to trim \$8,000 after good \$10,000 last week.
Imperial (C.T.) (1,839; 26-45)—
"Capt. China" (Par) and "Surrender" (Par) (2d wk). Way off to \$5,500 after smash first at \$11,000.
Orpheum (C.T.) (1,040; 34-60)—
"Indian Scout" (UA) and "Mary Ryan" (UA) (2d wk). Okay \$4,500 after \$6,000 opener.

'Willie' OK \$14,000 In Buff; 'Treason' \$13,000

Estimates for This Week

Buffalo (Loews) (3,500; 40-70)— "Big Whee!" (UA) and "Intruder in Dust" (M-G). Fair \$13,000 elss. Last week, "Battleground' (M-G) (2d wk-4 days), big \$11,000.

(M-G) (2d wk-4 days), big \$11,000.

Paramount (Par) (3,000; 40-70)—
"Willie Comes Home." (20th). Just okay \$14,000. Last week, "Montana" (WB) and "Radar Secret Service" (WB), \$12,500.

Center (Par) (2,100; 40-70)—
"Samson and Delliah" (Par) (2d wk). Sock \$20,000 after terrific \$29,000 opener.

\$29,000 opener.
Lafayette (Basil) (3,000; 40-70)—
"Nevadan" (Col) and "Chinatown
Midnight" (Col). Oke \$14,000. Last
week, "Red Shoes" (EL) and "Amazon Quest" (Col), \$13,500.
Century (20th Cent.) (3,000; 4070)—"Guilty of Treason" (EL) and
"Joe Palooka Meets Humphrey"
(Mono). Fairly good \$13,000. Last
week, "Man on Eiffel Tower"
(RKO) and "Master Minds" (Mono),
\$13,500.

'King's Men' Wow \$30,500 in Philly

"All King's Men" is sweeping everything else out of sight this week. Critics did nip-ups and long lines have been the rule at Stanley, where huge total looms. "Samson and Delilah" continues its potent draw at Earle in second

Most of other first runs are standing pat with holdover fare, some of which is sagging. One other newcomer, "Tight Little Island," is doing virtual capacity at 500-seat Trans-Lux.

Petimates for This Week

at 500-seat Trans-Lux.

Estimates for This Week
Aldine (WB) (1,303; 50-99)—
"Woman in Hiding" (U) (2d wk).
Okay \$9,500. Last week, nice
\$13,500.

Boyd (WB) (2,360; 50-99)—"Battleground" (M-G) (5th wk). Holding up well at \$14,000. Last week,
big \$18,000.

Earle (WB) (2,700; 70-\$1.25)— lamson and Delilah" (Par) (2d c). Terrific \$36,000, biggest thing city. Last week, \$43,000.

wk). Terrific \$36,000, biggest thing in city. Last week, \$43,000.

Fox (20th) (2,250; 50-99)—"12 O'Clock High" (20th) (3d wk). Plenty of profit at \$17,000. Last week, hefty \$25,000.

Goldman (Goldman) (1,200; 50-99)—"0. Last week, \$14,000.

Karlton (Goldman) (1,000; 50-99)—"Red Shoes" (EL). Pop-price run scoring at \$10,000. Last week, smash \$11,800.

Mastbaum (WB) (4,360; 50-99)—"Montana" (WB) (2d wk). Dim \$14,000 after weak \$20,000 opener.

Randolph (Goldman) (2,500; 50-99)—"East Side, West Side" (M-G). (3d wk) Down to \$13,500.

Last week, fair \$17,000.

Stanley (WB) (2,950; 50-99)—"All King's Men" (Col). Socko \$30,500 and biggest new pic here. Last week, Sands Iwo Jima" (Rep) (3d wk). okay \$14,000.

Stanton (WB) (1,475; 50-99)—"Ambush" (M-G) (3d wk). Mild \$6,500. Last week, \$9,000.

Trans-Lux (T-L) (500: 50-99)—"

'12 O'Clock High' \$37,000, Aces in Det.: 'China' \$12,000, 'Samson' Big 22G, 4th

Key City Grosses

Estimated Total Gross
This Week \$2,788,000
(Based on 25 cities, 206
theatres, chiefly ars runs, including N. Y.)
Total Gross Same Week

Last Year \$2,805,000
(Based on 22 cities and 225 eatres.)

'Willie' Welcomed In Pitt, Fine 12G

Pittsburgh, Feb. 14.

Town is pock - marked with holdovers, with "When Willie Comes Marching Home" at Fulton and "Backfire" at Warner the only new pictures around. "Willie" shapes very sturdy, and will stick. Of the run pix, "Red Shoes" at Barry, "All King's Men" at Harris and "Battleground" at Penn are holding up well.

Estimates for This Week Barry (Skirball) (1,100;445-80)—"Red Shoes" (EL) (4th wk). This one apparently still has a lot of stuff left and should do around \$8,000 this round. instehent and should do around \$8,000 this round.

campaign sparked by all of the local publicity for Colleen Townsend in last week with two out of three fine notices paying off. Very fine \$12,000. Naturally holds. Last week, "Foolish Heart" (RKO) (2d wk) \$8.000 in 4 days

Backfire" (WB). Doing a only because one of two new tures in town currently. M \$7,000. Last week, "Heiress" (sock \$6,500 in 4 days on move

'Foolish' Smart \$12,000, K.C.; 'Sundowners' NSH 14G Despite Personals

Kansas City, Feb. 14.

Week's biz figures no more than moderate, despite extra activity on exploitation and new booking setup. Goldwyn-RKO opened "My Foolish Heart" in four smaller houses in nabe areas, with firstrun spread and away from downtown houses. Personals by John Barrymore, Jr., and Chill Wills opening day are not boosting "The Sundowners" much, passable at Fox Midwest firstrun threesome. "East Side, West Side" at Midland is slow while "Hasty Heart" at Missouri is fair.

Estimates for This Week
Kimo-Dickinson-Avenue-Aladin

—"My Foolish Heart" (RKO). Breaking in four outlying art-film and subsequent-runs day date. Nice \$12,000 looms. Last week, Kimo alone had "Henry V" (UA) at \$1 top (back for fourth straight year), smash \$4,000.

Midland (Loew's) (3,500; 45-65)
—"East Side, West Side" (M-G) and "Tension" (M-G). Thin \$13,000. Last week, "Battlean"

Detroit, Feb. 14.

High for this week is "12 O'Clock High" which is heading toward solid session at Fox. Still the biggest draw, relatively, is "Samson and Delilah," terrific in fourth week at Madison. "Ambush" is shaping to fairish at the Downtown while "China" is about same at the Palms.

Estimates for This Week
Fox (Fox-Mich) (5,000; 70-95)—
"12 O'Clock High" (20th). Sturdy, \$37,000. Last week, "Woman in Hiding" (U) and "Rugged O'Riordans" (U), mild \$23,000.

Michigan (United Detroit) (4,000; 70-95)—"Montana" (WB) and "Blondie's Hero" (Col) (2d wk). Dull \$10,000 in six days. Last week, mild \$17,000.

Palms (UD) (2,900; 70-95)—"Coptain China" (Par) and "Mark of Gorilla" (Mono). Fairish \$12,000. Last week, "Nevadan" (Col) and "Blonde Bandit" (Rep) (2d wk).

\$28,000. Last wee \$28,000. Adams (Balaban) (1,700, 70-95). "Battleground" (M-G) (4th wh Steady \$10,000. Last week, \$12,00

Downtown (Balaban)

— "Ambush" (M-C

'Pinky' Powerful \$16,500, Mpls.; 'On Town' Tasty 16G, 'By Night' Oke 9G

Major boxoffice attention currently centers on "Pinky" and "On the Town," the two biggest pictures among the newcomers. "Borderline" shapes fair and "They Live By Night", looks okay. Ace holdover is "Samson and Delilah" in fourth Century round.

Estimates for This Week
Century (Par) (1,600; 74-\$1.20)—"Samson and Delilah" (Par) (4th wk). Announced as final week. Has made a fine roadshow run of it and should finish at nice \$9,000.

Last week, \$17,000.

Radio City (Par) (4,000; 50-70)—"On the Town" (M-G). Good \$16.000 or over. Last week, "Adam's

or over. Last week, "Adam's
" (M-G), disappointing \$15,000

NID" (M-G), disappointing \$15,000, but under hopes,

RKO-Orpheum (RKO) (2,800; 50-70)—"Borderline" (U) Mild \$9.000. Last week, "Traveling Saleswoman" (Col) and vaude, big \$21,-000.

RKO-Pan (RKO) (2,600; 50-70)—"Live By Night" (RKO). Well-liked film hitting okay \$9,000. Last week, "Inspector General" (WB) (2d wk), good \$7,500.

State (Par) (2,300; 50-70)—"Pinky" (20th). Raves for this and great \$16,500 looms. Last week, "Thelma Jordon" (Par), mild \$9-000.

World (Mann) (400; 74-\$1.20)—"Hamlet" (U) (2d run) (2d wk). Second local run for this. Okay \$3,500 after fine \$4,500 initial stanza.

'12 O'CLOCK' SOARS TO HUGE \$20,000, SEATTLE

Seattle, Feb. 14.
Standout currently is "12 O'Clock
High," terrific at Paramount.
"Holiday Affair" and vaude shapes
sock at Palomar. "Battleground"
at Music Hall" is still nifty in third
round.

at Music Hair Lord This Week
Estimates for This Week
Coliseum (Evergreen) (1,877, 5984)—"Big Wheel" (UA) and "Silent
Conflict" (UA) (2d wk). Down to
\$6,500 in 6 days. Last week, swell
\$12,300,
12,349;
12,349;

12,300. Georgical States (12,349; States) Pifth Avenue (Evergreen) (2,349; S-84)—"Dear Wife" (Par) and Live by Night" (RKO) (2d wk), ast \$8,000 after nice \$11,700 last reek.

after great \$11,000 opener.

Music Box (Hamrick) (850; 59-84)

"Fallen Idol" (SRO). Good \$6,000 or close. Last week, "Mrs.
Mike" (UA) and "Apache Chief"
(Lip) (4th wk), \$3,900.

Music Hall (Hamrick) (2,600; 584)—"Battleground" (M-G) and "Change of Heart" (Rep) (3d wk).
Still huge at \$11,500 after great \$14,700 last week.

Orpheum (Hamrick) (2,600; 59-(Continued on page 20)

'Treason' Wham \$22,000, Cincy Ace; 'Sinner' Okay \$7,500, 'Whirlpool' 9G

"Guilty of Treason" on areapreem here at Albee is terrific and
holding downtown biz generally to
a seasonal level. Two other first
runs, "Whirlpool" at Capitol, and
"South Sea Sinner" at Keith's, are
in fairish stride. "Samson and
Delilah" continues to front the
holdovers at Palace.
Estimates for This Week
Albee (RKO) (3,100; 55

Guilty of Treason" / Tre
22,000. Rean's

Estimates for This Week
Albee (RKO) (3,100; 55-75)—
"Guilty of Treason" (EL). Wham
\$22,000. Reaping fruit of smart
campaign which keyed four-state
preem. Last week, "Hasty Heart"
(WB), light \$10,000 in 6 days.
Capitol (GCT) (2,000; 55-75)—
"Whirlpool" (20th). Fairish \$9,000.

(UA), \$7,000.
Palace (RKO) (2,600; 75-\$1.19)—
"Samson and Delliah" (Par) (3d
wk). Holding big \$12,000 after
sock \$18,000 last week.

Shubert, (GCT) (2,100; 55-75)—
"Dancing in Dark" (20th) (m.o.).
All right \$5,000. Last week,
"Woman in Hiding" (U), \$4,500,

Grand (RKO) (1,400; 55-75)—
"Battleground" (M-G) (3d wk),
Solid \$9,000 trailing big \$13,000 second round,

Keith's (City Inv.) (1,542; 55-75)

"South Sea Sinner" (U). Okay
\$7,500. Last week, "Mrs. Mike"
(UA), \$7,000.

'Battleground' Sock \$35,000 in Slow Chi; 'China' Okay \$9,000, 'Fear' Good \$11,000; Foolish' Hearty 17G for 3d

Chicago, Feb. 14.

While "Battleground" is pulling in a very big \$36,000 in first frame at State-Lake, other Chi biz is in a nose-dive. Driving sleet and rain Monday and today (Tues.) is taking a heavy toll. "Never Fear" is world preeming here and shapes good \$11,000. Roosevelts "Captain China" looks very slow \$9,000.

"My Foolish Heart," in third week at Woods, continues strong at \$17,000. Otherwise, results are very spotty and mainly slow, "Montana" with Jack Carson onstage at Chicago is down to \$36,000. in second frame. "East Side, West Side," at Oriental with vaude, looks modest \$39,000.

Estimates for This Week
Chicago (B&K) (3,400; 50-98) — "Panther Island" (Mono) and "Master Minds" (Mono). Fair \$4.

"Panther Island" (Mono) and "Master Minds" (Mono). Fair \$4.
000. Last week, \$50,000.

Garrick (B&K) (900; 50-98) — "Panther Island" (Mono) and "Master Minds" (Mono). Fair \$4.
000. Last week, "Wing and Prayer" (20th) (reissues), nice \$6,000.

Grand (RKO) (1,500; 50-98) — "Outlaw" (RKO) (7th wk). Fading in final week to \$6,000. Last week, okay \$8,000.

O'riental (Essaness) (3,400; 50-98)—"East Side, West Side" (M-G)

"Outlaw" (RKO) (7th wk). Fading in final week to \$6,000. Last week, okay \$8,000.

Oriental (Essaness) (3,400; 50-98)

"East Side, West Side" (M-G) with vaude. Modest \$39,000. Last week, "Malaya" (M-G) and vaude (2d wk), okay \$36,000.

Palace (RKO) (2,500; 50-98)

"Woman in Hiding" (U) and "Body-hold" (Col). Dim at \$8,000. Last week, "Borderline" (U) and "Rugged O'Riordans" (U), \$11,000.

Roosevelt (B&K) (1,500; 50-98)

"Captain China" (Par) and "Davy Crockett" (UA). Okay \$9,000. Last week, "Thelma Jordon" (Par) (2d wk), nice \$7,000.

Selwyn (Shubert) (1,000; \$1.20-\$2.40) — "Red Shoes" (EL) (61st wk). Fine \$3,000 in last 5 days. "Third Man" (SRO) opens Feb. 15. Last week, \$4,000.

State-Lake (B&K) (2,700; 50-98)

"Battleground" (M-G). Smash \$35,000. Last week, "All King's Men" (Col) (2d wk), \$23,000.

United Artists (B&K) (1,700; 50-98)

"Never Fear" (EL). World preem looks fairly good \$11,000. Last week, "Tension" (M-G) \$9,500.

Woods (Essaness) (1,073; 50-98)

"My Foolish Heart" (RKO) (3d wk). Still strong \$17,000. Last week big \$23,000.

World (Indie) (587; 80)

"Open City" (Indie) and "Paisan" (Indie) (2d wk). Two Rossellini pics, sturdy \$4,000. Last week, \$5,000.

'Foolish' Bright \$12,000, Balto; '12 O'Clock' 15G, 'Samson' Sock 24G, 2d

Baltimore, Feb. 14.

Holdover of potent product is maintaining a brisk pace on downtown front here. New entries of "12 O'Clock High," at the New and "My Foolish Heart," at the Town, are also helping overall total. Of repeaters, "Samson and Delilah" is faring well in spite of upped scale which is attracting good early trade at minimum admission.

good early trade at minimum amission.

Estimates for This Week
Century (Loew's-UA) (3,000; 2060)—"Battleground" (M-G) (2d wk).
Holding solid pace at \$16,000 after
strong \$25,300 opener.

Hippodrome (Rappaport) (2,240;
20-80)—"All King's Men" (Col)
plus vaude headed by Ames Bros.
(2d wk). Maintaining sturdy pace
at \$14,000 after rousing \$21,900
opener:

opener:
Keith's (Schanberger) (2,460; 20-60)—"Paid in Full" (Par). Opened today (Tues.) after "Fallen Idol" (SRO) drew rave reviews from local crix but only fair \$9,400 at box-office.

cal crix but only fair \$9,400 at boxoffice.

Mayfair (Hicks) (980; 20-65)—

"Capt. China" (Par). Opening tomorrow (Wed.) after seven weeks
of "Sands Iwo Jima" (Rep) hit alltime house high of \$47,500 for
total run. Final week was \$5,500.

New (Mechanic) (1,800; 20-60)—
"12 O'Clock High" (20th). Lusty
\$15,000 looms. Last week, "Willie
Comes Home" (20th), mild \$7,200.

Stanley (WB) (3,220; 60-\$1,20)—
"Samson and Delilah" (Par) (2d
wk). Strong pace continues at
\$24,000 after resounding preem
with \$33,300.

Town (Rappaport) (1,500; 35-65)
—"My. Foolish Heart" (RKO)Rugged \$12,000. Last week, return of "Red Shoes" (EL) at pop
prices wound up four weeks with
fine total of \$41,800.

if not smash showing. "Samson
and Delilah" shapes sock in third
week at Denham (Coth High" (20th) and "Girl's
School" (20th) and "Girl's
School" (Col), day-date with Denham (Bandit" (Rep), fine
\$3,500.

Broadway (Wolfberg) (1,500; 35Mescadway (Wolfberg) (1,500;

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

come;
The parenthetic admission prices, however, as indicated, include the U.S. amusement

'Trapped'-Carle Hep 25G, Indpls.

Indianapolis, Feb. 14.
Film biz is spotty at deluxers here this stanza. "Trapped," paced by Frankle Carle band, is going great at Circle to top the town but "All King's Men" is only oke at Loew's and "Guilty of Treason," at Indiana, is disappointing. All-day rain Sunday was no help.

Estimates for This Week
Circle (Gamble-Dolle) (2,800; 5090)—"Trapped" (EL) with Frankle
Carle orch onstage. Sock \$25,000.
Last week, "Borderline" (U) and "Unmasked" (Indie), nice \$12,000 at 44-65c scale.

Unmasked" (Indie), nice \$12,000 at 44-65c scale.
Indiana (G-D) (3,300; 44-65) —
"Guilty of Treason" (EL) and "Arctic Fury" (RKO). Tepid \$9,-000. Last week, "Bagdad" (U) and "Blonde Bandit" (Rep), mild \$11,000.

\$11,000. Loew's (2,427; 44-65)—
"All King's Men" (Col) and "Girl's School" (Col). Oke \$13,000. Last week, "Battleground" (M-G) (2d wk), Dandy \$12,500.
Lyric (G-D) (1,600; 44-65)—
"Revenge of Zombies" (Mono) and "Ape" (Mono) (reissues). Thin \$4,500. Last week, "Pirates of Capri" (FC) and "Flying Saucer" (FC), \$5,000.

'SAMSON' MAMMOTH \$23.000 LEADS OMAHA

Omaha, Feb. 14.

Omaha, Feb. 14.

"Samson and Delilah," at upped scale, is soaring to dizzy heights at Paramount, and a new mark for films without stage support. Orpheum with "Whirlpool" looks, fairish. Brandeis' "Lady Takes a Sailor" is very good. Snow and high wind is cutting down biz at most spots.

Estimates for This Week
Paramount (Tristates) (2,800; 50-\$1.20) — "Samson and Delilah" (Par). Gigantic \$23,000, tops for all-screen shows at this house. Last week, "Montana" (WB), very good \$11,000.

Orpheum (Tristates) (3,000; 16-65)—"Whirlpool" (20th) and "Hollywood Varieties" (Lip). Okay \$10,000. Last week, "Red Danube" (M-G) and "Tension" (M-G), good \$11,500.

Brandeis (RKO) (1,500: 16-65)—

\$11,500.

Brandels (RKO) (1,500; 16-65)—
"Lady Takes Sailor" (WB) and
"Mysterious Desperado" (RKO).
Very good \$8,000. Last week, "All
king's Men" (Col) and "Girls'
School" (Col) (2d wk), big \$8,500.
State (Goldberg) (865; 16-65)—
"Battleground" (M-G) (4th wk).
Still surprising with big \$3,500 in
sight. Last week, \$5,500.

12 O'Clock' Highest In Denver, \$27,000, 4 Spots

Denver, \$27,000, 4 Spots

Denver, Feb. 14.

Taking the most coin currently is "12 O'Clock High," playing in four theatres. It is making a fine if not smash showing. "Samson and Delilah" shapes sock in third week at Denham.

Estimates for This Week
Aladdin (Fox) (1,400, 35-74)—"12
O'Clock High" (20th) and "Girl's School" (Col), day-date with Denver, Esquire, Webber. Big \$5,000.

Last week, "All King's Men" (Col) and "Blonde Bandit" (Rep), fine \$3,500.

'Whirlpool' Hefty 18G, Prov.; 'Treason' \$13,000

Providence, Feb. 14. Majestic's "Whirlpool" is tops among new entries here. Hanging around for a second solid stand is the State's "All the King's Men."

around for a second solid stand is the State's "All the King's Men." Met is fairly nice with "Guilty of Treason." Strand opened "Samson and Delilah" on Monday (13).

Estimates for This Week Albee (RKO) (2,200; 44-65)—"Elife! Tower" (RKO) and "Sarumba" (ELL). Good \$11,500. Last week, "Woman in Hiding" (U) and "Storm Over Wyoming" (U), \$10,-000.

Fay's (Fay) (1,400; 44-65)—"Awful Truth" (Col) (reissue) and vaude on stage. So-so \$6,000. Last week, "Letter Three Wives" (20th) (reissue), \$6,500.

Majestie (Fay) (2,200; 44-65)—"Whirlpool" (20th) and "Belle Old Mexico" (Rep). Surprisingly heavy \$18,000. Last week, "Montana" (WB) and "Radar Secret Service" (Lip), nice \$16,000.

Metropolitan (Snider) (3,100; 44-65)—"Guilty of Treason" (EL) and "Bomba on Panther Island" (Mono). Steady \$13,000. Last week, "Deadly Is Female" (UA) and "Palooka Meets Humphrey" (Mono), dim \$5,500.

State (Loew) (3,200; 44-65)—"All King's Men" (Col) and "Gir's School" (Col) (2d wk). Good \$11,000. First week was terrific \$22,000.

Strand (Silverman) (2,200; 44-65)—"Samson and Delilah" (Par). Opened Monday (13). Last week" "Capt. China" (Par), so-so \$9,000.

'12 O'Clock' Topper In Cleve., \$20,000

Southern winds are slightly shaving down firstrun takes here although the big films are still do-ing briskly. Third chapter for "Samson and Delilah" spells a strong turnover and another holdstrong turnover and another holdover at Stillman. Palace is flying
high enough with "12 O'Clock
High" to cop another week.
"Guilty of Treason," ballyhooed to
hilt, hooms fancy at Allen.
Estimates for This Week
Allen. (Warners) (3,000; 55-70)—
"Guilty of Treason" (EL). Excellent \$15,000. Last week, "Woman
in Hiding" (U), nice \$10,500.
Esquire (Community) (705; 5570)—"My Foolish Heart" (RKO)
(4th wk). Okay \$7,000. Last week,
\$7,500.

(4th wk). Okay \$7,000. Last week, \$7,500.

Hipp (Warners) (3,700; 55-70) —
"Backfire" (WB) and "Davy Crockett" (Indie). Ordinary \$12,-500. Last week, "Montana" (WB); lively \$17,000.

Palace (RKO) (3,300; 55-70)—"12 O'Clock High" (20th). Rolling fast at \$20,000. Last week, "Borderline" (U), average \$15,000.

State (Loew's) (3,450; 55-70)—"Sands Iwo Jima" (Rep) (2d wk). Fine \$10,000 in 4 days after sock \$27,000 last week.

Stillman (Loew's) (2,700; 55-70)—"Samson and Delilah" (Par) (3d wk). Robust \$25,000. Last week, great \$29,000.

'Malaya' Warm \$17,000,

in current boxoffice derby but biz is none too robust in any spot is none too robust in any spot because of the nearly continuous rain over the weekend. "Whirlpool" with vaude onstage at Fox shapes only fair. "Borderline" looks trim at the St. Louis.
Estimates for This Week
Ambassador (F&M) (3,000; 50-75)
—"Sands of Iwo Jima" (Rep) and "Woman in Hiding" (U) (2d wk). Nice \$10,000 following big \$15,000 first stanza of moveover run.
Fox (F&M) (5,000; 50-75)
—"Whirlpool" (20th) and vaude. Fair \$16,000. Last week, "Backfire" (WB) and vaude, \$17,000;

Sleet Chills B'way; 'Horn' Okay 122G, 'Mrs. Mike'-Jenkins Orch Slow \$44,000, "3d Man' Tall 39G, 2d, 'Montana' 35G, 2d

Snow, rain and sleet Monday (13), when Lincoln's Birthday was observed, along with continued sleet yesterday (Tues.) was been as a sain on the contend sleet yesterday (Tues.) was been as a sain on the lowest level in months. Fre-holiday bit Sunday was stout, many theatres doing almost as well as Saturday, which, however, was not particularly big. Plethora of holdovers also is hurting.

Pacing the new bills is "Young I'm with Horn" and Stageshow and the middle of the continues in a sain with the storm was the middle of the continues in a stage of the middle of the continues in a stage of the continues in a stage

state (Loew's) (3,450; 55-70)—
ands Iwo Jima" (Rep) (2d wk).
ne \$10,000 in 4 days after sock
7,000 last week,
7,000 last week,
7,000 last week,
7,000 last week,
8tillman (Loew's) (2,700; 55-70)—
and shows \$25,000. Last week,
eat \$29,000.

Malaya' Warm \$17,000,
St. Loo; Borderline' 15G
St. Loo; St.

wk), \$100,000.

Rialto (Mage) (594; 44-98) —

houses shaping solid. Holdovers "Battleground" at State and Orpheum and "When Willie Comes Marching Home" at Memorial and "My Foolish Heart" at Astor are still sturdy. "12 O'Clock High" at Met looks nice.

Estimates for This Week
Astor (Jaycox) (1,200; 50-95) —
"My Foolish Heart" (RKO) (2d wk). Tasty \$14,500 after sock \$18,000 for first.

Boston (RKO) (3,200; 40-85) —
"Borderline" (U) and "Rugged O'Riordans" (U). Fair \$15,000. Last week, "Nevadan" (Col) and "Mark Gorilla" (Indie), \$13,000.

Esquire (ATC) (940; 55-85)—
"Guilty of Treason" (EL). Solid \$5,000. House opened for run of this picture.
Fenway (NET) (1,373; 40-85)—
"Samson Delilah" (Par). Nifty \$10,000 or near. Last week, "Sands. Iwo Jima" (Rep) and "Belle Old Mexico" (Rep) (3d wk), big \$5,000.

Mayflower (ATC) (700; 35-85)—
"Guilty of Treason" (EL). Staunch \$8,000. Last week, subsequent-run.
Memorial (RKO) (3,500; 40-85)—
"Willie Comes Home" (20th) (2d wk). Okay \$15,000.

Metropolitan (NET) (4,367; 40-85)—"12 O'Clock High" (20th)

solid \$20,000.

Metropolitan (NET) (4,367; 40-85)—"12 O'Clock High" (20th) and "Palooka Meets Humphrey" (Mono). Nice \$20,000. Last week, "Montana" (WB) and "Project X" (FC), \$15,000.

Orpheum (Loew) (3,000; 40-85)—"Battleground" (M-G) (2d wk). Solid \$22,000 after great \$30,000 for first.

Paramount (NET) (1,700; 40-85)
"Samson and Delilah" (Par). Paramount: (NET) (1,700; 40-85)

—"Samson and Delilah" (Par).
Boff \$20,000. Last week, "Iwo
Jima" (Rep) and "Belle Old Mexico" (Rep) (3d wk), big \$10,000.

Pligrim (ATC) (1,700; 35-85)

"Guilty of Treason" (EL). Good
\$11,000 or close. Last week, "GI
Joe" (UA) (reissue) (2d wk), \$5,000.

State (Loew) (3,500; 40-85)

"Battleground" (M-G) (2d wk).

Sturdy \$15,000 after smash \$20,000
for first.

The Year's Greatest Honor

M·G·M MOPS!

WINNER OF 2 OUT OF 3 TOP AWARDS IN PHOTOPLAY'S ANNUAL FAN POLL TRULY THE VOICE OF THE BOX-OFFICE!



"Gold Medal Winner"

"THE STRATTON STORY"

MOST POPULAR PICTURE

OF THE YEAR



"Gold Medal Winner"

JAMES STEWART

YEAR'S MOST POPULAR
MALE PERFORMANCE



JUNE ALLYSON
One of 5 Top Roles of
Year for Actresses



"TAKE ME OUT TO THE BALL GAME" One of the "10 Most Popular Pictures" of the Year



"Citation"
"LITTLE WOMEN"
One of the "10 Most Popular
Pictures" of the Year



JAMES
STEWART
honored by the fans
of America in Photoplay's Annual Poll
of the public is now
appearing in the
big M-G-M adventure success
"MALAYA"



JUNE
ALLYSON
selected as the No. 1
actress by Country
Gentleman's millions of
readers and by exhibitors in Boxoffice Magazine's Barometer and
now honored by Photoplay will next be seen
in M-G-M's
THE REFORMER

"THE REFORMER AND THE REDHEAD"

And naturally the most popular trade-mark!



Stromboli (ITALIAN-MADE)

(ITALIAN-MADE)

RKO release of Boberto Rossellini production. Stars Ingrid Bergman; features Mario Vitale, Renzo Cesana and Mario Sponzo, Directed by Rossellini. Original screenplay by Rossellini in collaboration with Art Cohn, Renzo Cesana, Sergio Amedel and G. P. Callegari; camera, Otello Martelli; aditor, Roland Gross; music, Renzo Rossellini, Previewed in New York Feb. 13, '20, Running time, at MINS.

(In English)

Probably no film in history has received as much publicity as "Stromboli." As far as its b.o. chances go, that's fortunate. The picture won't stand up on its own. Its draw must depend entirely on the curiosity audience that will be attracted to it by the real-life idyll of Ingrid Bergman, its star, and Roberto Rossellini, who produced, directed and collaborated on the story.

directed and collaborated on the story.

The tremendous curiosity appeal will most certainly be reflected in strong early openings for the film. What will happen to grosses when word-of-mouth gets around is something else again. With that in mind, RKO has played its cards wisely in withholding "Stromboli" from review until today's (Wednesday) openings and arranging as many day-and-date preems as possible. If ever a picture and a situation called for a hit-and-run technique, this is it.

Rossellini has purportedly denied responsibility for the film, claiming the American version has been cut by RKO beyond recognition. The director's reticence is entirely understandable. Cut or not cut, the film reflects no credit on him from a creative or any other point of view.

Miss Bergman likewise will gain nothing in artistic stature on the

cut, the film reflects-no-credit onhim from a creative or any other
point of view.

Miss Bergman likewise will gain
nothing in artistic stature on the
basis of her thesping in "Stromboil." Given elementary-school
dialog to recite and impossible
scenes to act, she's never able to
make the lines real nor the emotion sufficiently motivated to seem
more than an exercise.

It is evident that RKO's cutters
wielded their shears heavily in
trimming the yarn to moral standards necessary to win it a Breen
office purity seal. Despite this, the
film meanders along at a deadly
slow pace that is more typical of
many other European directors
than the Rossellini that Americans
have known via his "Open City"
and "Paisan."

The American editing may, as a

have known via his "Open City" and "Paisan."

The American editing may, as a matter of fact, be responsible for the slow motion. So many morally-questionable scenes apparently had to be removed that RKO found it necessary to insert a great deal of detail in other actions to stretch the film to its present 81-minute length.

Unfortunately, the detail of the action in no way develops the characterizations. Rather than dramatic development, there are episodic switches in Miss Bergman's reaction to her enforced life on the bleak, volcanic isle of Stromboli. Lack of subtlety in Miss Bergman's thesping—in large measure due to story and situations—and the obvious self-consciousness of her vis-avis, Mario Vitale, makes for a synthetic and unappealing kind of drama.

Result of the mediocre acting

from the lighthouse keeper she starts across the island to get to a town from which she can get a

starts across the island to get to a town from which she can get a boat.

Crossing the island entails virtually going through the volcano. Miss Bergman trudges up the mountain, suitcase in hand, through the smoke and gasses. The difficulties are finally too much for her and she lies down and sleeps. Somehow, as a result of this hardship—the voice of a commentator explains—her faith is restored and she realizes that her place and that of her unborn baby is with her husband. Thereupon she turns around and starts down the mountain, hand on stomach and wind in her skirt and hair.

Language of the pic is a bit confusing. Miss Bergman, on an Italian isle, speaks English with a Swedish accent. Vitale's voice has been dubbed and there's little strain in deciphering his English. Renzo Cesana as the priest does the best thespic job in the pic and, dubbed or not, is the most understandable. Mario Sponzo, the lighthouse keeper, has little to say.

Renzo Rossellini's score is sparsely used, but where heard it's full and vibrant—occasionally obtrusive—in complementing the dramatic action.

Three Caure Home

Three Came Home

Twentieth-For release of Nunnally
Johnson production. Stars Claudette Colbert. Patric Knowles; features Sessue
Hayakawa, Florence Desmond; Sylvia Andrew, Phyllis Morris, Mark Keuning, Kermit Whitfield, Howard Chuman. Directed
hydrogen Screenplay, Johnson;
ron book of Stars Screenplay, Johnson;
ron book Wester Screenplay, Johnson;
ron book Wester Screenplay, Johnson;
ron book Wester Start Start Start
Lionel Newman; editor, Dorothy Spencer,
Tradeshown Feb. 2, 50, Running time,
106 MINS.

Agnes Keith	Claudette Colbert
Harry Keith	Patric Knowles
	Florence Desmond
Colonel Suga	Sessue Hayakawa
Henrietta	Sylvia Andrew
Sister Rose	Phyllis Morris
Commander Prichar	dKermit Whitfield
Lt. Marcus	Kim Spalding
George	Mark Keuning
Lt. Nekata	Howard Chuman
Women Prisoners:	Drue Mallory, Carol
Savage, Virgini	a Keiley, Mimi Hey-
worth, Helen W	estrott.

Agnes Newton Keith's deeply affecting autobiog of hardships in a Jap prison camp has been turned from print to celluloid by 20th-Fox without any easing of the book's harrowing impact. In "Three Came Home," 20th has a film that vies with the best in documented authenticity and in its unashamed emotional tugging. "Three" is slated for critical plaudits; whether it is boxoffice will depend on the public's attitude to a finely-calculated assault on its tear ducts.

culated assault on its tear ducts.

This is a superbly acted film and one which cannot be questioned for sheer integrity. There is enough excitement generated in the incidents of prison living and the clash of characters to eradicate the static atmosphere of unadulterated hardship. What it cannot escape is a certain feeling of untimeliness in view of the current lovefest in our new approach to the now-reformed Japs. This despite some effort to portray the Nips as human if not humane.

cuaracterizations. Rainer man displacement there are episodic switches in Miss Bergman the serior of the serior of

Miniature Reviews

"Stromboli" (RKO), Ingrid

"Strombol" (RKO), Ingrid Bergman - Roberto Rossellini film will have to do biz on basis of curiosity appeal. "Three Came Home" (20th). Story of life in a Jap prison camp due for b.o. "The Astonished Heart" (U-Rank). Sophisticated British domestic drama starring Noel Coward, Celia Johnson, good art house b.o. house b.o. **The Whipped"** (UA). Satis-

factory melodrama for more general playdates. Dan Dur-yea in crime-newspaper plot. yea in crime-newspaper piot.

"The Baron of Arizona"
(Lippert). The old Spanish land grant plot, stressing character rather than action. B.o.

ld. 'Guilty Bystander" (FC), av programmer for double-Okay programmer for

Okay programmer for double-billing on melodrama bills.

"Father Is a Bachelor"
(Songs) (Col). Old-fashioned, instpid drama. Minor fare, despite familiar names.

"Unmasked" (Rep). Fair program melodrama for low-ercase bookings.

"Gunmen of Abllene" (Rep). Good "Rocky" Lane western.

performance to bulwark the tragedy of enforced separation brought on by the war. Florence Desmond, Sylvia Andrew, Phyllis Morris and other women prisoners all lend credence to the yarn.

Both scripting and direction are cinema at its best. The story is superbly told except for one minor slip-up, a synthetic and unsuspenseful curtain scene. Jean Negulesco handles the directorial reins with a knowledgeful grip that keeps the camera paced at a taut and lean clip. Production framework and background shots lend a factual feel to the hot, lush surroundings of the tropical scenes.

The Astonished Heart (BRITISH)

Universal release of Sidney Box (J. Arthur Rank) production. Stars Noel Coward, Celia Johnson, Margaret Leighton. Directed by Terence Fisher, Anthony Darnborough. Screenplay, Noel Coward; camera, Jack Asher; editor, V. Sagovsky; soore, Noel Coward. Tradeshown N. Y. Feb. 9, 50. Running time, 92 MiNS. Doctor Christian Faber. Noel Coward Barbara Faber. Celia Johnson Leonora Vall. Margaret Leighton Tim. Graham Payn Susan Joyce Carey

Scripted by and starring Noel Coward, "The Astonished Heart" is a chichi domestic drama with special appeal for the femme trade Whether Coward's sophistication is whether Cowards sophistication is ultra or pseudo, he has smartly upholstered a cliche romantic triangle with brittle dialog and an upperclass decor. This British entry will have its best chances in specialized situations catering to more discriminating filmgoers.

The Whipped

The Whipped

Hollywood, Feb. 11.
United Arthis's release of Hal E. Chester produced from Stars Dan Duryes. Her bert Marsheld. Stars Dan Duryes. Her bert Marsheld. Stars Dan Duryes. Her bert Marsheld. Stars Dan Duryes. Mary Anderson. Gar Moore, Melville Cooper Frieda Inescort, Art Baker. Directed by Cyril Endfield. Store, adaptation, Cyril Endfield, story Craig Rice; camera, Stanley Cortez; music, David Rosse; editor, Richard Heer mance. Previewed Feb. 10, '50, Running Mike & MINS. ved Feb. 10, 550. Running
Dan Duryea
Herbert Marshall
Gale Storm
Howard da Silva
Michael O'Shea
Mary Anderson
Gar Moore
Melville Cooper
Frieda Inescort
on Art Baker
Harry Shannon
Alan Hale, Jr.
Stephen Dunne
Roland Winters
Sue England
Lewis L. Russell
Frances Chaney

A rather fanciful idea of the newspaper game, mixed in with murder plots and press empires, is offered in "The Whipped." Also, there's a once-over-lightly touching on racial prejudice that's never developed into a social documentary theme. For the general situation, it's okay.

Dan Duryea kingpins the plot, which deals with an opportunist journalist who breaks confidence if it means a buck. Duryea catches the picture aptly, even though the story rings in a light reformation for the finale after plenty of roughtough melodramatics.

Story is by Craig Rice, adapted by Cyril Endfield, who directed, and scripted by Henry Blankfort. It finds Duryea, blacklisted from bigtime news sheets after double-crossing a district attorney, buying a piece of a small New England sheet. On the first day the daughter-in-law of a newspaper emperor is found murdered. Suspicion falls on her Negro maid; beautifully played by Mary Anderson. Latter gives herself up to Duryea's partner, Gale Storm; is subjected to a lot of witch-hunting in the daily press before circumtance convinces Duryea she is innocent and ties the guilt on Gar Moore, son of publisher Herbert Marshall.

Among the cast, the most consistent portrayals come from Duryea, Miss Anderson and Howard da Silva. Each helps the far-fetched but melodramatically okay plotting. Miss Anderson and Howard da Silva is a for-hire mobster who generates the tougher melodramatic moments, and his dialog and characterization, despite the deadly aim, is relieved with a touch of lightness.

Marshall, Miss. Storm, Michael O'Shea as the da., Moore, Melville Cooper, Frieda Inescort, Art Baker and the others live up to the demands of Endfield's directorial aims, which spot some excellent suspense moments but are never too exacting.

Hal E. Chester and his associate producer, Bernard W. Burton, supply good physical backing for the story, which benefits from Stanley Cortez' camera display. Also okay is the musical score by David Rose and the editing by Richard Heermance.

	· Sona Ferana neavis	Enen Diew
	Lona Morales	Beulah Bond
	Pepito	Vladimir Sokoloff
	Griff	Reed Hadley
	Judge Adams	Robert Barra
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	Lansing	Burbara Woodel
٠	Dit.	Minn Bom
	Rita Marquesa	
	marquesa.	, Markia Dear
	Surveyor Miller	
	Father Guardian	Gene Rott
	Sofia as a child	Karen Kester
	Gunther	. Joseph Greet
	Demming McCleary	Fred Kohler, Ji
	McCleary	Tristram Coffir
	Angie	. Angelo Rosito
	Secretary of Interior	I. Stanford Jolley
	Morelle	Terry Fros
	Creco	Zachary Yaconell
	Martinez	Adolfo Ornela
•	Brother Gregory V	Vheaton Chambers
	Brother Paul	Robert O'Nei
	Surveyor's Assistant	Stanhan Harrison
	Surveyor & Assistant	Stephen Hailison

this one over with the general ticketbuyer. Names are familiar enough, but supply little in marquee lustre or performance to help the "Baron's" playdates.

Vincent Price plays the title role, portraying a man who carefully develops a scheme to take over the state of Arizona. He spends years shaping his swindle, even to raising a young girl to believe she is the heir to a land grant giving her rights to Arizona territory. When grown, Price marries the girl, played in the adult stage by Ellen Drew, and springs his plot. An astute government forgery expert, Reed Hadley, who turns in the best performance among the cast, wrecks Price's well-laid plans. He's jailed but a happy ending is still contrived by having Miss Drew wait for his release.

Price seems too much aware of himself in playing the swindler character and less studied mannerisms would have helped the portrayal. Miss Drew is adequate to the light demands of her role. Karen Kester does excellently playing Miss Drew as a girl. Others perform acceptably.

James Wong Howe's very good photography benefits the production values, as well as sharpening the too-few successful moments, such as the climactic lynch sequence. Also aiding dramatic aims is Paul Dunlap's musical score.

Brog.

Guilty Bystander

Guilty Bystander

Hollywood, Feb. 7.

Film Classies release of Edmund L.

Dorfmann-Rex Carlton production. Stars
Zachary Scott, Faye Emerson; features
Mary Boland, Sam Levene, J. Edward
Bromberg, Kay Meddord, Jef Prouty,
diced by Joseph Lerner. Screenplay,
Don Ettinger, based on the novel by
Wade Miller; camera, Gerald Hirschfeld,
music, Dimitri Tiomkin; editor, Geraldine
Lerner. Previewed Feb. 7, '50. Running
time, 31 MinS.

Wade Miller; comusic, Dimitri Lerner. Previe time, 91 MINS. Max Georgia Smitty Tonetti Varkas Angel Elder Bert Mace Stitch Harvey Zachary Scott
Faye Einerson
Mary Boland
Sam Levene
J. Edward Monores
Jed Prouty
Harry Landers
Dennis Harrison
Elliot Sullivan
Garney Wilson
Ray Julian

"Guilty Bystander" measures up as an okay program melodrama for the thriller market. Filmed in New York against some of the seamier streets and settings of that city, picture satisfactorily fulfills its release intentions in story and playing. Footage is a bit long, however, for most twin bills. Script is based on Wade Miller's story of a busted cop who throwsoff dipso tendencies long enough to run down a gang of smugglers and murderers after their larceny endangers the life of his young son. Don Ettlinger scripted, and screenplay does a good job of covering up the whodunit angles in the plot. Zachary Scott gets over the role of the drunken ex-cop capably, and Faye Emerson, out of pictures for some time, looks good as his divorced wife who does her part in the search for the hoods and the kid. Plot has a good many tangents and is loaded with a long list of sordid characters who figure in the melodramatics, but the players and Joseph Lerner's direction keep the footage moving. There's a happy ending, too, when Scott

ers and Joseph Lerner's direction keep the footage moving. There's a happy ending, too, when Scott rounds up the crooks, finds his son and gets his wife back.

Mary Boland, flop-hotel operator and the top heavy on Scott's list, figures strongly in the plot but the others are held to only a few or single scenes which, nevertheless, come over with the proper meller flavor. Among these are Sam Levene, J. Edward Bromberg, Kay Medford, Jed Prouty and Harry Landers.

Medford, Jed Prouv and many Landers.
Gerald Hirschfeld's photography is an aid, as is the music score by Dimitri Tiomkin. This one is being presented by Laurel Films, Inc., and Edmund L. Dorfmann Productions through Film Classics.

Brog.

Father Is a Bachelor (SONGS) Hollywood, Feb. 10.

Hollywood Feb. 10.

Columbia release of S. Sylvan Simon production. Stars William Holden, Coleen Gray, features Mary Jane Saunders, Charles Winninger, Stoat Erwin, Chilly Stray Loyd Corrigan. Directed by Norman Foster, Abby Berlin, Screenplay, Alcen Leslie, James Edward Grant; score, Arthur Morton; editor, Jerome Thoms. Previewed Feb. 9, '30. Running time. 13 MINS.

Johnny Rutledge William Holden Prudence Millett Coleen Gray May Chalotte. Mary Jane Saunders Prof. Mordecai Ford Charles Winninger Pudge Barpham Stuart Frwin

illett Colcon Gray te Mary Jane Saunder cai Ford . Charles Winninger sham Stuart Erwin Clinton Lloyd Corrigan Frederic Tozers Peggy Converse Lillian Bronson Arthur Space

"Father Is a Bachelor" is almost complete waste of money and

(Continued on page 55)

BOGART IN 'CHAIN LIGHTNING'

Humphrey Bogart in 'Chain Lightning' Bogart in Chain Lightnin

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'Chain Lightning'

Continued from page 1 :

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BIGGEST BOGART SHOW IN YEARS AND YEARS AND YEARS! RAYMOND MASSEY RICHARD WHORF STUART HEISLER ANTHONY VEILLER

STORY READY!

WARNERS

Humphrey Bogart in 'Chain Lightning' Bogart in 'Chain Lightning'

Bogart, 'Chain Lightning'

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Humphrey Bogart In Chain Lightning

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HUMPHREY BOGART

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HUMPHREY BOGART

IN 'CHAIN LIGHTNING'

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HUMPHREY BOGART ELEANOR PARKER

WHAT HAVE YOU DONE TODAY TO HELP KILL THE FEDERAL MOVIE TAX?



Suggested by a Story by J. Redmond Prior



Paris Legit Paradise With 63 Plays Current; 200 Firstnights a Year

Though Broadway's legit center seems to be an impressive, virile theatrical core, in sheer numbers and activity it plase before its Parisian counterpart. In Paris, at present, there are 46 straight plays on the boards, nine music halls carrying variety bills, 17 musical comedies and revues, two opera houses, and all this topped off by five children's theatres and two circuses in permanent residence. The average Parisian legit year sees 200 firstnights, and even the mediocre plays manage to eke out a substantial run.

The probable answer to this phenomenon may not be the Parisian release schedule.

out a substantial run.

The probable answer to this phenomenon may not be the Parisian legit zeal, but the fact that a play can be produced at exceedingly low cost in comparison to the state-side ventures. With cut corners a play can open in Paris with a budget as low as \$1,500.

Paris has no definite theatrical center, and houses are strewn all about town. Many theatres are tiny houses, some seating only 80 or so, and closeting plays by young playwrights, performed by young theatrical groups. This has its advantages and abuses. Many a young troupe can stage its own shows, and the vaid Gallic audience is taken in many times by experimental turkeys. The famed Parisian artistic open-mindedness is shown by the fact that so many little theatres survive. But though kind, the audience is also honest, and if they can't cheer, their jeers are quite audible.

The only American play at present in Paris is "A Streetcar Named Desire" ("Un Tramway Nomme Desire") which is doing fine biz in spite of the beating it took from crix. The American Club theatre, presenting four one-acters in Eng-Rish, is doing fine with crix blessing.

NEW MEX PIX LAW MAY AFFECT COAST EXPORTS

Washington, Feb. 14.
Hollywood's exports to Mexico may be adversely affected by two provisions in the new law establishing the Directorate General of Motion Pictures and regulating the Mexican picture industry. First provision allows the Directorate General to issue import permits. The second grants the Directorate General the authority to determine how many days each year Mexican theatres must exhibit the domestic product.

First angle could result in hold-Ing up permits since presentation of invoices might be involved. There is no indication yet of how the screen quota provision will be used.

U.S.-British Blocked Coin To Aid German Filming

To Aid German Filming

Washington, Feb. 14.

American and British film profits, frozen in Western Germany, may be invested in financing film production by German studios, reports the motion picture-photographic branch of the U. S. Department of Commerce: The information comes from German newspapers telling of plans of a syndicate of six Bavarian banks which has established a film financing company. Paid in capitalization is 100,000 marks (\$24,000). This syndicate, it is further explained, is a nucleus; several non-Bavarian banks and other financiers have been invited to join.

The new financing company average of the company average in the company and the company are provided to the company and the company are provided to the company are provided t

Join.

The new financing company expects to obtain 15,000,000 marks of blocked Hollywood film profits and a nother 20,000,000 marks in blocked British funds. North German financiers are expected to come in with another 15,000,000 marks. The syndicate would finance motion pictures to cost from 700,000 to 1,500,000 marks apiece.

Aussie as 'Anti-British'

Sydney, Feb. 7. "Sword in the Desert" (U.) may "Sword in the Desert" (U) may be nixed for Aussie dating following London demonstrations against it. Pic has been given the greenlight for screening by the local censors. Understood, however, that Greater Union Theatre execs, after setting "Sword" for premiere in Tasmania, have now decided to call off the screening after pic was tabbed in London as "anti-British." "Sword" is on the Universal-International release schedule. U-I spokesman denied the pic was in any way against the British. He said in his opinion it was one of the finest semi-documentary pix to come to this country.

It looks pretty certain now that "Sword" will stay in the cans.

Canadian 'Radio-Bingo' Hurting Film B.O. Take. Theatreowners Claim

Theatreowners Claim

Toronto, Feb. 14.

Backed by major church denominations but opposed by such service clubs as Lions and Kiwanis, Motion Picture Theatres Assn. appealed here in a five-hour session before the board of governors of the Canadian Broadcasting Corp. to ban "radio-bingo" programs by independent stations in this country. (Three CBC radio networks do not carry them.) Decision has been deferred by CBC board of governors for study.

Charge of Joseph Singer, K. C., counsel for MPTA—whose membership embraces Famous Players (Canadian), the trans-Canada Odeon chain (Rank) and several hundred independents—was that "radio-bingo" nights have cut filmhouse attendance to more than 50% in smaller cities and towns on such broadcast nights. Singer also charged that such efforts, even though under the guise of charity, had become a promotional racket, with the large proportion of the proceeds retained by the sponsorpromoters and never reaching the charities for which the general public were led to believe the monies would be used.

Contention of film spokesmen was that there is no supervision over such programs and that the rakeoff amounts to hundreds of thousands of dollars a year. In certain areas covered by independent radio stations there were as many as 10 broadcast games a week, said Singer. In addition to this stay-athome audience of radio listeners, personal attendance at auditoriums for the events ran from 8,000 to 22,000, with nightly prizes ranging from \$2.500 to \$6,000, with 50c admissions.

Lined up with the theatre operators were the leading Protestant

from \$2.500 to \$6,000; with 50c admissions.

Lined up with the theatre operators were the leading Protestant denominations, including the Salvation Army, with the concerted objection that bingo is an encouragement of gambling.

3rd U.S. Musical Troupe In Japan for 2-Year Tour

The last of three troupes of American performers recently recruited in the U. S. has arrived in Japan to spend two years touring Gen. MacArthur's Far East Command (Japan, Okinawa, Guam, Philippines) to entertain American troops. Group consists of nine Philippines to entertain American troops. Group consists of nine musical comedy artists who will do tabloid versions of w.k. musical shows, Artists are Hugh Williamson, Richard Fleming, Yvonne Weeks, Budge Worth, Arlington Rollman, William Taylor, Art Barry, Mary Zagorda and Jeanne Dhume.

ry, Mary Lago....
Dhume.
The three units will tour the Lazar Back to Paris
Louis Lazar, director of Paramount's foreign theatre construction, sailed for his Paris headquarters last week on the Ile de France after a three-week stay at the homeoffice.

Paramount, Lazar said, has no European theatre building plans at the moment, although the company has an extensive program of office renovation underway.

The three units will tour the Far East billed as Special Services Road Shows under the sponsorship of the Army's Special Services of the Army's Special Services Road Shows under the sponsorship of the Army's Special Services Road Shows under the sponsorship of the Army's Special Service

Greene's Legit Setup

London, Feb. 14.
Grahame Greene, who sailed on
the Queen Mary today (14) to attend the Boston premiere Feb. 23
of "Heart of the Matter," has
formed his own production company.

New company, which was incorporated Thursday (9), is entitled Grahame Greene Productions, Ltd. It will do plays and musicals.

Jessie Royce Landis Hit In London 'Larger' Bow; 'Violets' Revival Mild

London, Feb. 14.

"Larger Than Life." Guy Bolton's skillful adaptation of Somerset Maugham's bestseller, "Theatre," had an enthusiastic premiere at the Duke of York's Feb. 7, with Jessie Royce Landis hailed as a new star, winning the audience from curtain-rise, and being wildly acclaimed at the finish. Reginald Denny was warmly welcomed home after 30 years. Supporting cast is excellent, with direction by Jack Minster largely contributing to allround merit of the production. With author's drawing power, plus publicity of Miss Landis' debut, show should be in for a run.

A revival of "Wild Violets," with music—by—Robert Stolz,—book—by—Bruno Hardt-Warden and lyrics by Hassard Short, Desmond Carter and Reginald Purdell, bowed at the Stoll Saturday (11) under aust

Bruno Hardt-Warden and lyrics by Hassard Short, Desmond Carter and Reginald Purdell, bowed at the Stoll Saturday (11) under auspices of Prince Littler. Musical, originally offered in 1932, shows the effect of time, being too unsophisticated for modern tastes. It has a limited nostalgic appeal and will probably do okay for a short season, but is an unlikely stayer.

Music retains its intrinsic charm, but comedy is extremely thin Cast, headed by Jerry Verno and Stella Moray, turn in good jobs. Frank G. Marshall staged the work with Pauline Grant handling the chore-ography. Composer Stolz made a ography. Composer Stolz made guest appearance opening night.

Under its original title, "Theatre," the Guy Bolton dramatiza-tion of Somerset Maugham's novel tion of Somerset Maugham's novel was an unsuccessful Broadway production during the 1941-42 season. Play was presented and staged by John Golden, with Cornelia Otis Skinner starred, Arthur Margetson featured and Viola Roache and Francis Compton in the cast.

Bard Group Breaks Even On 300G Take in Aussie

On 300G Take in Aussie

Sydney, Feb. 7.

Anthony Quayle, producer and star with Diana Wynyard in the Stratford on Avon Shakespeare Memorial Players, said before planing last week for London that he said he would bring another troupe here late in '51. Quayle admitted that the troupe fust about broke even. B.o. intake was in the vicinity of \$300,000, but the overhead was terrific. Troupe did only two plays, "Much Ado About Nothing" and "Macbeth." S-O-A played here for D. D. O'Connor, indie sponsor, in conjunction with the British Arts Council and the Fullers.

Anticipated that next tour will take about one year. Quayle said he'd bring about six plays. He made no mention of any management, but belief is that the same setup as before would operate.

Current London Shows

Current London Shows

(Figures show weeks of run)
London, Feb. 14.

"Annie Get Gun," Col's'm (141).
"Beau Stratagem," Lyric (42).
"Black Chiffon," West'ster (42).
"Black Chiffon," West'ster (42).
"Black Chiffon," West'ster (42).
"Bonaventure," Vaude (10).
"Brigadoon," Majesty's (44).
"Castle Air," Adelphi (10)
"Eliz. Slept Here," Strand (16).
"Fallen Angels," Ambass. (10).
"Folies Bergere," Hipp. (19).
"Folies Bergere," Hipp. (19).
"Harvey," Prince of Wales (59).
"Heiress," Haymarket (55),
"King's Rhapsody," Palace (22).
"Lady Mislaid," St. Mart. (3).
"Larger Than Life," York's (1).
"Murder at Vic," Playhouse (9).
"Oklahoma!" Drury Lane (141).
Old Vie Rep. New (18).
"On Monday Next," Comedy (37).
"One Wild Oat," Garrick (63).
"Philly Story," Dutch's (11).
"Ring Round Moon," Globe (3).
"Streetear," Aldwych (19).
"Traveller's Joy," Criterion (88).
"Traveller's Joy," Criterion (88).
"Treasure Hunt," Apollo (22).
"Venus Observed," St. James (4).
"Worm's View," Whitehall (147).
"Young Wives Tale," Savoy (31).

British Producers Split on Divorce; 30% Quota Seen in New Films Act Yr.

Brit. Eagle Lion Shifts Its Continental Execs

Its Continental Execs
London, Feb. 7.
F. E. T. Rainbow, formerly general manager of British Eagle Lion in Germany, has been put in charge of the Eastern hemisphere territory. J. M. Hawley has been appointed manager for the Western hemisphere.
These two new appointments are among a series of announcements by Air Commodore F. M. F. West, Eagle Lion managing director. G. E. Pickett is named assistant to the managing director. J. Foster, secretary of the company, is upped to post of head office administrator for Eastern and Western Germany, and A. F. Lee is the overseas branch supervisor. New overseas branch supervisor. New overseas appointments include Harold Walker for Austria, J. S. Hiscocks for France, and Richard Killinger in Germany.

Co-Production Seen As Solution to High Film Shooting Costs in Italy

Echoing the complaint of many of his fellow producers that American film production in Italy has skyrocketed labor and material costs for local filmmakers, Maleno Malenotti declared in New York Monday (13) that shooting expenses have doubled since the coming of Yank location units. A solution that would represent a mone.

Monday (13) that shooting expenses have doubled since the coming of Yank location units. A solution that would represent a monetary saving for all concerned, he said, lies in handling locationers on a co-production basis with existing Italian companies.

By such collaboration, Malenotti emphasized, wages of Italian technicians, extras, carpenters, etc., would not be inflated and the economy of the native industry would be relatively undisturbed. Although Metro has announced that it will do its hiring for "Quo Vadis" through the Cine-Citta studio, Malenotti feels that this step will help very little. For since Cine-Citta hasn't a direct interest in the production, he noted, the local studio won't worry too much about holding down costs.

Malenotti recently arrived in New York to arrange a distribution deal for his just-completed "Al Diavolo la Celebrita" ("A Night of Fame"). Picture's cast includes Ferruccio Tagliavini, Marcel Cerdan, Mischa Auer and Marilyn Buford. He also expects to confer with several major American producers with a view to securing their joint participation in his forthcoming biopic on Enrico Caruso. It will be adapted from Frank Theiss' novel, "Neapolitan Legend." Book deals with the tenor's youth, and the producer holds the film rights. k deals with the tenor's youth, the producer holds the film

rights.

Present plans call for the film to roll in June with Tagliavini in the title role. However, Columbia's Larry Parks technique may be used on the venture, Malenotti rethe title role. However, Columbia's Larry Parks technique may be used on the venture, Malenotti revealed, with another actor enacting the visual part, while the voice of Tagliavini will be reproduced on the soundtrack Picture will be lensed on location in Naples, Sorrento and Sicily. Metro, incidentally, is readying a similar Caruso biopic which Jesse Lasky is producing.

Although British newsreels are Attnough British newsreets are running screen interviews with leaders of the three major political parties, they've refused a request from the Communist Party to film their main spokesman, Harry Politit.

litt.
British Commies have protested to the Newsreel Assn. In the 1945 election, one of the reels gave space to Communist policy.

London, Feb. 14.

A split in the ranks of the British Film Producers Assn. over the rejection of divorcement by the Plant inquiry commission, is revealed in a memorandum sent to Board of Trade president Harold Wilson, containing their observations on the findings first published last December.

On a straight vote on compul-

tions on the findings first published last December.

On a straight vote on compulsory reduction of the size of major circuits a majority of two carried in favor of the status quo, but on the question of separating the ownership of the two Rank circuits—Odeon and Gaumont British—voting was even.

Basically, the BFPA agrees with the conclusion that divorcement of production and distribution—is not practical in existing circumstances. There is however, divided opinion on the practicability of increasing boxoffice returns by reducing the number of theatres controlled by the major circuits.

Association has also given thumbsdown to the proposal to institute competitive bidding, the breaking up of monopoly situations and the creation of an independent body to guide the destinies of the trade.

trade.

It's now almost certain that a 30% quota will be introduced for the third year of the 1948 Films Act. Final decision must be made before the end of March and the new percentage level comes into force Oct. 1.

Films Council meets Friday (17) for a preliminary review of the

Films Council meets Friday (17) for a preliminary review of the quota situation, which will be followed by a further meeting after the general election. At this week's meeting they will be given hard facts and figures of the collapse of the 40% quota.

It is admitted that the three major circuits have falled to maintain their 40% quota of British films in the first six months of the year. The situation will be even more difficult in the second six months because many of the films now being completed will be held up until the fall and not made available for summer release.

WINNIPEG TO CENSOR SOME ONTARIO FILMS

SOME ONTARIO FILMS

Toronto, Feb. 14.

Under a new agreement by Ontario and Manitoba provincial governments, Ontario situations serviced by Winnipeg in Manitoba will have their films censored legally by the latter's censor board. Pact was made to accommodate theatres in Ontario which are closer to the Manitoba capital but have been required to ship their films for approval to Toronto.

Ontario exhibs using the neighbor province's censor board services will have to pay a single fee to Manitoba. Agreement provides, however, that in case of disagreement between the Ontario and Manitoba boards, Ontario exhibs must abide by their own provincial board's ruling. In order to facilitate operation of the new plan, J. S. Anderson, chairman of the Manitoba censors, was named a member of the Ontario board.

British Labor Denies Pix Nationalization Plans

biopic which Jesse Lasky is producing.

UA's Sweden Shift

Folke Bjorkholm, former sales manager and production advisor for Kungsfilm, last week was named United Artists manager in Sweden, replacing Harald Astrom, who retired after 28 years with the firm.

UA exec-veepee Arthur W. Kelly also disclosed the promotion of Louis Reeves, formerly salesman in the company's Leeds, England, office, to branch manager of the Manchester office.

BRIT. REELS NIX REDS

Although British newsreels are

Seidelman's Latin Swing

Seidelman's Latin Swing
Sam L. Seidelman, Eagle Lion's
foreign chief, planes to Mexico City
over the weekend on the first leg
of a four-five-week hop through
Latin America, with the Coast as
his ultimate objective.
EL topper recently completed a
swing through Europe.

Drive to Whittle Admissions Tax Reaches Prairie Fire Proportions' of the other 85% of the potential audience has never heard of the picture—that the advertising and publicity have never reached it.

Drive to whittle down the 20% admissions tax has reached "prairie fire proportions," the COMPO tax committee declared here yesterday (13) following distances:

Are proportions," the COMPO tax committee declared here yesterday (13) following strategy session.

Reports from every part of the country, disclosing powerful support from the public to back up the industry drive, were studied at the meeting attended by Abram F. Myers, committee chairman; Oscar Doob, Henderson M. Ritchey, Marvin Faris, Julian Brylawski, Jack Bryson and Morton Sunshine.

Meantime it was disclosed that

Meantime, it was disclosed that Eric Johnston will testify before the House Ways and Means Com-mittee tomorrow (Wed.) as an official of the national committee to repeal the wartime excises. Johnston will not only plug for shaving the admissions bite, but will also urge trimming the 25% manufacturers excise on cameras and photographic apparatus, and the 15% raw film

On Feb. 21, Myers and Gael Sullivan, executive director of The-atre Owners of America, are slated to testify on behalf of COMPO. atre Owners of America, to testify on behalf of COMPO. The house committee that day-plans to hear also from spokesmen from the radio and television set manufacturers; the bowling alleys and billiard parlors, etc. All are nd billiard parlors, etc. All are eeking a cut of their wartime

The COMPO (Council of Motion icture Organizations) statement today declared in part;

"Public response to the campaign is running so high that additional petitions to Congress have been ordered printed. The first run of 20,000,000 petitions already has been exhausted.

"Thousands of letters and wires have been received from all over the country. Support has been pledged by every Hollywood studio. A new trailer, furnished by National Screen Service, will soon be shown on the nation's screens. It will read—"There is no justification for a tax on movie admissions. With your help this unfair, discriminatory tax on those who can least afford it, can be repealed. If you want to save 20% on your admission to this theatre sign a petition in the lobby or, better still, personally write your congressman."

N.Y. Congressmen Pledge Repeal Aid

Film industry's drive to repeal the Federal admission tax was spurred last week by pledges of support from virtually the entire group of New York representatives in Congress. Metropolitan Motion Picture Theatre Assn. of N. Y. corralled the Congressional support in meetings with various borough delegations where the industry's case for repeal was presented. Big lift to the campaign was received from Rep. Walter A. Lynch, a key member of the House Ways and Means Committee, who declared his full solidarity with the aims of the MMPTA.

his full solidarity with the aims of the MMPTA.

Industry leaders, meantime, have begun to step up the delivery of petitions and postcards to Wash-ington to coincide with the testi-mony next Tuesday (21) of Abram F. Myers, chairman of the tax com-mittee for the Council of Motion Picture Organizations, and Gael Sullivan, exec director of the The-atre Owners of America. Myers and Sullivan were slated originally to appear before the budget com-mittee yesterday (Tues.) but their turn was postponed until next was postponed until next

week.

In addition to collaring support from filmgoers, stockholders in all the film companies are being asked to join in the letter-writing campaign on behalf of the 20% ticket paign on behalf of the 20% ticket tax repeal. Warner Bros. included a tax message in its annual statement to stockholders while 20th-Fox and Loew's will ask stockholder cooperation in letters accompanying their next dividend checks. Major companies are also urging support of the industry fight at all private screenings for newspaper and mag reviewers.

Seek Premier's Aid

Premier Aid
Toronto, Feb. 14.
Premier Leslie M. Frost of Ontario was urged to support repeal of the 20% provincial amusement tax by a delegation of film industryites repping exhibition, distribution and labor.

Tarzan Meets' Salesmen In RKO Ballyhoo Tour

RKO salesmen, who've sold seven pix in the "Tarzan" series, are getting an opportunity currently to meet the jungle king in person. Lex Barker, who recently took over the role, is making a tour of cities in which RKO has district offices...

in which RKO has district offices...
Current pitch was worked out by producer Sol Lesser on behalf of Barker's second pic in the series, "Tarzan and the Slave Girl," which will be released in March. Barker was accompanied last week to Philadelphia, Atlanta and Dallas by Seymour Poe and is going to Chicago, Kansas City, Cleveland and Toronto this week in tow of Irving Lesser. Poe and Lesser are pards in Producers Representatives, Inc., sales reps for Lesser.
Luncheon is held in each town for RKO personnel, with press and

Luncheon is neid in each town for RKO personnel, with press and radio people also invited. This is followed by a screening of the pic. Arrangements are handled by Terry Turner's RKO field force.

Early Returns

Continued from page 3 =

shade over \$1,000,000 during the

shade over \$1,000,000 during the three months ended Nov. 26, company continued scoring gains in its net take. Profit totaled \$3,189,000 against \$3,093,000 in the comparative stretch of the preceding year. Warner gross for the kickoff stanza of fiscal '50 amounted to \$32,712,000, compared to \$33,734,000 for the equivalent period of '49. In short, less costly amortization plus pared operating costs gave the company a 10% conversion of gross into profits against 8% for the into profits against 8% for the prior year. That 2% difference, projected over a 12-month stretch, means many more millions to the

means many more millions to the company.

Metro's Neat Net

The course of Metro is closely parallel. For its first 12 weeks, ended Nov. 24. M-G came up with a nice net of \$1,652,649, against \$1,-021,156 in the starting period of fiscal '49. That big improvement is silhouetted against a gross that slid to \$38,018,000 in fiscal '50 from a comparative figure of \$38,660,000

slid to \$38,018,000 in fiscal '50 from a comparative figure of \$38,660,000 in the preceding year.

Confirming the improved showing in 1950 is the first-quarter report of Columbia. Company aired a net of \$337,000 against a loss of \$23,000 in the same period of '49. Col did not disclose the gross upon which profits were based.

Only these three companies have so far disclosed their first-quarter net. It is significant that at no time since the peak year of 1946 has any one major started off with a better profit in the initial period, no less

profit in the initial period, no less three.

profit in the initial period, no less three.

In copping its hypoed take, Warners earned 43c per share on 7,295.000 shares of common outstanding against 42c. In the previous year. Board declared a 25c. per-share dividend on common payable April 5 to stockholders of record March 3.

Earned surplus, as of Nov. 26, amounted to \$57,238,764. Cash on hand was \$22,952,883; Government bonds, \$3,900,986, while the entire accumulation of current and work-

bonds, \$3,900,986, while the entire accumulation of current and working assets came to \$65,085,339. Included are \$9,825,821 in released films; \$10,372,098 in productions completed but not released, and \$9,972,101 in films before the cameras

For the quarterly period, costs and expenses amounted to \$28,504,-230. Biggest item is operating expenses of \$16,820,613. Amortization of film costs totaled \$9,117,712.

\$40,855,000 1949 Divvy

\$40,855,000 1949 Divvy
Washington, Feb. 14.
Dividends, totaling \$40,855,000
were publicly reported by the film
industry during 1949, U. S. Department of Commerce, discloses.
This is a sharp dive from the terrific \$54,205,000 figure for 1948.
Biggest factor was the Stanley Co.
of America, theatre subsidiary of
Warner Bros. It paid \$900,000 in
dividends last year. In 1948 the
Stanley melon was \$10,900,000.
Commerce Department figures
that the publicly reported dividends in the average business
amount to about 60 or 65% of all
dividends. Thus, the actual film
dividends last year were probably
in the neighborhood of \$68,000,000.

Sex in Ads

With that in mind, some distribu-With that in mind, some distribu-tion exects are questioning their pub-ad departments on both the themes and the media for the pub-licity and advertising. They're wondering whether a different slant on the copy and the places it ap-pears might not attract some of the missing audience.

the missing audience.
Pub-ad men who have been through the mill have no aversion to getting off the beaten path of sex and brutality as copy themes, but they have a ready answer to those who advocate such measures. Their answer is in the question of whether the cost and effort involved in devising and placing such copy doesn't go beyond the point of diminishing returns.

They agree that some of the "lost audience" could be "nemetrated" by advertising and converted into regular or occasional customers, but they question the expense. If copy themes and selection of media are aimed completely at the infrequent audience, the regular theatregoers might the regular theatregoers might well be missed. That means that an expensive supplementary cam-paign is needed if an appeal is to be made to both types of possible patrons.

The same amount of money and The same amount of money and effort put into the supplementary campaign, they point out, will bring much greater immediate results if put into the campaign almed at the regular filmgoers. In other words, where \$25,000 spent on a class media campaign, for instance, might bring in an extra 100,000 patrons, the same \$25,000 spent in expanding the normal campaign will bring in 500,000 patrons.

Gallup's Audience Research, Inc. Gallup's Audience Research, Inc., while the first to publicize the "lost audience," has also consistently found that the biggest payoff comes from appealing to people who are already easy targets—such as the teen age and early 20's group—rather than by trying to make converts.

The convert business, in the opinion of the pub-ad men, is not to be overlooked, but it is too expensive a proposition to be tackled

opinion of the pub-ad men, is not to be overlooked, but it is too expensive a proposition to be tackled by companies individually. They hope that perhaps the new Council of Motion Picture Organizations, the all-industry public relations setup, may be able to undertake a campaign that will attract some of the non-theatregoers. On the other hand, both the ARI and major company researchers feel that any campaign nonspecific as to pictures can produce only mild results. To get people to a boxoffice, their interest must be aroused beyond generalities and must be focused on a particular film. Only by tailoring campaigns on specific pictures to hit this group can b.o.'s be upped, it is said.

That leaves the argument about where it was before, except for the obvious advantage that most observers see in the fact that the problem is being thought about and discussed.

USE OF PLAY TITLE UP IN CAL. COURT

Sacramento, Feb. 14.

Sacramento, Feb. 14.

Suit to determine the rights of a playwright to the title of a playwill come up before the California state supreme court April 1. Case has been fought through two courts by Frederick Jackson, who charges Universal-International with using the title, "Slightly Scandalous," for a picture without his permission and without payment. In the first trial Jackson won a judgment for \$17,500, but the verdict was reversed by the district court of appeals on the ground that no title of a play had any protection unless it was familiar to the general public. public.

Supporting Jackson at the Su-Supporting Jackson at the Supreme Court hearing will be attorneys for the Screen Writers Guild, the Radio Writers Guild and the Dramatists Guild, because of the important effect the decision may have on the rights of writers.

\$35,000 Canadian Blaze

\$35,000 Canadian Blaze
Edmonton, Alta, Feb. 14.
Fire that caused \$35,000 damage
destroyed the Sylvia, 300-seater, at
Newcastle, Alta, recently. Theatre
was empty at time of blaze.

Inside Stuff—Pictures

Puerto Rican government is pinning its hopes—and publicity—for a revival there of feature film production on the contract under which Ed Gardner is now originating his "Duffy's Tavern" radio show from there. For Gardner to take advantage of the insular tax exemption, he must make a full-length film comedy, shorts for television and invest \$250,000 of his own money in the projects. Once the film is produced, the government hopes it will call attention of the major Hollywood studios to the use of Puerto Rico for their foreign lensing. Gardner's attorney, Martin Gang, returned to the Coast this week from huddles with the comedian and is now seeking scripts. Gardner will not make "Pigsfeet in Paris," as,he originally planned.

Number of silent pix were shot on the island, starting in 1919, when the Puerto Rico Motion Picture Production Co. was organized. Under the supervision of F. Eugene Farnsworth, the group turned out a film titled "Tropical Love," directed by Ralph Ince. Among the other pictures were "Return of Casanova," starring Monta Blue, and Gilda Gray in "Aloma of the South Seas." Production company was dissolved by court order in 1923.

Eric Johnston will meet one of the film industry's most outspoken ritics. Norman Cousins, in a radio debate on the "Town Hall of the Purchase (21) over the ABC network. Motion Pic-Eric Johnston will meet one of the film industry's most outspoken critics, Norman Cousins, in a radio debate on the "Town Hall of the Air" program next Tuesday (21) over the ABC network. Motion Picture Assn. of America prexy and the editor of the Saturday Review of Literature will take opposite sides of the question: "Do Our Movies Abroad Speak For America?" Cousins has recently written several editorials in his mag charging Hollywood with misrepresenting America in foreign countries. Johnston will also reply to Cousins in an article to be published shortly in the SRL.

William Goldman, Philadelphia circuit operator, is skeptical about the future of drive-ins. Interviewed in the current issue of Holiday mag, Goldman cracked: "I think they're a waste and a delusion for most exhibitors. They seem inexpensive to run, but they aren't. You start one, think you are doing a fair business without much competition and next thing you know the farmer across the way sees how easy it is and he borrows a bulldozer, fixes up a spare field and he's in business right next to you."

For the fifth year in a row, the National Lutheran Council is distributing gratis a full-length feature for screening before Lutheran congregations. Current film, "The Two Kingdoms," stars two players from the Broadway legit show, "Death of a Salesman," Mildred Dunnock and Constance Ford. Pic, which deals with problem of German nationalism, was produced at the Hempstead, L. I., studios of Caravel Films.

Few Yank-Mades

Date for start of the British talks on renewal of the \$17,000,000 year-ly pact hinges on outcome of the election there Feb. 23. Confabs will probably be around the end of

on renewal of the \$17.000.000 year
ly pact hinges on outcome of the
election there Feb. 23. Confabs
will probably be around the end of
March, however, which means
Johnston will be going to the Coast
within a month.

The Society of Independent Motion Picture Producers and the Motion Picture Assn. of America
has delected the death seeme played of Arc," from the allinducers and the Picture Producers and the Motion Picture Assn. of America
has delected the death seeme played of Arc," from the AllHamman of the Picture Producers and the Picture Producers association

would go to Hollywood prior to the talks with the British to explain the situation to the crafts, guilds and studio execs. Motion Picture Industry Council, representing all facets of films in Hollywood, lighted the fire a couple weeks ago on the subject of foreign production by Yank firms.

Continued from page 3

Arona if it was necessary in order to get money out and that they honey point the concern, however, was that the majors not be forced into foreign currency acts that would necessitate their making films overseas in order to get their money. The labor group point in the position table. pacts that would necessitate their making films overseas in order to get their money. The labor group also stated it has no objection whatsoever to foreign production where required by the script for background or locale.

BROTHERHOOD WEEK-February 19-26 Brotherhood—for Peace and Freedom

Packing em in because its packed with ACTION

Across the country and in the Dominion ...in big city and in small city...Paramount's smashing sea saga is making turnstiles spin with that happy profitrhythm! That's the story in . . .

Chicago **Providence Memphis** Nashville Jacksonville Greensboro Little Rock Wichita Winston-Salem Montreal Norfolk Louisville Rognoke

With results as conclusive as these, don't wait to play this high adventure on the high seas— PARAMOUNT'S

CAPIAIN CHINA

PAYNE RUSSELL LY

ROBERT ARMSTRONG Directed by LEWIS R. FOSTER Screenplay by Lewis R. Foster and Gwen Bagni : From a story by John and Gwen Bagni Produced by William H. Pine and William C. Thomas

All signs point to an undercover race between National Allied and the Theatre Owners of America, the two biggest national exhib groups, to organize the drive-in operators throughout the country.

Philadelphia, Feb. 14
Owners of the Boulevard Dri

Matching the TOA efforts, Alled has slated a drive-in convention in Kansas City late in May. All operators of ozoners will be injuited to attend the conclave where a pitch will be made for their joining up with Allied. Following through on the national meet, Alled plans a series of regionals shaped specifically for the drivelins.

Ins,

Whether either Allied or TOA will successfully organize this group is an open question. Interests of the ozoners have clashed with conventional theatre ops in a number of locales, particularly on the subject of clearances and runs. Owners of regular flickeries have been combatting attempts of the drive-ins to win better terms from distribs. On the Coast Charles P. Skouras, biggie in TOA and head of National Theatres, swung his support to daylight savings in what was widely reported as a blow was widely reported as a blow aimed at the drive-ins.

Biggest thing in exhibition since the war, there are now estimated to be over 1,000 ozoners in the U. S.

St. Louis Ozoners to Huddle
St. Louis.
Operators of drive-ins and film
distributors in St. Louis area invited to meeting called by Andy
Dietz, general manager of CoOperative Theatres, to discuss
their problems before new season
gets under way. Dietz said that
the alfresco houses are now a definite and vital part of picture industry and are entitled to better
and newer product, and, where
possible, firstrun pictures "if
drive-in exhibs are to realize a fair
profit."

Texas Mayor to Run Ozoner

New 450-car ozoner will be opened one mile north of Irving by Hans Smith and W. P. Gandy. Smith who is mayor of town and owner of other theatres there, will

New 980-Seater in New Orleans.

New Orleans.

The Abalon, city's new 980-seater, opened here. It is owned and
operated by partnership of Nick
Lamantia, Jr., J. R. Lamantia, L.
W. Watts and F. Keasler. Group
also operate other film houses in
north Louisiana and Texas.

San Antonio Oroners Boom San Antoni

Work started on new ozoner here to be operated by Hi-Park Drive-In. Will provide space for 500 cars and

200 walk-in patrons.

Construction on another drive-in is to be started soon near Covington Park, making nine ozoners

here.
Construction started at Cuero on new drive in to be operated by Video Independent Theatre Circuit, John Monroe is manager for circuit

New Drive-In for Houston
Jack Farr, owner of new 950car drive-in now under construction in Houston, expects to open
it on June 1. He operates Skyway Drive-In between Bryan and
College Station.

Pinanski Leases 4 Ozoners

Boston. Samuel Pinanski, head of Ameripamuel Pinanski, head of American Theatres Corp., took over on long-term lease on four ozoners from local Drive-In Theatres Corp.

These include the Saugus Drive-In in Saugus; the Weymouth Drive-In on route 3A, and two others in western part of state, in Shrewsbury.

Equal 1st-Run Clearance

the two biggest national exhib groups, to organize the drive in operators throughout the country. Fast-burgeoning ozoner owners represent the choicest territory for organizational efforts since only one unaffiliated unit, National Assn. of Drive-In Theatres in Philadelphia, has been formed to date. Philly outfit is of undisclosed strength.

TOA is in the process of forming a drive-in committee to boost membership of this group in TOA and to study ways for providing the open-air theatre ops with information on specific developments affecting them. Talks on the subject and final formation of the committee come up March 1 at the TOA exec committee meet.

Matching the TOA efforts, Allied has slated a drive-in convention in Kansas City late in May. All operators of ozoners will be invited to attend the conclave where a pitch will be made for their joining up with Allied. Following through on the national meet. All-interest and that, further, the 28-day clear and the country in the area of the Boulevard Drive in theatre, near Allentown, Pa., pet in theatre, near Allentown, In theatre, near Allentown, In theatre, near Allentown, In theatre, near Allentown, Pa., pet in theatre, near Allento

restraint of trade and commerce, and that, further, the 28-day clearance in favor of the city houses is illegal-under the terms of the decree entered by the New York Federal court in the Government's anti-trust suit against the same companies several months ago.

Rep Reaches Agreement Settling Tangle With Singapore Exhibitors

Republic's long-drawn-out legal hassle with Malay Straits circuit operators Run Run Shaw and Run Me Shaw, owners of the Eastern Film Agency in Singapore, has ended with Rep settling its action in Singapore and the Oriental exhibs winding up a countersuit in New York. Legal actions exited after a number of Rep execs testified before the British consul on depositions taken by Louis (Schwartz &) Frohlich, Shaws' attorney.

(Schwartz &) Frohlich, Snaws attorney.

Dispute revolved around 94 Rep pix sold in '46 to the Shaws for \$85,000 for five-year distribution in Singapore and the Malay Straits. Clause in pact provided that distribution, of the pix must start within 60 days of arrival of prints. In April of last year, Rep claimed default on that clause on 70 of the 94 pix.

In April of last year, her claimed default on that clause on 70. of the 94 pix.

Suit brought by Rep in Singapore asked for cancellation of the deal and \$121,000 in damages. Shaws retaliated with a New, York supreme court action demanding reformation of the contract on the ground of mistake and fraud. Meanwhile, Rep dickered with Alex Frieder, Philippine Islands tobacco tycoon, for release of other pix in Singapore.

Settlement calls for the return of most or all Rep pix handled by the Shaws to the U. S. company. Films have been in release now for the past 30 months.

the past 30 months.

Shaws operate 75 theatres in

Spiegel Quits RKO Post In Germany for MPAA

Marc M. Spiegel, with RKO's foreign department for the past four years, has resigned as of March 1 to join the Motion Picture Assn. of America as the organization's special representative in dion's special representative in Germany. In recent months he repped the RKO homeoffice in the

repped the RKO homeoffice in the same territory.

Spiegel replaces Marion F. Jordan at the MPAA. Latter is moving to 20th-Fox' foreign dept.

In London, Too

London, Feb. 14.

Within three hours of the arrival of a print of "Stromboli" in London last Thursday (9) RKO launched a big-scale publicity campaign with a series of 48-sheet posters with the announcement: "West End soon, Bergman, Rossellin!, Stromboli".

Negotiations are now in hand for an extended West End preem and it is expected the picture will open showtly after the general election, Feb. 23.

West Va. Privilege Tax' Challenged by 6 Exhibs; Court Issues Injunction

Charleston, W. Va., Feb. 14.
An action being widely watched in amusement circles was instituted here last week when right of cities in West Virginia to impose

ed here last week when right of cities in West Virginia to impose a levy on amusements as a "privilege tax" was challenged by six Huntington theatreowners. They claim it's unconstitutional.

Question raised was whether the tax of 2c, per admission imposed on Huntington theatres by municipal ordinance last summer is a license tax or a consumers sales tax. City contended tariff was a license tax which, it added, it was authorized by charter and subsequent legislative action to levy, Theatreowners argued in hearings that it was a consumers sales tax which the city had no right to impose. Furthermore, they contended, if the tax is construed as a license tax, it produces double taxation and would be unconstitutional on those grounds. The theatres, they told the court, already pay a license and a gross sales tax to the city.

The levy is not now being col-

The levy is not now being collected because the Cabell circuit court agreed with the theatreowners and issued a temporary injuncers and issued a temporary injunction against the city. In passing this ruling to the Judges for decision, the circuit court also asked West Virginia supreme court to decide whether city council acted in accordance with its own rules in passing the tax ordinance. Theatreowners argued that they are only the collecting agency and the ticket-buying public is the tax-payer.

only the collecting agency and the ticket-buying public is the tax-payer.

Huntington passed the levy last July 28 and it was to have become effective Aug., 1. Theatreowners already pay two \$160 privilege taxes to the Federal and state governments, also city license and gross sales taxes, and privilege levies. Operators pointed out "many cities in the state of West Virginia have levied an amusement tax much broader in scope than the Huntington tax," including Charleston and Clarksburg. The argument was that it could not be considered a consumers sales tax since there was no provision for adding the tax to the cost of services charged the public.

Action was brought by the Beverly Aman Co. Wort Montaled.

Action was brought by the Beverly Amus. Co.; West-Moreland Amus. Co.; Palace Amus. Co.; the Greater Huntington Theatre Corp., and the A&M Corp.

Briefs From the Lots

Hollywood, Feb. 14. Arturo Agnini, Giovanni Spa-doni and Richard Hageman, all from Met opera, are working at Metro on the forthcoming Kath-ryn Grayson-Mario Lanza starrer, "Madame Butterfly" . . . Ray Col-lins drew a featured part in "Ma and Pa Kettle Back Home" at UI
... Norman Dawn directs "Phan-

Same territory.

Spiegel replaces Marion F. Jordan at the MPAA. Latter is moving to 20th-Fox' foreign dept.

No Injunction for N.C. Exhib
Richmond, Va., Feb. 14.
Fourth Circuit Court of Appeals turned thumbs down on a temporary injunction for H. B. Meiselman, Charlotte, N. C., exhibitor, who asked treble damages of \$250,000 from major distributors, except Loew's, and the Charlotte Amus. Co, and Strand Theatre. Injunction was sought on the ground of "irreparable damage."
District Court in Charlotte turned down the injunction and the appeals court here did the same. Harold Schilz, who represented Meiselman, said the case would now move to trial on the merits.

'Stromboli'

Continued from page 1 the weekend that members of the Church not see the film.

Excitement Dying in Indpls.
Indianapolis, Feb. 14.
Excitement over "Stromboli"

Indianapolis, Feb. 14.

Excitement over "Stromboli" seems to have subsided temporarily, at least. Bergman-Rossellini film is set to open at Indiana theatre here tomorrow (Wednesday), and no organized opposition has developed, although Church Federation of Indianapolis passed resolution commending theatres which announced their refusal to play it.

Only boycott to come to light following that of Syndicate Theatres in six fowns was at Evansville. following that of Syndicate Theatres in six towns was at Evansville, where Jesse Fine, operator of Grand, refused to show it. But George Settos immediately announced booking of "Stromboli" at his Evansville house, the Ross. "We turned it down because we think it is in bad taste to capitalize on bad publicity," Fine said. "We're not in business for one day. We're trying to establish good will here."

Pennsy Censors OK Pic: Goldman Wins It on Bid

The Pennsylvania State Board of Censors has given the green light to "Stromboli," which opens tomorrow (Wednesday) at the Goldman theatre, Mrs. Edna R. Carroll, chairman, said: "Our censor board is only interested in the picture, not the outside actions of its participants."

William Goldman, who out bid first-run competish for the film, as

William Goldman, who out but first-run competish for the film, as well as his opposition were only shown a work print, unedited and without musical background. Print was abjusted right back to coast. was shipped right back to coast after showing here.

Fitzgibbons Uncertain

Fitzgibbons Uncertain
Toronto, Feb. 14.
With "Stromboli" stirring growing protests, J. J. Fitzgibbons, president, Famous Players Canadian, points out that he is under contract to release "Stromboli" but that his trans-Canada chain of some 650 houses has a "moral responsibility" in the matter. He said he is not sure of his legal position should it be decided voluntarily to prohibit the picture. Leo Devaney general manager for RKO in Cageneral manager for RKO in Canada, is prepared to rest on the decision of the censorship board.

Praise for Interstate
Brownwood, Texas, Feb. 14.
Local civic leaders gave prexy
Karl Hoblitzelle and Interstate
Theatres high praise for their refusal to book "Stromboli."
The local prez of the City Federation of Women's Clubs, stated:
"It would be one of the blackest
pages in history if other theatres
did not follow Interstate's example
and refuse to book this picture."

No. Central Allied Maps Better Bally for Industry

Minneapolis, Feb. 14.
Plans for a big advertising-publicity campaign to create better public relations for the film industry in this territory and also to stimulate theatre patronage are being mapped out by a special North Central Allied committee. Latter is headed by Martin Lebedoff, local independent circuit owner, and also comprising Joe Powers, Joe Podoloff, Sol Fisher, George Granstrom and Charlie Rubenstein, independent exhibitors, and S. D. Kane, the body's executive director.

Kane, the body's executive director.

The affiliated circuits, Paramount's Minnesota, Amus. Co. and RKO-Theatres, will be invited to participate. Unaffiliated independents also will be asked.

Feeling here is that the industry's public relations have been steadily "growing worse," as is evidenced by numerous letters to newspaper editors, published in the sheets, adversely criticizing various phases of the business, and by other indicators. Local campaign will utilize cooperative advertising of all sorts, probably run four months and involve a considerable expenditure, Kane says.

Laurel's Rassling Pic

BACKERS CLAIM SABOTAGE ON **'VOLCANO' PIC**

Both the breaks in the print at the Rome premiere and the re-views of "Volcano" by the Italian press were pure sabotage, it was charged this week. The "foul press were pure sabotage, it was charged this week. The "foul play" is claimed to be all a matter of resentment by the Italians at the fact that an American director, William Dieterle, megged the Anna Magnani-starrer.

Magnani-starrer.

The sabotage charge was made by Feruccio Caramelli, who partially financed the film and holds European distribution rights. He made the statements in a cablegram to Neil Agnew and Charles Casanave, of Motion Picture Sales Corp., N. Y. MPSC arranged dolar financing on the pic and holds American distribution rights.

"Volcano" has been touted as a second of the statement of the

American distribution rights.

"Volcano" has been touted as a competitive film to Roberto Rossellini's "Stromboli," in which Ingrid Bergman is starred. The yarns were both shot on islands off the Italian coast. Miss Magnani was romantically linked with Rossellini before Miss Bergman's advent and starred in his most successful films. The Italian actress has repeatedly indicated that she wanted "Volcano" to be her greatest triumph to show she wasn't dependent on Rossellini.

Agnew and Casanave echoed

wasn't dependent on Rossellini.

Agnew and Casanave echoed Caramelli's charge of sabotage against the film by unnamed Italians. There was clear evidence of that, they said, in the fact that the film broke three times during the flossy Rome preem, necessitating delays while it was patched. It was a brand new print, Caramelli declared, and it was preposterous to think it would snap that many times without dirt, work being involved.

Caramelli and his Vank pand

Caramelli and his Yank pards likewise cried "foul" on the reviews—which were unfortunate as far as the distribs were concerned in that they were relayed around the world by the U. S. press associations. Bad critical reception in the Rome papers, it was claimed, was only a way of indicating the Italians don't think it is necessary to import an American director to rein an Italian film, as was done in this case. Romans feel that the prizewinning product of Rossellini, Vittorio De Sica ("Shoe Shine" and "Bicycle Thief") and others prove Italian capability and that bringing in an American director is presumptuous. As a result, Agnew

Italian capability and that bringing in an American director is presumptuous. As a result, Agnew and Casanave maintained, no matter how good the picture was, it was sure of a burn by the Rome press.

They pointed to the review in the London Daily Express, which sent its critic, Leonard Mosley, to cover the Rome preem. He stated: "I won't say that 'Volcano' is one of the top-flight films which have been made in Italy during the past few years. But this passionate pry into the private lives of the fisher-folk who live in the lee of the active volcanoes in Southern Italy has all the elemental qualities to bring it worldwide success. Magnani's performance is of course, magnificent. She plunges into her scenes like a hungry tiger shredding raw meat."

Cops Hunting 'Saboteurs'

Cops Hunting 'Saboteurs'

Rome, Feb. 14.

Police are reportedly hunting the alleged "saboteurs" responsible for the frequent breaks in the film at the preem of "Volcano" here, last week. The only clue they've turned up so far is that the regular operator at the Fianma theatre begged off duty for the night, saying that his daughter was sick. Later it was learned that she wasn't sick at all.

Substitute replaced the regular for opening night—and for good, apparently, since the man who had been working in the projection room has been suspended. Other fingerpointing in the press had been at the Communists, at Roberto Rossellini and at RKO.

been at the Communists, at berto Rossellini and at RKO.

Par Uses TV for Bally

Paramount theatre, Newark, has contracted for 10 TV spots on WATV, Newark, to plug "Dear Wife." Film's trailer will be util-Laurel Film Co., headed by Rex Carleton, last week bought "Mr. Universe," wrestling yarn by ized.

Seatle Kramer.
Picture is slated to roll in New York March 15.

Contracted for 10 1 v spots with twife." Film's trailer will be utilized.

Live and filmed commercials will be used. Part of the tab is being picked up by Paramount.



Play of pig. One of the best to come from Hollywood in many a day Guarantees HAPPY DAYS ATTHE BOXOFFICE for any exhibitor!

ME Hangar

Guaranteed to leave audiences preathless with its action suspense and mystery A MASTERFUL JOB!

15 ph 5 15

Superb Should give exhibitors product line-up A SHOT IN THE ARMI

Very unusual highly exploitable top melodrama VERY GOOD FOR MOST SITUATIONS!

Showmens

OKAY AT B.O.I.

Variety

"Entirely engrossing and convincing!

Boxoffice

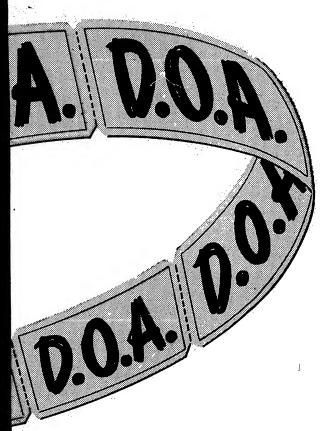
Completely different A FIRST-RATE EXPLOI-TATION ENTRY!

Reporter

First-class Continuous excitement SHOULD RECEIVE DESERVED POP-ULARITY! - MP Dar'y



THE SHORTEST TITLE
OF 1950
FOR THE LONGEST
LINES OF THE YEAR!







HARRY M. POPKIN presents

D.O.A.

EDMOND O'BRIEN and PAMELA BRITTON

LUTHER ADLER - Beverly Campbell - Neville Brand - Lynn
Baggett - William Ching - Henry Hart - Laurette Luez
Produced by LEO C. POPKIN - Directed by RUDY MATE
Story and Screenplay by RUSSELL ROUSE and CLARENCE GREENE
Music Written and Directed by Dimitri Tiomkin
A Harry M. Popkin Production

Clips from Film Row

NEW YORK

William Priori, vet film dept. reporter for now defunct N. Y. Sun, to Metro for promotion work on "Annie, Get Your Gun."

Ben Serkowich, former ad-pubchief for Columbia, set by Universal for special promotions on "Francis." Serkowich runs his own agency.

"Francis." Serkowich runs his own agency.
Metro made six sales promotions. Pitt H. Holmes, Memphis exchange office manager, upped to salesman. Similar status given John H. Allen in Atlanta and Jack Rider in Cincinnati. Clark Skaggs takes over Holmes' job in Memphis and Laura Butler moves into booking spot. Richard Hedglen named booker in Cincy.

DENVER

Jack Copeland, Tabor manager, ordered to a 90-day stretch in active Air Corps service.

James Mooney, 20th-Fox salesman, recovering from bulbar polio

attack.
Dick Dekker, manager Golden,
Golden, Colo., moved by Atlas
Theatres to Lamar, Colo., to fill in
for B. A. Dixon, city manager,
while latter is in hospital.
George Nescher, Capitol, Springfield, Colo., owner, wintering in
Rio Grande valley, Texas.
Tony Archer, Civic Theatres
president, taking two-month Carribbean cruise.

WASHINGTON

WASHINGTON

New 1,300-seater, the Paramount, is to be built this year at 17th street and Columbia road by Kogod-Burka nabe chain of D. C. Work gets under way in spring. Another K-B house, the Flower, under construction for several months, may open this month.

Sidney Lust Enterprises, D. C. area exhibitor chain, leased 1,500-seat Hampshire being erected by Kass Realty Co., as part of new shopping center in northeast section.

INDIANAPOLIS

Move to higher admission scales at local nabes continues. Vogue, Uptown, Zaring and Ritz now have gone from 40c to 50c. Fountain Square group and others have upped top price from 40c to 44c. Ernie Miller, who switched his Coronet to firstrun English films with "Red Shoes" last fall, has gone back to regular nabe policy. Cantor circuit's Esquire still plays imports.

imports.

J. B. Sconce Enterprises bought
State theatre, west side nabe, from
Trueman Rembusch.

Ten drive-ins in immediate Indianapolis area getting set for
March openings due to mild winter.

CHICAGO

"Wabash Avenue" gets showings at two theatres March 30, day of its world preem. Pic will be shown at B&K's Chicago and State-Lake, then goes into Chicago for two weeks. 20th-Fox had to get permission from Judge Michael Igoe, of Chi federal district court, for double showing.

Great States Theatres, United Paramount subsidiary, is negotiating sale of three Illinois theatres





as provided in consent decree. These are the houses in Elgin, Kankakee and Pekin, all Illinois.

Rankakee and Pekin, all Illinois.
Proceeds of opening show of
"Twelve O'Clock High" Feb. 28 at
Woods will go for erection of memorial statue of Air Forces Commander, Gen. H. H. Arnold.
Robert Lippert, Screen Guild
topper, here last week to screen
"Baron of Arizona."

Variety Club leased new quar-ters next to Congress hotel. They will move in shortly.

DALLAS

The La Vista, remodeled into de-luxe house, reopened at Pama by Video Independent Theatres; formerly known as the Rex.

formerly known as the Rex.

E. H. Rowley reelected head of Robb & Rowley Circuit at annual meeting of stockholders and directors. Others named were Joseph M. Schenck, veepee; C. V. Jones, general manager; Frank M. Dowd, treasurer, and D. M. Rice, general counsel. Schenck, here for meeting, went on to Miami, Fla., for his winter vacation.

E. E. Baker replaced Elmo Ward

winter vacation.

E. E. Baker replaced Elmo Ward as manager of Rialto at Crowell; Ward was transferred to Haskell.

Orval Hall sold Thronton at Groesbeck to Richard Cutting of Littlefield.

Billy Joe Hardy named manager of Rialto at Jacksonville. He replaces Roy Arnold, being transferred to Baytown.

KANSAS CITY

KANSAS CITY

Firstrun managers here are having a rough time, illness taking four out of eight away from work within the last month. Currently Barney Joffee, Tower theatre, is in Menorah hospital for surgery. Nick Sonday, Uptown, also was on hospital list last week. Lawrence Lehman, Missouri manager is back at theatre, but only after surgery and rest cure for several weeks. Babe Cohn, Paramount theatre chief, was off duty for a week with the flu.

Opening of "My Foolish Heart" in four K.C. theatres last Sunday (12) cues new plan for launching a major film here. Goldwyn and RKO set out to get geographical coverage and picked four houses in widely separately spots in the city. Also first time that many theatres were geared to day-and-date situation here. The four are Kimo and Dickinson of Dickinson circuit, Avenue theatre of Fulton circuit, and Aladdin, East-side subsequent owned by Ernie Amoneno. The four houses have total seating capacity of 2,900, more than any downtown theatre except Loew's Midland.

The picture industry has set up downtow Midland.

Midland.

The picture industry has set up a central organization here to coordinate its activities in welfare, charity, public relations and civic affairs. Elmer Rhoden, head of Fox Midwest Amus. Corp., elected first president.

ST. LOUIS

Four Hundred Club, a midtown nitery, will be converted into a film house.

O. D. Clayton, Sikeston, Mo., sold his interest in a 450 drive-in theatre near Cape Girardeau, Mo., to his partner, Sam Potashnick. Andy Dietz, general manager of Cooperative Theatres, sold Little Dixle drive-in under construction near Mexico, Mo., to Frisina Amus. Co.

Ellis Shafton, former St. Louis salesman for Metro, is in South Africa where he plans to open a chain of ozoners.

MINNEAPOLIS

MINNEAPOLIS

Ted Mann back from New York
where he landed "Bicycle Thief"
for his sure-seater World.

Businessmen of Columbia
Heights, Minneapolis suburb,
fighting city council move to limit
number of theatres to two.

Chuck Riesner, Hollywood director and former Minneapolis man,
will live in Minneapolis again for
a year while "commuting" to
Milan, Italy, where he will make
documentary films.

Ev. Seibel, Minnesota Amus.
Co. ad publicity head, in hospital

Ev. Seibel, Minnesota Amus.
Co. ad publicity head, in hospital
under observation.
Don Buckley, Redwood Falls,
Minn., exhibitor, off on Mexican
hunting trip.

Minn., exhibitor, off on Mexican hunting trip.

John Lewis an addition to Paramount booking staff, coming here from London, England, office.

Frank Mantzke, Home Theatres head, incapacitated by flu.

"Samson and Delilah," roadshowing at Century, has \$1,20 top, but on grind with no reserved seats.

Kramer-Glass Huddle On 'Men' With UA Hollywood, Feb. 14.

Hollywood, Feb. 14.

Stanley Kramer, Screen Plays prexy, and George Glass, SP vice-prexy and publicity chief, are slated to arrive in New York Feb. 26 for huddles with United Artists execs on distribution plans for "The Men," a film about paraplegics. Production on the pic is currently in the process of winding up. While in N. Y., Kramer will talk with Marlon Brando about starring in "High Noon," a western drama to follow SP's "Cyrano de Bergerac."

Fred Polangin, Buchanan & Co. vice-prexy on the Coast, is heading back from N. Y. to huddle with Kramer and Glass on the pic's ad campaign. Polangin will accompany the two SP execs back to N. Y.

SULLIVAN, JOHNSTON TO TOAST ULLMAN

Gael Sullivan and Eric Johnston both accepted invitations for Vapotn accepted invitations for Variety Club of Albany's dinner honoring Saul J. Ullman, retiring Chief Barker. It will be held at DeWitt Clinton hotel, March 30. This was revealed by Charles Smakwitz, newly elected Chief. Barker, and Leo Rosen, Chairman of the Dinner Committee. Sullight would not as tonstmater. would act as toastmaster.

van would act as toastmaster.

Dinner is expected to be one of big events of season here, with many show biz top executives here, including Si Fabian, Spyros Skouras, Lou and Meyer Schine, Ted O'Shea, Oscar Doob, Sid Deneau, Sol Schwartz, Lou Weinberg, Harry Kalmine, Ted Gamble, Bob Coyne and Bill McGraw.

Philly Tent Honors Barkers Philadelphia.

Philadelphia.
Tent 13, Variety Club, honored its outgoing chief barker Edward Emanuel, theatre exec, and his successor, David Supowitz, theatre architect, with a dinner at Bellevue-Stratford. Guest speakers included Gael Sullivan, executive director of Theatre Owners of America, and William McGraw, international executive director.

Cave-In Threat Forces Okla. Theatre Closing Kansas City, Feb. 14.

new one was added to the books on theatre closings when the Plaza theatre, Picher, Okla., shuttered last week after a warning of a possible earth cave-in. The thea possible earth cave in. The the-atre is the only business in four threatened blocks which has stopped doing business as usual.

The Eagle - Picher Mining & Smelting Co., chief industrial concern of the town and the nearby area, warned that supporting pillars in abandoned mine tunnels under four business blocks of the der four business blocks of the town are showing definite signs of strain. Lawrence Wells, manager of the Plaza, said he had no choice but to close the 1,000-seater until the vicinity was pronounced safe.

2-Hr. College Package

2-Hr. College Package

A two-hour film package, made up of collegiate productions, is currently being prepared for art house presentation by Oleo Video, television distributing firm in New York. Program will be highlighted by Harvard U.'s 68-minute feature, "A Touch of the Times." A New York U., short, "How to Cheat on an Exam," will also be included in the presentation, along with other college briefies.

Oleo, run by Harvey Cort, will not handle the commercial distribution of the package, but is currently angling for release by a regular theatrical distributing outfit. Films, all shot with 16m cameras, will be blown up to 35m. Another new step in college film production has been taken by NYU. School has acquired a production studio in New York. According to Professor Robert O. Gessner, chairman of the university's film department, studio is the third to be operated by an American college and the first outside of California.

600-Seater in Alberta, Can.

Edmonton, Alta.

A. E. Staniland will build a 600-seat theatre, costing \$150,000, at Wetsaskiwin, Alta., this yeer. Staniland has another house in Wetaskiwin and one in Edmonton.

Picture Grosses

DENVER

Continued from page 11)
quire, Webber. Fine \$15,500. Last
week, "All King's Men" (Col) and
"Blonde Bandit" (Rep), \$16,000.
Esquire (Fox) (742; 35-74)—"12
O'Clock High" (20th). Also Aladdin, Denver, Webber. Nice \$3,500.
Last week, "All King's Men" (Col)
and "Blonde Bandit" (Rep), \$2,700.
O'rpheum (RKO) (1,200; 35-74)—
"On the Town" (M-G) and "Golden
Madonna" (Mono) (2d wk). Down
to \$8,000. Last week, big \$17,000.
Paramount (Fox) (2,200; 35-74)—
"Dakota Lil" (20th) and "Change
of Heart" (Rep). Good \$9,500. Last
week, "Big Wheel" (UA) and
"Rusty's Birthday" (Col), \$9,000.
Tabor (Fox) (1,967; 35-74)—
"Trapped" (EL) and "Down Memory Lane" (EL) Light \$3,500. Last
week, "Story Molly X" (U) and
"Red Desert" (Lip), \$4,000.
Vogue (Wolfberg) (600; 60-74)—
"Germany Year Zero" (Indie).
Fair \$1,700. Last week, "Dead of
Night!" (Indie), \$1,800.
Webber (Fox) (750; 35-74)—"12
O'Clock High" (20th) and "Girl's
School" (Col), also Aladdin, Denver, Esquire, Good \$3,000. Last
week, "Big Wheel" (UA) and
"Rusty's Birthday" (Col), \$2,500.

12 O'Clock' Timely 21G In Port.; 'Hasty' \$8,000

Portland, Ore., Feb. 14.

Biz is picking up this week at all firstruns with melting of snow and arrival of good product. Exhibitors have been taking it on the chin for the last month because of severe storms, unusual for this section: "12 O'Clock High" at the Paramount and Oriental will get the most money, being great.

Estimates for This Week

Estimates for This Week
Broadway (Parker) (1,832; 50-85)
— "Hasty Heart" (WB) and "Blonde
Bandit" (Rep). Nice \$8,000. Last
week, "Mrs. Mike" (UA) and
"Crooked Way" (UA); smash
\$12,000

—"Hasty Heart" (WB) and "Blonde Bandit" (Rep). Nice \$8,000. Last week, "Mrs. Mike" (UA) and "Crooked Way" (UA), smash \$12,000.

Music Box (H-E) (1,000; 50-85)—"All King's Men" (Col) and "Baby Makes Three" (Col) (m.o.) 2d wk). Big \$2,500. Last week, \$3,000.

Oriental (H-E) (2,000; 50-85)—"12 O'Clock High" (20th) and "Prison Warden" (Col), day-date with Orpheum. Torrid \$8,000. Last week, "Dear Wife" (Par) and "Spring In Park Lane" (EL), excellent \$5,500.

Orpheum (H-E) (1,750; 50-85)—"12 O'Clock High" (20th) and "Prison Warden" (Col), also Oriental. Smash \$13,000. Last week, "Dakota Lil" (20th) and "Tillie's Punctured Romance" (Indie) (reissue), okay \$7,000.

sue), okay \$7,000, Paramount (H-E) (3,400; 50-85)

Paramount (H-E) (3,400; 50-50)—
"Dear Wife" (Par) and "Spring In
Park Lane" (EL) (2d wk). Okay
\$7,000. Last week, also Oriental,
solid \$9,500.

solid \$9,500. 'United Artists (Parker) (895; 50-85)—"Battleground" (M-G) (3d wk). Socko \$9,000. Last week, \$11,000.

'Nevadan' OK \$11,000 In Toronto; 'Men' Fat 18G, 2d

Toronto, Feb. 14.

Despite domination of holdovers, biz is on upbeat here. "King's Men" leads field at two houses, with "Jolson Sings Again" and "Give Us This Day" still in for solid returns on their extended runs.

'Ambush' Bangup \$28,500. Frisco; 'Woman' \$16,000. 'Samson' Husky 20G, 2d

San Francisco, Feb. 14. City is cluttered up with holdovers currently and few of them overs currently and rew of them are showlng the anticipated stamina. Outstanding exception is "Samson and Delilah," still husky in second St. Francis session. Biggest newcomer is "Ambush," socko at Warfield. "Woman in Hiding" is shaping pleasing at Orpheum.

is shaping pleasing at Orpheum.

Estimates for This Week
Golden Gate (RKO) (2,844; 6085)—"The Outlaw" (RKO) (2d wk),
Down to \$10,000. Last week, plus
Jane Russell p.a., great \$26,000.

Fox (FWC) (4,651; 60-95)—"12
O'Clock High" (20th) (2d wk). Mild
\$15,000 or near. Last week, sock
\$30,000.

\$30,000.

Warfield (Loew's) (2,656; 60-85)

—"Ambush" (M-G). Socko \$28,500. Last week, "Battleground"

(M-G) (3d wk), husky \$20,000.

Paramount (Par) (2,646; 60-85)

"Dear Wife" (Par) and "Radar"

Secret Service" (Lip) (2d wk). Fair

\$11,000. Last week, fine \$18,000.

St. Francis (Par) (1,400; 60-85)—
"Samson and Delilah" (Par) (4th
wk). Husky \$20,000. Last week,
boff \$27,500.

boff \$27,500.

Orpheum (No. Coast) (2,448; 55-85)—"Woman in Hiding" (U) and "Rugged O'Riordans" (U). Pleasing \$16,000. Last week, "The Nevadan" (Col) and "Mark Gorilla" (Col) (2d wk), \$5,500 in 4 days.

United Artists (No. Coast) (1,207; 55-85)—"My Foolish Heart" (RKO) (2d wk). Still fine at \$8,500. Last week, \$11,500.

Stagedoor (Ackerman - Rosener) (370; 85-\$1)—"Fallen Idol" (RKO) (7th wk). Nice \$6,500 or close. Last week, \$7,000.

Last week, \$7,000.

Clay (Roesner) (400; 65-85) —

"Chips Are Down" (Indie). Big
\$3,200. Last week, "Devil in
Flesh" (Indie) (7th wk), \$2,900.

Larkin (Roesner) (400; 65-85) —

"Devil in Flesh" (Indie) (7th wk).
Fine \$2,800. Last week, \$2,700.

SEATTLE

(Continued from page 10)

84)—"Backfire" (WB) and "Unmasked" (Rep). Slow \$7,000. Last;
week, "South Sea Sinner" (U) and
"O'Riordans" (U), \$8,000.

"O'Riordans" (U), \$8,000.

Palomar (Sterling) (1,350; 50-\$1)

"Holiday Affair" (RKO) (2d run), plus Red Ingle and vaude. Big \$9,-500. Last week, "Great Lover" (Par) (2d run) and Hoosier Hot Shots onstage, \$9,800.

Paramount (Evergreen) (3,039; 59-84)—"12 O'Clock High" (20th), and "Girl in Heart" (Mono). Terrific \$20,000. Last week, "Willie Marches Home" (20th) and "Blondie's Hero" (Col), thin \$8,200 in 10 days.

New York Theatres

RADIO CITY MUSIC HALL Kirk Lauren DOUGLAS • BACALL •

'YOUNG MAN WITH A HORN''
Directed by MICHAEL CURTIZ
A Warner Bros. Picture
Spectacular Stage Presentation

ROBERT CUMMINGS LIZABETH SCOTT BIANA LYNN in HAL WALLES' production IN Person
JOHNNE JOHNSTON
LINA ROMAY
BOYD RAEBURN
and Min Orthodis Paid in Full" PARAMOUNT AND MICE

GREGORY PECK

"12 O'CLOCK HIGH"

A 20th Century-Fox Picture
On STAGE—
DEAN MURPHY ROLLS
BETTY BRUCE

ROXY 7th Ave. 4 =

Cocil B. DeMille's masterpleco Samson ... Delilah

Color by Technicolor
MEDY LAMARR - VICTOR MATURE - GEORGE SAMBERS
ANGELA LANSBURY - BENRY WILCOXON

te the destruction of the Temple on the ACIC CYCLORAMIC SCREEN PROPERTY OF THE PROPERTY OF THE

"ITIUMDh"

- MOTION PICTURE HERALD

Real boxoffice -- Hollywood REPORTER

'One of the best'

"Crackerjack"

Just a few of those UNANIMOUS raves for.

MacGes Controls

In Color by GINECOLOR

"BLUE GRASS of KENTUCKY" starring Bill WILLIAMS - Jane NIGH - Ralph MORGAN - Produced by JEFFREY BERNERD - Directed by William Beaudine - Screenplay by W. Scott Darling

It's One of MONOGRAM'S 4 Great Cinecolor Specials!

Are you doing YOUR PART in the fight to kill the unfair TICKET TAXI

Out-of-Home Listening (20% in N.Y.) Big Factor in Winter, Too, Sez Pulse

Second quarterly report on outof-home (o.o.h.) listening has been,
made by The Pulse, Inc. Covering
November, 1949, the study shows a
slight falling off from the previous
(August) report, but nevertheless
reveals that o.o.h. audiences hold
up and have year-round importformed by seven stations aff

on and nave year-round importance.

O.o.h, audience is so large a percentage of total audience even in late fall, study indicates, that measurements which ignore it "are rendered inadequate." A daily audience of over 2,000,000 New Yorkers—20% of the total population in the metropolitan area—listen in autos, factories, restaurants, friends' houses, etc., on the average day. Monday-Friday o.o.h. rating averaged 23.0, with 23.6 on Saturday and 20.1 on Sunday. There was a marked drop from August to November in Sunday o.o.h. listening, a small drop on weekdays, but a healthy increase on Saturdays.

Second o.o.h. study is an im-

Second o.o.h. study is an im-provement over the first in that quarter-hour ratings are now given quarter-hour ratings are now given in place of hourly figures and at-home and o.o.h. ratings are com-bined to give total audiences. Im-portance of new study to time-buyers is the fact that not only is the amount of o.o.h. listening high, but it follows a different pattern that at-home listening,

pattern that at-home listening, which may require sponsors to reassess established practices.

On Saturday evenings from 8:30-8:45 p.m., for example, 399,600 New Yorkers—8.7% of the total metropolitan population—listen away from home. From 7:45-9 a. m. weekdays o.o.h. ratings are very strong and on weekday midafternoons there are also large o.o.h. audiences. This means, of course, that particular programs offer "bonus" circulation not previously taken into consideration.

Study, made at the behest of

viously taken into consideration.
Study, made at the behest of WNEW, N. Y., shows that indie leading all other N. Y. stations in daytime o.o.h. ratings during the week, with a 22.2, with WOR following with 14.9. On Saturdays, WNEW is again first daytimes with 16.9, with WCBS scoring 16.5 Sunday daytime ratings show WNEW leading with 16.3 and WCBS getting 13.9. Inclusion of o.o.h. figures with at-home data causes a reshuffling of ratings. One WNEW afternoon stanza shows a boost of 41% when o.o.h. listeners are counted.

Mary Margaret's \$250,000 Pickup

Mary Margaret McBride is expected to realize around \$250,000 annually as a result of airing of her shows on WGN, the Mutual affiliate in Chicago. It's also anticipated that the gabber will also hit the Don Lee network on the Coast within a year, thus giving her a nationwide audience.

Miss McBride under contract to

mationwide audience.

Miss McBride, under contract to the meedle, it received a maximum with the midwest. However, switch followed rejection by NBC for her entry into other towns. It's reported that NBC queried a number of affiliates, and no takers were found because of the belief that Miss McBride was a local attraction. After formal rejection, WGN the material shade to the needle, it received a maximum is said to be the largest local spot order was nailed by Harold-Burke for WBAL. Contracts were signed with the Schmidt Bakery for a year of spot announcements, totalling 1,248 plugs, and grossing the station well in the neighborhood of \$20,000.

The contract revived an AM relationship with the sponsor which the meedle, it received a maximum is said to be the largest local spot order was nailed by Harold-Burke for wBAL.

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The contract revived an AM relationship with the sponsor which the meedle, it received a maximum

tion. After formal rejection, WGN tleup was made.
Show will be taved for rebroadeast in Chicago. Station will eliminate local N. Y. sponsors and possibly substitute bankrollers from that town. Miss McBride's pact, however, gives her the right to reject any sponsor.

Muros' Pitt Post

Ben W. Muros has been upped to station manager of WWSW under O. H. (Pete) Schloss, president and general manager of the indication affiliated with the morning Post-Gazette. Muros came here year ago as assistant to Schloss from Allentown, Pa, where he had piloted a broadcasting company for some time.

Before that, he had been connected with WCAE, local Hearst operation, for several years in various capacities.

Form Transcription Net

Transcription network has been formed by seven stations affiliated with the National Assn. of Educational Broadcasters. Web will start with two airers, "We Human Beings" and "Great Themes from the Great Hall," latter being financed by trustees of Cooper

Programs will be heard first on WNYC, N. Y. and then shired WNYC, N. Y., and then shipped to WUOM, U. of Michigan; WHA, U. of Wisconsin; WOI, U. of Iowa; WUOA, U. of Alabama, KUSC, U. of Southern California; and WNAD, Oklahoma U.

WOR Tower Plan Cited as Menace To N.J. Airport

Washington, Feb. 14.

Port of New York Authority told the FCC yesterday (13) the proposal of WOR to increase height of its broadcast towers in Carteret, N. J., from 410 to 638 feet "will constitute a serious hazard and menace, to alreraft utilizing Newark airport."

Opposing WOR's application with the commission, Leander I. Shelley, general counsel for the authority, submitted findings that the higher towers will be directly in line with a new instrument runway to be constructed under a master plan for development of the airport. WOR's proposal, he said, would force planes to operate at higher altitudes in the vicinity of the airport.

Pointing out the wide range of weather conditions at Newark, sometimes requiring instrument approaches to the field, the authority declared: "All types of aircraft would be seriously endangered by the presence of the proposed 638-foot towers bordering the Newark control zone on the approach to Newark airport. Safety of aircraft maneuvering in the vicinity of the proposed towers would depend on a complex multitude of factors, including properly functioning power and electronic equipment, alertness and skill of pilots, weather conditions, and degree of saturation of the air traffic pattern."

WBAL GRABS OFF **20G BAKERY DOUGH**

Baltimore, Feb. 14.
If "old-fashioned radio" needed

the needle, it received a maximum financial shot this week, when what is said to be the largest local spot order was nailed by Harold Burke for WBAL.

Contracts were signed with the Schmidt Bakery for a year of shot announcements, totalling 1,248 plugs, and grossing the station well in the neighborhood of \$20,000.

The contract revived an AM relationship with the sponsor which had bogged down some months ago when the Schmidt people underwent TV hypnosis and worked up a spot film that seemed to be designed to defeat itself. To recorded music, it showed a monotonous procession of loaves of bread falling (and sometimes being pushed) from a chute—and nothing more.

Contract is all the more unusual because the brass at Schmidt's is almost sales proof, and has its own local equivalent of a Hooper rating survey, designed mostly for the discouragement of advertising solicitors.

KHIT'S 35G SALE

Lampasas, Tex., Feb. 14.
Request has been made to the FCC for the sale of KHIT from Sylvester Lewis and Robert O. Eaton to W. R. Pierre, T. A. Newman and M. A. Frankel.
Sale prices was said to be \$35,000.

SEYMOUR CHECKS IN AT Y&R ON 'PEOPLE' STINT

Dan Seymour, emcee of the Gulfsponsored "We, the People," radioTV show, "langs his hat up at Young & Rubicam agency this week to
take over the supervisory, overall
planning of the program in a bid
to revitalize it with a greater showmanship flair.

Jim Sheldon will continue as director-producer of the program,
heard as a simulcast Friday nights
on NBC.

Seymour's move-in to chart "People's" "new look" will not interfere
with his emcee chores on "Sing It

with his emcee chores on "Sing It Again" or his daytime radio activi-

Como, Like NBC, Split Down Middle

Production units of Perry Como's Chesterfield television and AM ra-lio broadcasts for Chesterfield will dio broadcasts for Chesterneld will be completely separated beginning with the TV broadcast on March 5. Both shows will thereafter be han-dled by separate crews, but retain-ing the same casts. Fontane Sis-ters, Mitch Ayres' orchestra and Martin Block are the regulars back-ing Comp

Martin Block are the regulars backing Como.
Switch is due to the inability of Bob Moss to handle both shows at the same time. His production spot will be taken over on the TV show by NBC producer Robert Berger, former film producer. Berger will bring in his own writers to replace Moss' goup, which will stick with him on the AM shows alone.

Foul Play Suspected As Pitt Radio Femme Is Found Near Death

Pittsburgh, Feb. 14.
Cleda Jones, 30-year-old radio personality, was still fighting for her life in the Pittsburgh hospital a week after she was hit by a commuter train at the East Liberty station of the Pennsylvania Railroad, Girl has been in and out of a coma for several days, and police have been unable to question her

a coma for several days, and police have been unable to question her regarding details of the accident. Miss Jones, who worked on WPIT for couple of years writing continuity and also as a women's commentator under the name of Cleda Clark and since last spring has been on KQV as Nancy Dixon, was found by a railroad detective unconscious and mangled beside the track where a train had recently passed. There were no marks of identification, and it wasn't until several hours later that she was identified by Bill Burns, news editor and newscaster

that she was identified by Bill Burns, news editor and newscaster for KQV. In her delirium, she had mentioned the station and Burns was immediately contacted. Right leg of Miss Jones was amputated above the ankle, and physicians saw the possibility of her losing the other leg and an arm as well. Foul play is suspected by her parents.

Barrere Named Manager Of Foreign Language Web

Ut foreign Language WeD

Foreign Language Quality Network has been completed, with Claude Barrere named general manager and Jrving Collin sales manager.

Group, which includes key Italian and Polish language stations, will make a pitch on the value of multilingual operations to agencies and sponsors and has already inked two bankrollers, Trans-World Airlines and a toy distributor. FLQN has collected market and program data on its stations and has contracted with The Pulse, Inc., for a special market survey.

with The Pulse, Inc., for a special market survey.

Barrere is secretary of the Radio Execs Club of N. Y. Collin was formerly sales manager of WLIB and assistant sales topper for WHOM, N. Y., multi-lingual outlets.

WFPL in L'ville Preem

Louisville, Feb. 14.
Louisville library will launch its
own FM station, WFPL, Sunday
(18) with a three-day "cultural
buffet." Outlet will broadcast
seven days a week with a cultural,
educational format.
Station estimates it has a potential audience of 45,000 FM setowners in the area.

Philly Gets a Unique 2 Ball Club **Broadcast Spread (Home and Away)**

Mutual Expansion For Edwards' AFL Newcasts

Miami, Feb. 14.

American Federation of Labor radio committee, which met here four days last week, has voted to increase its station lineup for the Frank Edwards newscasts on Mutual. Stanza, now heard on 151 MBS affiliates and eight stations of the labor-liberal network, will get 25 additional outlets.

25 additional outlets.

AFL exec board and radio committee planned a promotional hypo for the airer, including posters and literature to be distributed to union members. Stories in AFL publications, it was estimated, reached 7,800,000 readers, while publicity also appeared in 100 other weeklies.

WMOR-FM Isn't Toffenetti Dish; Station to Fold?

Chicago, Feb. 14.
Withdrawal of financial support
by Dario L. Toffenetti, Chi and
N. Y. restaurant operator

by Dario L. Toffenetti, Chi and N. Y. restaurant operator, may force the folding of WMOR-FM in the near future, Bernard Miller, prexy and g.m., said Friday (10). Toffenetti resigned as chairman of the station's board of directors and cut all connections Feb. 8 after a hassle over the FMer's news-handling policies. The break cost the outlet one-third of its revenue in cancellation of Toffenetti programs and accounts he influenced, Miller said.

said.

Dispute between WMOR and its chief sponsor climaxed over a 30-minute documentary the station had presented on a Chi racial disturbance last fall. During the original airing of the documentary, Toffenetti called the studio and demanded the show be killed; the demand was ignored. He then demanded that transcriptions of the show be destroyed and when this was refused he came to the studio, according to Miller, and personally smashed the 300 records that had been cut. He also destroyed the masters, Miller said.

Toffenetti's resignation and withdrawal came after the board voted 7-2 to give his power as chairman to Miller.

"Recent inflammatory interviews released over WMOR are the sole reason for my severance. I am entirely for presentation of facts as they occur, but do not believe it to be WMOR's function to interpret them in words that can only lead to isms or bitter misunderstand-Dispute between WMOR and its

they occur, but do not believe it to be WMOR's function to interpret them in words that can only lead to isms or bitter misunderstandings," Toffenetti said in announcing his withdrawal.

The WMOR corporation was originally capitalized at \$100,000 and recently re-capitalized to \$200,000, and the Toffenetti incident is expected to seriously impair sales of this latest issue. The station, generally considered Chi's most successful commercial FM operation, went on the air in March, 1949. Started by six veterans, WMOR operates from 7:45 a. m. to midnight.

Rochester Will Spoof Whodunits on Own

Philadelphia, Feb. 14.

For the first time in 14 years, local ball fans will have the opportunity to tune in the favorite club, with separate broadcasting setups arranged to cover both the Athletics and Phils games at home and away during the coming season. Hitherto, WIBG covered only the home games of both teams and picked up reconstructed games from the wire, whenever there was no broadcast from Shibe Park.

Separation move was largely in-

No. oroaccast from South Frank.

Separation move was largely instigated by Bob Carpenter, president of the Philadelphia National League Club, whose games this summer will be carried over WPEN. The Athletics, the American League club, will continue on WIRC. WIRG

WIBG.

Sponsorship for both teams will remain the same with Atlantic Refining and Sealtest, both N. W. Ayer clients, picking up the tab, and Ballantine's (J. Waiter Thompson account) as the likeliest third sponsor. Byron Saam and Claude Haring, both on the Ayer roster, will broadcast the A's games again for WIBG.

In an unprecedented move, Carpenter has selected his own and

with troadeast the A's games again for WIBG.

In an unprecedented move, Carpenter has selected his own announcer by signing Gene Kelly, to act as "The Voice of the Phils." N. W. Ayer officials said they sat in on the selection of Kelly, but the sports gabber was Carpenter's own choice and will be considered a member of the Phils team and be employed by the ball club on a year 'round basis, doing promotional work, after dinner speeches, etc., in the off-season.

Kelly resigned as general manager of WXIW. Indianapolis, to take the post with the Phils. According to Carpenter he represents a screening of 137 sports announcers, all of whom sent in recordings for the Phil's president to appraise. Born in Brooklyn, the announcer earned his letters in basketball and baseball at Marshall College, Huntingdon, W. Va. A pro pitcher, Kelly spent three years on the Dodgers farm chain, playing in Olean, N. Y.; Reedsville, N. C., and Newport, Ark. Kelly entered radio work in 1939, and following service in the China-Burma-India theatre, he became sports editor of WIBC, Indianapolis. Last year he handled the coast-to-coast broadcast of the 500-

olls. Last year he handled the coast-to-coast broadcast of the 500-mile Memorial Day race at Indianapolis.

dianapolis.

According to Carpenter, the youthful Kelly (31-years-old) will represent the Phillies "Whiz Kids" to the public. A regional network of 18 to 25 stations, within a radius of 125 miles, will pick up the games of both Philadelphia teams. According to Ayer spokesmen, unless one team becomes a pennant possibility, the net will carry only the home games, picking up the live away games only when the home club is lnactive.

Webs Agree To NBC Guild Pattern

ABC, CBS and WOR-Mutual last week decided to accept the same nunimum salaries that NBC agreed to Feb. 2 with the Radio-Television Directors Guild. Other webs had been riled when NBC broke their solid front early this month to buy the union salary offer, but after a week's RTDG-NBC talks, they held their own conference and the four webs are now parleying with the guild in the New York State mediation board offices.

Agreement has been reached on most points, but issues still to be resolved are the reduction prin-

Hollywood, Feb. 14.

Jack Benny's Rochester, otherwise Eddie Anderson, will have a show of his own just like Dennis Day and Phil Hartis if Adrian Samish, of Dancer, Fitzgerald & Sample, can wrap it up to the satisfaction of Franca-American products. The food packer wants Rochester in a cross-the-board strip or a half-hour show. It all depends on what Samish comes up with.

Under consideration is a spoof on the mystery cycle, with Rochester playing the "five-o'clock shadow." Benny has already given his blessing, but no word yet from American Tobacco. It would start on CBS just as soon as it's put together and approved by F-A, whose billing recently moved from Ward Wheelock to DFS.

guild in the New York State mediation board offices.

Agreement has been reached on most points, but issues still to be resolved are the reduction principle and commercial fees on network packages.

Agreement has been reached on most points, but issues still to be resolved are the reduction principle and commercial fees on network packages.

In director's salary is \$145 and he gets \$165 commercial fee, 25% of \$100 (\$165 less the clear \$65) if a director's salary is \$145 and he gets \$165 plus \$120 staff salary.

Take-home pay would, therefore, be \$165 plus \$120 staff salary, or \$160 plus \$120 staff salary.

Agreement has been reached on most points, but issues still to be resolved are the reduction principle and commercial fees on network packages.

NAB=NEEDS ATTENTION BADLY

F-ine M-usic Network

Baltimore, Feb. 14.

Sort of a last-ditch effort to hypo the FM commercial situation came to light here this week. An FM network with Baltimore, Philadelphia, as origin points, is being plotted. Story came out as engineering tests were being conducted by seven stations in New Jersey, Pennsylvania and Maryland. It seems the hard-put FM boys are going to appeal to the dilettante listener, the fastidious fan, the almost-longhair, by calling the new web, "The F-ine M-usic Network."

Participating in the tests there TM.

M-usic Network."
Participating in the tests, these FMers are WFLN, Philly; WRZA, York, Pa.; WEEX, Easton, Md.; WPPA, Pottsville, Pa.; WLAB, Lebanon, Pa.; WSNJ, Bridgeton, N. J., and WMCP, Baltimore. In recent hours, the engineers report, WQXR, New York, has interested itself, looking on lorgnettewise. WQXR-FM is willing it it can do it, look, Ma, no wires! from Gotham maybe to California. All network programming would be high and middlebrow.

'This Is NBC, the Cozy Network' **New Directive to Web Announcers**

rarily heads up the AM operation for the web, has any say about it, NBC will henceforth establish itself as the "Cozy Network."

Denny last week initiated a move to instill an air of informality into the announcers' chores, with instructions going out to all the an-

nouncers to "get friendly."

Denny and other web toppers
feel that the announcers are too formalized, particularly on station breaks. Denny wants them to let their hair down; feels that once the stuffiness has gone out of their delivery, the listener will be more

Move parallels the web's instruc-tions to salesmen some months back to use the "friendly approach" in program presentations to agen-cies and clients.

CBS Debating Joan & Garry

CBS is in the throes of trying to work out some arrangement whereby it can hold on to two of its comedy personalities, Joan Davis and Garry Moore. The web is reluctant to part company with either, convinced that they're "too hot" to play the sustaining time for long.

Moore loses his afternoon variety show because Colgate has bought the time for a cross-the-board showcasing of "Strike It Rich." He goes off March 10 and the net-

He goes off March 10 and the network is trying to fit him into the nighttime comedy pattern.

Miss Davis' "Leave It to Joan" Friday night show is being cancelled by American Tobacco (Roi Tan). CBS wouldn't mind sustaining the program, but as a \$7,500 a week talent-production package, it comes too high. If the web can make a satisfactory readjustment the show will stick.

NBC Taking No Chances On Mindy Carson Show; **Votsas Along to Coast**

Wholesale Homicide

Actor Sandy Bickart played three roles on NBC's "Counterthree roles on NBC's Counter-spy" Thursday (9)—a thug, a businessman and a sailor. Within the 30-minute span he was knocked off three times. No wonder whodunits are

WPAT's Bess Foot Forward' Pays Off; 286G in New Biz

Paterson, N. J., Feb. 14.
This city's WPAT operation could well serve as a guide for indie stations seeking the "path to survival" in the upcoming TV

to survival" in the upcoming TV era. The ascendancy of Herman Bess into the revamped operational setup has made the station unique among small city indies in achieving a pattern paralleling metropolitan station thinking.

Since Oct. 24, when Bess adopted a block programming format, the station has gone on a billings spree, racking up \$286,000 in new business. In its approach to "big city" techniques, the station put the accent on live programming, bringing in such personalities as Milo Boulton (ex-emcee of "We, the People"); Joe Cummiskey, (Continued on page 32)

(Continued on page 32)

Nine—Count 'Em— **'London' Writers**

Hollywood, Feb. 14.

NBC is determined to give its Sunday night at 7 (opposite Jack Benny) entry, "Christopher London," the good old college try, despite the 1.8 rating. A William Morris package, it has Glenn Ford as the star, but Ford, it's reported, is showing signs of uneasiness, feeling that he show's lack of audience pull won't particularly enhance his stature or standing.

The Morris agency, from all accounts, is digging in hard on "London," and it's reported that there are nine—count 'em—writers playing around with the whodunit. In addition, the Morris office has now assigned a script editor to the program. Hollywood, Feb. 14.

Volsas Along to Coast

Now that Mindy Carson's late night show has been renewed and is getting an audience acceptance topping all other musical sustainers on the web, NBC is taking no chances of production lapses.

In a situation unusual for sustainers, NBC is sending along the program's producer, George Votsas, when the singer leaves this week for an extended Coast stay, during which she'll fill engagements in San Francisco, Las Vegas and Hollywood, while also getting and Hollywood, while also getting and Hollywood, will also getting and Hollywood, wednesday, Friday) 15 - minute airer matches the ratings of Morton Downey's bankrolled show, is the clincher to NBC that the singer has crashed the bigtime.

String Ind it's reported that there are nine—count 'em—writers playing around with the whodunit. In addition, the Morris office has now assigned a script editor to the program.

KRIS' 244G Transfer

Corpus Christi, Feb. 14.

Request for transfer has been made to the FCC to transfer of part interest in the Gulf Coast Broadcasting Corp., licensee of KRIS, which would buy the holdings of the minor stockholders. These include Houston Harte, 12.25%; Isobel C. Harte, 10%; Eva May Hanks, 11.25%; Jean Kinsolving Bernard, 5%, and the Bernard Hanks estate, 11.25%.

The counts in and it's reported that there are nine—count 'em—writers playing around with the whodunit. In addition, the worlds was playing around with the whodunit. In addition, the worlds was playing around with the whodunit. In addition, the Morris office has now assigned a script editor to the program.

the National Assn That the National Assn. of Broadcasters has come to the cross-roads, with the very fate of the parent industry organization at stake, was demonstrated last week at the Chandler, Ariz., meeting of the NAB board of directors.

In the wake of last week's turbulent sessions, when dissension broke loose among the directorate expressing displeasure over the NAB administration, the industry this week was inclined to take a "where do we go from here?" attitude.

A complete shakeup of the organization was seen within the realm of possibility. On top of that, it now looks likely that three of the four networks may withdraw from the NAB. ABC currently has "under advisement" its checkout and CBS and Mutual are reportedly weighing the matter. Only NBC among the major webs, it's understood, is inclined toward continuing.

Withdrawal of the webs would be a heavy financial blow (not to mention prestige-wise) to the NAB, not so much in terms of the coin the networks themselves pour into the NAB treasury annually, but the source of income derived from the lucrative owned-and-operated stations. And considering that at least half of the NAB's income is derived from about 40 of the well-heeled stations around the country (although 700 other membership stations pay dues annually) the networks' turnback would be a telling blow that would jeopardize the future of the parent organization.

Morale Breakdown?

Morale Breakdown?

Morale Breakdown?

Decision to bring in a general manager to report to prexy Justin-Miller was interpreted in some quarters as an expression of displeasure over Miller's attempt to be "all things to all people" which, it's contended, has brought in its wake an inefficient type of operation and a breakdown of morale within NAB headquarters. Just who will get the nod as g.m. is entirely speculative, with the directorate even split on the type of man the NAB needs. (Job will pay a maximum of \$25,000 a year.)

Some see the need for a top

Some see the need for a top level radio man alerted to the shifting trends and economic patterns, who can translate the NAB into a hard-hitting operation. Others say the answer lies in a capable business man.

Whatever the choice, top indus-Whatever the choice, top industryites see Judge Miller emerging stripped of some of the power and stature he previously enjoyed. On top of that, he's confronted with an upcoming directorate of "novices," with the NAB board losing at least eight of its most capable broadcasters when the new board moves in at the Chicago convention in April.

Dissatisfaction with the all-industry film, unreeled at the Chand-

(Continued on page 30)

Who Said That?' May Wind Up as Two-Network Show If CBS Gets AM Version

CBS apparently was impressed CBS apparently was impressed no end by President Truman's reaction to the NBC "Who Said That?" program which got a "command TV performance" at the Radio Correspondents dinner in Washington last week. So much so, that CBS has initiated talks with Fred Friendly, who owns the package, with a view toward snaring the AM version of the pro-

Friendly's present contract with NBC gives the latter web both the radio and the tele rights, but NBC at present is only giving the program a TV presentation, lacking a time period for the sound version.

sion.

If Friendly can get off the AM hook with NBC, program may wind up as a two-network attraction.

DISSENSION LOOSE Nielsen All Set for Move-In On Hooper; Steps Up Sample in March

WNEW's 'Go West' Theme

Growing fad for western music, with a new crop of kid cowboy disks, has cued in a new stanza on WNEW, N. Y., to shart Sunday (19).

Titled "Toy Gun Playhouse," show will feature tunes by Roy Rogers, Tex Ritter, Smiley Burnette, Jimmy Wakely, etc.

Lever New Broom Reappraisal Due; 'Clock' Runs Out

Lever Bros. cancellation of "The Clock," NBC Wednesday night video whodunit, effective March 29, is believed to be the initial step toward a reappraisal of the food company's radio-television programming, representing an annual time-talent outlay in excess of \$10,000,000.

The "new broom sweeps clean" aftermath to the Charles Vision of "The Charles" and the control of the contro

of \$10,000,000.

The "new broom sweeps clean" aftermath to the Charles Luckman exit as prexy has resulted in a situation, it's reported, where the new Lever hierarchy favors a "looking askance" at the properties championed by Luckman during his administration. However, it's considered a cinch that such established toprating pullers as "Lux Radio Theatre," "My Friend Irma," Arthur Godfrey's "Talent Scouts" and Bob Hope won't be disturbed.

Scouts" and Bob Hope won't be disturbed.

Although the "Talent Scouts" AM-TV stanza was Luckman's choice, it's entirely likely that Godfrey's status as a fair-haired Lever boy will be increased if, as seems likely, Robert Smallwood goes in as the new Lever president as Luckman's successor. Smallwood is boss man for the Lever subsidiary, Lipton Tea, which sponsors Godfrey, and the latter and Smallwood are palsy-walsy. Reports that Lux may absorb the Screen Guild Players show when Camel bows out at the end of the season, plus the overtures initiated toward Lever's acquisition of Phil Harris and Alice Faye, all tie in with the projected "reappraisal" of the '50-'51 AM-TV programming.

Boston College Eyes WCOP Buy?

Boston, Feb. 14.
Strong rumor has been rampant hereabouts that Boston College is negotiating to buy WCOP, Hub's

negotiating to buy WCOP, Hub's ABC outlet. General manager Craig Lawrence refutes the scuttlebutt, advising personnel to continue on with station's plans for 1950 as previously formulated. Story around town is that a broker approached Boston College with the idea of buying into the radio industry, mentioning WCOP as a station with a "for sale" tag. Although all interested parties are keeping mum on the subject there is reason to believe that Boston College officials huddled with Cowles Bros. representatives and (Continued on page 32)

peal is imminent for A. C. Nietsen's move-in on C. E. Hooper's audience research operation and in all likelihood there will be an official announcement on consummation of negotiations either this ornext week.

next week.

Nielsen returned from a Florida vacation last Friday, and negotiations were stepped up, although Nielsen's emissaries were engaged in working out details with Hooper during his absence.

In working out details with Hooper during his absence.

Both parties are keeping the details under wraps, preferring to issue a joint statement when the deal is completed. Hooper, it's expected, will confine the major part of his operation in the future to nose-counting activity for individual stations in the major cities—a phase of operation in which he's solidly entrenched, thus giving Nielsen the whole play networkwise. This is expected to apply to AM as well as TV.

Although the cost of the Nielsen service, which breaks down into a far more detailed research exposition, more than triples that of Hooper's (CBS, for example, pays about \$60,000 a year for the service in contrast to the approximate \$17,000 annual outlay for Hooper ratings), the duplication in service has long been felt to be unnecessary. However, Hooper has had in his favor a bi-weekly report to networks, agencies and sponsors, whereas Nielsen is still five weeks behind, with the rating reports regarded as anti-climactic.

networks, agencies and sponsors, whereas Nielsen is still five weeks behind, with the rating reports regarded as anti-climactic.

However, the bottleneck on production of Nielsen audimeters has now been broken, with the initial stepup on his rating service scheduled for next month, when he's expected to issue a 75% sample on an every-third-week basis. Shortly thereafter he expects to go every-other-week and ultimately to service clients with ratings every week. In the approximate half-a-dozen years that Hooper moved into the ascendancy and took over the Crossley operation, his name has become synonymous with radie and parlayed into a household word by the top air comics.

Ch'field Puffs Chest Over Sat.

the has taken on a brighter Hooper hue, with the switchover of the "Goldbergs" from Friday night and the Arthur Godfrey reprise show for Chesterfield installed in the

or Chesterfield installed in the 9:30 period.

When "Goldbergs" checked out of its Friday niche, it had a 4.7 rating. As a Saturday attraction it came up with an initial 7.3 tally. And Chesterfield was all smiles when it saw the initial Godfrey rating—10.4. Considering that the stanza has practically no production nut (since it reprises the top bits from the Chesterfield morning shows), that's a bigtime payoff for the ciggie outfit.

NBC. Lombardo in Bit Of A Spot on Their Amateur Cleffer Aspirants Show

College officials huddled with Cowles Bros. representatives and (Continued on page 32)

WJR's Gross Sales Peak

Detroit, Feb. 14.

New gross business sales from Nov. 15 through Jam. 31 totaled \$\frac{1}{2}\$\$\$1,015,128,25, a WJR record, it was announced by Harry Wismer, general manager and assistant to the president of WJR.

That announcement followed two recent ones: That the year 1949 was the highest sales year in the 24-year history of WJR, and that sales in December, 1949, set a new monthly record.

Cleffer Aspirants Show NBC is probably sorry it ever tipped off its plans to audition the Guy Lombardo "Pick a Hit" show, destigned to ferret, out amateur songwriters with merit.

The resultant publicity has resulted in the receipt of more than 3,000 entries from tyro cleffers who want a crack at Tin Pan Alley. Now NBC and Lombardo are stuck with bales of letters from bardo show is still something 1a the nebulous future. The audition, says the web, was strictly routine, as with many other projected shows, and if the program goes on at all it probably won't be until

Lever to Feed Relief Fund If—And When—Lux Absorbs Screen Guild

Hollywood, Feb. 14.

When and if Lux Radio Theatre (Lever Bros.) absorbs Screen Guild Theatre next season, when Camel cigarets drops sponsorship of the program, the Lever company will make a substantial contribution each week to the Relief Fund for operating expenses of the Motion Picture Relief Country House. Amount involved is said to be in proportion to current expenditures for talent and screen plays, the latter being standard at \$1,000.

Pending proportion of the standard at \$1,000.

Pending proportion to current expenditures for talent and screen plays, the latter being standard at \$1,000.

Pending negotiations, William Esty, agency on the Camel account, holds continuing options on the

Under the arrangement now being discussed by officials of the Relief Fund with J. Walter Thompson agency, representing Lever Bros. (Lux), players and properties would be made available for Lux on the same basis as it has been for the past 11 years. Players donate their services, scripts are gratised and the Relief Fund receives all the monies received in excess of certain expenses.

Camels is paying \$12,500 a week

excess of certain expenses.

Camels is paying \$12,500 a week for the Guild show, of which around \$3,500 is written off for writer, producer, music and other expenses. Lux show costs around \$20,000 a week, with guest stars receiving as high as \$5,000 a week. Understood that Lever is ready to sign for a term of years if the players and properties delivered are of the same caliber as those appearing on Screen Guild during its long run.

WTCN Must Stand Trial In \$95,000 Damage Suit, Mpls. Supreme Ct. Rules

Minneapolis, Feb. 14. Station WTCN and the Paul F. Beich Co. must stand trial in a \$95,000 damage suit brought against them by the Continental Convention & Show Management, Inc., of this city, the state supreme court has decided, reversing a lower court order that the suit wasn't served on the proper per-

The plaintiff show company alleges the losses were sustained at a national food show here at a time when the candy company staged its radio program, "Whiz Quiz Show," as one of the opening day's attractions in the local auditorium.

attractions in the local auditorium.

Johnny Olsen, "Whiz Quiz" master of ceremonies, told persons in the general admission section to take reserved seats in violation of the show company's rights as sellers of reserved seats, it's alleged. The resultant confusion, squawks from those who had purchased the reserved seats and unfavorable publicity, caused subsequent attendance at the show to drop so that its loss on the week was \$94,609 because of additional expenses, unsold reserved seats and declining attendance according to the management.

PHILCO UPS THREE IN **OPERATION SETUPS**

Philadelphia, Feb. 14. Three appointments by the Philco Corp, have been announced by James D. McLean, manager of the industrial division. They are C. Paul Young, as government sales manager, George A. Hagerty, as commercial sales manager, and William M. Carey, as operations manager.

Young, who holds electrical en-gineering degrees from the U. of Pennsylvania, joined Philco in 1933. He served in the electronics division, Bureau of Ships, Navy. Dept., during the war and was re-sponsible for much of the airborne party discrete with Hagerty disc. sponsible for much of the airborne radar design work. Hagerty, also a U. of P. man, served as a radar production engineer during the war with the Hazeltine Electronic Corp. He joined Philco last year. Carey has had 24 years experience in the electronics industry and worked nine years in accounting and sales capacities with Westinghouse before joining Philco in 1933, as a junior industrial engineer.

ON PRODUCTION LOSS

American Federation of

Seattle American. Federation of Radio Artists local is now carrying on its survey to determine the reasons for the sharp decline of Seattle as a radio production centre, with surveys being personally distributed to some 350 station, agency and sponsor personnel.

The questionnaires ask what factors have led to the loss; whether it is insufficient talent, costs of time and talent, or whether local production is inadequate in comparison to other radio centres. The questionnaire affords plenty of room for recipients to give their own ideas on the subject, and it is expected that the completed surveys when tabulated will give some interesting answers.

\$798,000 Budget Okayed by NAB

Washington, Feb. 14.
Earmarking \$200,000 for its
Broadcast Advertising Bureau, National Assn. of Broadcasters has
approved a budget for 1950 of

tional Assn. of Broadcasters has approved a budget for 1950 of \$798,000. Association will raise \$140,000 of the total by eliminating a 12½% dues discount voted last July and upping dues \$5 to \$7.50 per month in the four lowest classifications of membership. Action was taken Friday (10) in Chandler, Ariz., where directors had been meeting for three days. In other actions, the board decided not to enter the Lorain, O, case in which the Dept. of Justice has filed an anti-trust suit charging Lorain newspapers with refusing to accept advertising from merchants who use radio.

In a report on NAB structure, Chairman Clair R. McCullough of the Structure Committee said NAB is planning broader service to radio stations. "Furthermore, in strengthening our television department by setting it aside in a special category, we are continuing to grow with the medium itself. We know that most television stations are being operated by We know that most television self. We know that most television stations are being operated by firms which have pioneered in radio. The transition adjustments which they are finding it necessary to make we are making too."

KMBC Announcer Wins \$13,660; Claimed Firing For Union Activity

Kansas City, Feb. 14.
Sherwood Durkin, former an nouncer for KMBG, last week wo a verdict for \$13,660 in damages a civil suit against the station.

a verdict for \$13,660 in damages in a civil suit against the station. The award was a jury verdict in the Jackson county circuit court, with Judge James R. Garrison, Warrensburg, Mo., sitting temporarily for Judge John F. Cook.

Suit was filed against the Midland Broadcasting Co., operators of KMBC and KFRM, after Durkin was discharged more than two years ago. Durkin sought damages on the grounds he was discharged for activities on behalf of the American Federation of Radio Artists, for which he was steward at the time of his employment, and that a letter from the company gave as the reason for discharge that he had been unfriendly toward the station and used profane language in reference to its officers.

Philly's Comm'l Listings

The Philadelphia, Feb. 14.

The Philadelphia Inquirer, town's only morning dally, has announced the sale of advertising space in its radio and television column listings. Advertisers will be able to insert illustration or trademark'in copy.

The radio copy is sold on half-column measure at \$1 per agate line, weekdays, and \$1.50 for Sunday lineage. Television copy, which is full column measure, goes for double that figure—\$2 dally, and \$3 on Sunday.

Elgin-American In Chi Agency Switch :

Chicago, Feb. 14.

Elgin-American, in-and-out radio and tele bankroller, switched agencies last week, with Russel Seeds taking over the account from Weiss and Geller. No budget allocations have been made as yet but it is expected radio and video will be considered.

Elgin-American, last Thanksgiving, bankrolled the special 90-minute tele show on NBC, costing an estimated \$100,000. Last December the company ended sponsorship of the Groucho Marx show on CBS.

Headley, Reed In Rep Walkout; Form New Co.

Headley-Reed Co., station reps. had a major splitup this weekend with prexy Frank M. Headley, veepee Dwight S. Reed and account exec Paul R. Weeks walking out of the 14-year-old outfit. Headley and Reed had been with the firm since its inception and together with Weeks, a member of H-R for six years, are forming their own rep business, as yet unnamed. New outfit will handle both AM and TV outlets and will stress quality stations rather than quantity.

Reason for the breakup was differences in policy, with the majority stockholders reported to the majority of shares, wanted to concentrate on sales. Headley-Reed and Weeks, who together held a minority of shares, wanted to concentrate on sales. Headley-Reed Co. has 32 stations on its list, including WJW, Cleveland; WSYR, Syracuse, KJBS, San Francisco; WITH, Baltimore; WSJS, Winston-Salem, and other plums. Stations remain under contract to H-R Co., but trade is watching to see what individual outlets do when their pacts come up for renewal.

Frank W. Miller, Sr., was elected president, succeeding Headley, Sterling B. Beeson was voted AM sales v.p. and William B. Faber TV veepee. Frank Miller, Jr., who with Miller pere held majority ownership since H-R's inception, is secretary-treasurer. Beeson was with H-R for nine years and Faber for 11. John Wrath was appointed Chicago office manager. E. W. Sweatman, Harold Lindley and Harold Bennett remain in charge of the Atlanta, Los Angeles and Detroit offices, respectively.

H-R Co. is an offshoot of the Kelly-Smith newspaper representative firm, which the Millers own. Several of the stations H-R handles are owned by newspapers which Kelly-Smith reps, WSJS being owned by Piedmont Publishing Co. and WSGN (standing for "South's Greatest Newspaper") being owned by Birmingham News and Age-Herald.

Headley, past prez of the National Assn. of Radio Station Representatives, was formerly an Omaha lawyer and worked for the

resentatives, was formerly an Omaha lawyer and worked for the FBI. Reed previously was with the Crutchfield ad agency and Weeks was with Public Service of Northern Illinois.

SPEIDEL AGENCY SWITCH A RIPLEY

Switch of Spelden from Cecil & Presbrey to Sullivan, Stauffer, Colwell & Bayles is considered by the trade as something of a ripley. C&P, which first prowell & Bayles is considered by the trade as something of a ripley. C&P, which first projected the watchband and jewelry manufacturer into the radio picture two years ago as a charter sponsor on ABC's "Stop the Music," got Speidel into the Top 10 with its first broadcasting coin. Show hypoed the firm's business sensationally, and Speidel eventually raised its ad budget from small magazine expenditures to \$2,000,000 annually. Manufacturer, however, was dissatisfied with the agency's recom-

penditures to \$2,000,000 annually.

Manufacturer, however, was dissatisfied with the agency's recommendation of the Ed Wynn stanza on CBS-TV, which it dropped after 13 weeks. C&P and Speidelcouldn't agree on a new airer, despite much shopping, and client then began hunting for a new agency, finally choosing SSC&B, another ad outfit which has specialized in moderately-budgeted packages. Speidel's future broadcasting plans are still undecided.

From the Production Centres

IN NEW YORK CITY . . .

"Cisco Kid" was renewed on Don Lee for the fifth year by Weber's bread... More than 2,000 disk jocks around the country will plug two tunes from the score of "Wabash Avenue" in a contest to turn up new singers. Finalists get a studio test... Downtown radio eds held a protest meeting to get better service from the networks and stations... Bing Crosby's "orange juice" network extended to California net of CBS. They're platters he made for Minute Mail Products, in which he is a stockholder... NBC's Homer Canfield is trying to interest Octavus Roy Cohen, Sam Hellman and Raymond Chandler in whipping up some program ideas for weekly series... Some of the oldtimers recalled when Bing Crosby was jammed up with the musicians union years ago and used the alias of Travis McGutney on his KMPC program. Brother Bob was Ivor McGutney... Sidney Skolsky no longer runs screaming from microphones. He's the sparkplug of ABC's "Hollywood By-Line" and his daughter Stephanie is boasting all over the school grounds, "that's my pop"... Mannie Manheim is prepping a quarter-hour strip with Arnold Arlen, who sings as well as he composes... Milton Gelger is talking to his lawyer about lowering the boom on "a chronic plagiarist"... Meredith Willson can sell the canned musicals he's making for Falstaff in any market where the brew isn't sold... Dick Haymes is taping 10 "Club 15" shows in two weeks so he can be in N. Y. to start his picture... NBC has taken an option on the Ell Leslie-Leo Tyson packaged "Bunco Squad," which Bill Rousseau directs... Johnny Lee is now a permanent with Amos 'n Andy... Mann Holiner, longtime agency topper, will soon be heading for New York with a play he and the frau, Roberta Nichols (ASCAP) completed... At a birthday party Charles Luckman tossed for his frau, the place cards, napkins, etc., were made of wrappers from soap packaged by Procter & Gamble and Colgate, but no Lever products.

Mary Margaret McBride starts transcription airing on WGN Feb. 27, 9:15-10:15 a.m... Victor Norton, NBC v.p. for administration, and group of NBC execs last week, conferred with I. E. Showermán, NBC v.p. and g.m. of Chi web outlets. Others in the party were James Gaines, director of NBC o-and-o stations; Hamilton Shea, controller of o-and-o's; Carleton Smith, director of TV web operations; J. Roberts Meyers, controller for the TV web; Thomas McCray, national radio program director; George McElrath, director of technical ops, and Henry Sjogren, radio web controller... Lee Hon joins N. Y. CBS staff after 18 years at WBBM, CBS' Chi outlet, His slot at WBBM as assistant program director will be filled by George Sherman. Lawrence ad agency takes over Congress hotel account with Lawrence M. Cohen handling the 1950 budget, which includes plans for radio and tele campaigns. "Your Symphony Scrapbook," weekly series with Chi Symphony members, launched on WMAQ and WMAQ-FM Sundays, 1:30-1:45 p.m.

Ben. Lochridge moves from Mutual to Quick mag's Chi office. Herecently peddled Mutual's "Ladles Fair" to Miles Laboratories. George Stone, conductor of WMAQ's "Six-Thirty Special," escorting to Hollywood the two winners of station's letter-writing context Chuck Acree and "Man on the Farm" started 13th year Feb. 11 on Mutual. Chf Daily News last week ran an exclusive series on ABC commentator Robert Montgomery... Florence Neighbors, media director at Goodkind, Joice and Morgan, hopes to be back' at her desk next week after an extended illness... Rose Marle Sheehan is new member of Mutual's central division sales promotion department. Final auditions for participants on Chi shot of "Horace Heidt Show! Feb. 19 were held today (14) at WBBM... Abe Scheeter, v.p., in charge of news, special events and publicity, checked in at Mutual's Chi office IN WASHINGTON.

IN WASHINGTON .

Mr. and Mrs. Joseph H. McConnell, NBC, prexy and frau, will be feted here Feb. 23 at a reception tossed by local web veepee Frank Russell and Mrs. Russell. Harold E. Sheffrer has resigned as sales manager of WTTG-Du Mont, with no future plans announced as yet. Melvin L. Gold, president of National Television Film Council and top flack for National Screen Service, speaking on "Films in Television" before Washington Advertising Club this week. Karl Bates, ex of Wolf-Mutual, has joined announcing staff of WTOP-CBS.

Bob Wolff, prominent local sportscaster, moves from WINX to WWDC starting Feb. 20. Jerry Strong preemed a new disk jockey show over WRC-NBC past week.

ON THE 7TH DAY NBC LABORED

ABC Beams at Its Billings Trend; \$1,400,000 Picked Up in One Month

ABC has shown a sharp upward trend in TV and is doing better than holding its own in AM since the start of the year. This may reverse the web's dip of \$2,000,000 in 1949 radio billings from its peak of \$44,300,000 in '48 and will considerably better its '49 TV gross of \$1,391,000.

\$1,391,000.
Last year, AM-wise, the net began to fall behind its '48 monthly take in April, although the cumulative effect wasn't felt until August. So far this year, however, the web has suffered no AM losses and has picked up some additional coin. But the tele picture really has the ABC sales staffers wearing smiles.

has the ABC sales staffers wearing smiles.

In a single month ABC-TV picked up \$1,400,000 in annual billings, via Griffin and Esquire shoe polishes, Packard and Procter & Gamble. Latter will back a televersion of "Beulah" which may bring the web back on the air Tuesday nights in the fall. (Web is currently dark Monday and Tuesday.) "Crusade in Europe," first 26-week cycle of which Time, Inc., bankrolled, is faring well under the new syndication plan, with 18 sponsors already inked and 13 other stations paying for it as a sustainer, thus giving the web indications it will get off the vidpic's \$400,000 production hook.

The better teevee situation (with Thursday eve sold out), web execs feel, justifies their philosophy that facilities, at this juncture, are more important than programs,

feel, justifies their philosophy that facilities, at this juncture, are more important than programs, that they invested wisely in sinking \$8.000,000 into video plant. "To get good programs and ratings," they say, "you must first (Continued on page 30)

10% Excise Tax **Faces Stiff Fight**

Washington, Feb. 14.

The Administration proposal to levy an excise tax of 10% on television receivers is due for a stiff battle. Indications are that the House Ways and Means Committee will receive widespread opposition from the industry when it considers the measure next week.

Leading the fight is the Radio Mfrs. Assn., which feels the excise would be another blow to the industry, already hampered by the freeze on new video stations. Association objects to being singled out by the Treasury for the only excise increase recommended in the new tax program.

An RMA committee met here last week to prepare its case before the House, and other meetings are to be held this week in Chicago. It's expected that television broadcasting interests will join with RMA.

Joseph Gerl, chairman of the Washington, Feb. 14

RMA.

Joseph Gerl, chairman of the RMA Excise Tax Committee, said the proposed levy would not only hurt the many small manufacturers and dealers, who are in the mac(Continued on page 28)

SWITCH ON MATERIAL -FROM TELE TO PIX

Switch on the standard procedure of television borrowing its story material from the films is being worked out this week by film producer Hal Wallis. He is dickering with indie radio-TV packager Bernard J. Prockter to use material from NBC's "Big Story" as a possible source for a projected featurelength documentary. Kinescope recordings of the program were shown to Wallis in N. Y. but no specific stories have yet been pacted.

pacted.
Program bases its stories on factual versions of the work of outstanding newspapermen, with a \$500 prize going to the reporter whose feat is dramatized on the show. Twentieth-Fox's "Call Northside 777" was based on one such "Big Story" show.

Color Up Ad Council

Washington, Feb. 14.

Washington, Feb. 14.

CBS prexy Frank Stanton will play host to the Board of Governors of the Advertising Council on Thursday (16) at a private color TV demonstration in the Walker Building.

Ad Council excess will be in

Ad Council execs will be in D. C. for White House huddle with President Truman.

Chi Auto Dealers No. 1 Bankrollers For Local TV Now

Chicago, Feb. 14.

Moving Into high gear on television, the Chi automobile industry is becoming the No. 1 bankroller for local tele shows, a survey of TV execs showed last week.

Already auto accounts from in-Already auto accounts from individual new and used car dealers and dealer groups total between 10 and 20% of time and money volume on Chi TV stations, and this figure is expected to mount as the dealers buck an increasing buyers'

market.

Although car men have moved strongly into the video scene, time sales on AM stations are continuing at a steady rate. The firm pace of AM business despite the rise in TV accounts is attributed to the facts that much of the video business is from dealers who never used AM to any great extent, and because the industry as a whole ispitching more heavily in all media. The use of tele by the auto deal-

The use of tele by the auto dealers here is greater than in any other major city, studio officials claim. Chi has always been a hot used-car centre and competition has moved into this newest medium.

WGN-TV, with 12 dealer ac-WGN-TV, with 12 dealer accounts, reports that nearly 20% of its volume in time and money comes from the car industry. Nearly all these clients can be considered new advertisers as they used little AM time or newspaper space heretofore, according to George Harvey, WGN-TV sales manager.

WBKB reports that auto sponsors are currently using about 10 (Continued on page 30)

CUES COMMENT

NBC's ambitious Saturday night video blueprint is drawing mixed reaction from within the trade. The fact that the network is attempting to come up with some unique salesprogramming technique is, of course, deemed commendable. But the obvious emphasts on a Saturday night program pattern at the day night program pattern at the expense of six other nights is cuing bewilderment.

day night program pattern at the expense of six other nights is cuing bewilderment.

NBC initially projected the "Saturday Night Plan" at the web's White Sulphur Springs convention last September (a plan which has subsequently undergone considerable revision and has brought in its path intra-industry feuding with charges of monopolizing time and facilities). During all the pro and con of NBC trying to arrive at a modus operandi, the web's major rival. CBS, moved in with a "business as usual" romancing of agencies and clients and is currently clicking on all four TV. clyinders with \$1,000,000 in Budweiser Beer biz (Ken Murray Show) and one of the choicest comedy morsels in the TV spectrum—the Ed Wynn show, sponsored by Camel cigarets.

All of which has entrenched CBS in the Saturday picture with the firstest and some of the bestest. And with NBC's video program boss, Pat Weaver, putting all his TV eggs in the Saturday night basket, and apparently willing to stake his future on the success or failure of the formula he's evolved, it's contended that the de-emphasis on the other six nights of the week at the expense of sweating it out on the seventh night has permitted the rival webs to make considerable midweek program inroads.

Some question, too, the wisdom of staking all on a plan that, until the past week or two, has been somewhat nebulous, and not calculated to swell the web's TV coffers without full sponsorship acceptance. To date, however, only one sponsor out of a necessary 14 has expressed a willingness to plunk down coin.

This week as NBC started promoting the Feb. 25 curtain-raiser on the "Saturday Night Plan." finds Weaver Skiing in Switzerland.

Husing Back in CBS Sports Picture—Via TV

Ted Husing, signed by CBS last week to call the Wednesday night boxing matches from St. Nicholas Arena, N. Y., starting March 1, may also handle any future indoor track meets televised by the web. Husing was a noted track and field announcer during his early days with CBS and, while the web has no definite commitments for any of the Saturday night events coming up at Madison Sq. Garden, N. Y., hopes to televise them whenever they are available.

6-DAY SLUFFOFF NBC Sets Sat. Night Talent Spread; Carter's Chi Show, Liebman in N.Y.

Gertie's TV Debut
Gertrude Lawrence was
pacted this week by NBC-TV
as top guestar on the teeoff of
the new Saturday night series
Feb. 25. She'll be on the N.Y.
end of the program, which is
produced by Max Llebman.
Stint will mark the video debut of the actress.

Present plans call for Miss
Lawrence to star in one dramatic bit and also tie the entire production together by
appearing throughout the
hour-and-a-half as the program's focal point.

42 Speakers **Inked for Chi** NTC Confabs

Although color television will be the most important topic of the second National Television Conferthe most important topic of the second National Television Conference to be held here March 6, 7, and 8, no speakers will take the podium to present their views. Due to the conflict with FCC hearings in Washington, Clifton Utley, Chinewscaster, will fly to the Capital and tape record views to be presented to 500 industry leaders attending the NTC.

Over 42 speakers have been inked to appear but as yet no keynote speaker has been named. First panel meeting will get underway March 6 with Robert Swezey, WDSU-TV, New Orleans; Harry Bannister, WWJ-TV, Detroit; Winn Case, Campbell-Ewald, New York, speaking on sales, with James Stirton, ABC, Chicago, moderating.

Tuesday's (7) first session will be devoted to the production end of TV with Beulah Zachary, producer of "Kukla. Fran, and Ollie" program, leading off the discussion. Ted Mills will discuss the Dave Garroway show and Steve Hatos, the "Uncle Mistletoe" local kid offering. Fred Bolton, art director of J. Walter Thompson agency, Chi-

(Continued on page 30)

Sports Picture—Via Ty Ted Husing, signed by CBS last whenever were the call the Wednesday night boxing matches from St. Nicholas your sors are currently using about 10 (Continued on page 30)

Silver Theatre' Put On Film for Under \$7,000

To Test Layout Switch

Hollywood, Feb. 14.

Jerry Fairbanks Productions put Survey are available.

Hollywood, Feb. 14.

Jerry Fairbanks Productions put Survey are available.

Hollywood is set of the call the web has no definite commitments for any of the leaving in 1946 to start his made as a test to set if twoold be itin-moving in its of inection to be it time who has no moving in its of inection to be film on the layout. Should the picture prove successful, it is likely that Hollywood will see a great imany more live video programs moving in its of inection to be film on the layout. Should the picture prove successful, it is likely that Hollywood will see a great it many more live video programs moving in its direction to be film on the layout. Should the picture prove successful, it is likely that Hollywood will see a great it many more live video programs moving in its direction to be film on the layout. Should the picture prove successful, it is likely that Hollywood will see a great it who have the continuation of the station of the strong in the station will be possible to the station of the strong in the station will be possible to the station of the strong in the station will be possible to the station of the strong was a dark night for the station and the station will be possible to the station wi

bitious Saturday night program secup will represent a programming outlay of at least \$2,500,000 for the first 52 weeks. Operations start Feb. 25. If shows are sold, network stands to make a huge profit—otherwise it goes deeper in the hole.

network stands to make a huge profit—otherwise it goes deeper in the hole.

Indicative of the outlays is the two-year contract signed with Jack Carter, which calls for a minimum \$50,000 annually. Sid Caesar is getting in excess of that amount. Entire setup will start in Chicago, where it will emanate from the Studebaker theatre, which NBC leased last week at \$1,000 weekly. Carter as m.c. of the Chi portion will have a vaude format with a stock company assisting him. Ted Mills will produce. A steady group of performers is necessary in that area because of the uncertainty of talent. While there are two major vauders and several top niteries in that area, it was deemed insufficient to meet the show's demands since playing schedules might interfere with performers' ability to work that program. Negotiations are currently on with Dorothy Claire, among others, for service on the Carter display. Cass Daley will be the first guest star.

Prior to his pacting with NBC, Carter had been pitched on CBS, but NBC stepped into the deal and tied up the comic. There was, however, one hitch in finalizing the NBC deal. Comedian had to get out of a two-week deal with the Beachcomber, Miami Beach, in order for him to make the Feb. 25 starting date. At first cafe operefused consent, but a compromise was reached wherein Carter would be let out of the final week of that date.

Carter will tee off the Saturday night shindig at 8 (EST), and (Continued on page 32)

'Over the Hump' On TV Set Output

try is "over the hump" and will turn out sets at a slower rate than it did in the final quarter of '49, according to an analysis by the Na-tional Industrial Conference Board released Monday (13),

TV Broadcasters Get Up Irish, Too; See No Payoff in Garden Pickups

of blacking out sports coverage on a network basis by Ned Irish, exec veepee of Madison Sq. Garden, N. Y., replied this week that they would be perfectly willing to program more sports events if it paid off for them. Under the system of fees set up for most Garden events.

would be perfectly willing to program more sports events if it paid off for them. Under the system of fees set up for most Garden events this year, however, they claim they cannot carry them on a sustaining basis, and sponsors and agencies, for the most part, are more interested in straight entertainment programs when it comes to buying network time.

Irish included the sponsors and agencies in his accusations, made last week at the Television Broadcasters Assn. meeting in N. Y. He emphasized that sports form a part of the overall entertainment picture and is as necessary as any ether type of show for the best program balance. He reiterated that the Garden's asking price is equitable, since the nets and local stations have upped not only their time rates, but also their budgets on other programs in line with the increase in set circulation.

"I am not qualified," Irish said, "to discuss the basic factor of whether TV costs to a sponsor for any live program, whether sports, vaudeville, music or comedy, are too high. I do know that sports at today's price for a complete hour to two-hour program certainly costs less for the basic talent than in any other form of entertainment without all the extras for studios, script writers, rehearsals and scenery that go with other shows." Garden exec also emphasized his contention that TV has no effect one way or the other at the gate, unless it's creating new fans out of women and other viewers who formerly had no interest in the events.

The Garden Irish said "wants

it's creating new fans out of women and other viewers who formerly had no interest in the events.

The Garden, Irish said, "wants its programs fully televised. Where practical next season, we plan to cancel some block bookings which presently interfere with continuity of sports presentations. I think it unnecessary for me to define our position further. Sports belongs permanently on television programs and the networks, or stations who ignore it will not be rendering full service to the public."

Witting's Program Buildup at DuMont To Match Billings

To Match Billings

Chris J. Witting, upped last week to general manager of the DuMont network, plans an immediate expansion of the web's programming department in line with its increase in gross billings during the last year. No personnel changes will be made, Witting said, but new staffers will be taken on to provide for a more fluid operation.

Network director Mortimer W. Loewi, in announcing Witting's promotion, revealed DuMont's gross billings for 1949 had topped \$3,000,000, more than triple the 1948 take. During the same time, he said, the web expanded from five contracted affiliates to 53 and now has affiliation pacts with 27 interconnected. Witting formerly was assistant to Loewi.

Following a meet of affiliate station managers in N. Y. last week, meanwhile, Loewi set out Sunday (12) on a tour of every affiliate outlet in the country. He plans to huddle with the managers to ascertain what the web can do to help them in their local operation.

WSYR-TV TAKES AIR ON LIMITED BASIS

Syracuse, Feb. 14.

WSYR-TV, Syracuse's secondtelevision station and one of the
few remaining to be licensed before
the FCC freeze was clamped on,
takes the air on a limited operations basis today (Wed.), with formal dedication set for March 5.
Harry C. Wilder, prez of WSYR,
also heads up the video outlet, with
William V. Rothrum dualling as
program chief for both stations.
Operating on Channel 5, the TV
outlet has been transmitting test
patterns since Friday night (10).
An NBC-TV affiliate, the station
will also produce local live shows
at the Syracuse Univ. TV studios
starting about March 1.

Alan Young Show Slated For Tuesday or Thursday

Although no time slot has of-ficially been set yet, it looks as if the new Alan Young CBS video show will go into either the Tues-day night at 9 slot or Thursday night at 8.

Half-hour comedy-revue pro-gram has been bought by Esso.

TBA Study Shows Industry Divided On Video Freeze

While the Television Broadcasters Assn. last week added its voice to the recent wave of demands for immediate lifting of the FCC freeze

to the recent wave of demands for immediate lifting of the FCC freeze on new station permits, the majority of station operators want to be certain the FCC doesn't rush into the situation without full study. That was the result of a survey conducted by TBA and revealed during the organization's one-day clinic Wednesday (8) at the Hotel Waldorf-Astoria, N. Y. More than half of the stations answering the survey reported that continuation of the freeze has not affected adversely their present operations, and 31 of 49 applicants for stations claimed the freeze has worked no disadvantage on them. Majority of those answering advised that the industry does not press the matter, but "works it out soundly," while only three of 32 reporting urged the FCC to make an immediate decision. Broadcasters almost unanimously, however, favored separation of the color issue from that of allocations by urging the Commission to set standards broad enough within the present six-megacycle band to provide for the future integration of color.

In announcing TBA's intention of pressing for a lifting that the color issue from the form of pressing for a lifting that the color issue from the form of pressing for a lifting that the present six-megacycle band to provide for the future integration of color.

color.

In announcing TBA's intention In announcing TBA's intention of pressing for a lifting of the freeze, prez J. R. Poppele said the industry otherwise would reach a point of stagnation. "True," he added, "the areas currently offering TV service continue to offer abundant opportunities for expansion, but the lag in network interconnection and in the manufacture of transmitters and allied equipment is becoming more and more apparance.

of transmitters and allied equipment is becoming more and more apparent, and the time lost today in waiting for the freeze to be lifted will prove costly in the tomorrows that lie ahead."

Poppele also urged every station in the country to join TBA, stressing that every advance for the industry accomplished by the organization since it was founded in 1943 has benefited all broadcasters, not only TBA members. He said he would favor a lower scale of dues if that would enlist more members, but added that responsibility for supporting TBA rests with receiver manufacturers as well as with manufacturers as well as with broadcasters.

4 Shows to Originate From Philly Home Show

Philadelphia, Feb. 14.
Four separate television shows, representing an hour and 18 minutes programming each day, will originate over WCAU-TV from the 1950 Philadelphia Home Show, to be held Feb. 27-March 4 in the Commercial Museum.
Programs which will emanate from the Home Show are WCAU-TV's "Cinderella Weekend," half-hour dally quizzer which provides

rrom the Home Show are WCAU-TV's "Cinderella Weekend," half-hour daily quizzer which provides lucky housewives with an all-expense paid weekend in New York; "Marian Kemp's Kitchen," half-hour cooking demonstration sponsored by American Stores, and its alternate program, "Man on Chest-nut St.," featuring Gene Crane.
In addition, the Home Show will originate a special presentation every day. The "Cinderella Weekend" program being an audience participator, visitors to the Home Show will be selected as contestants. Television monitor sets will be installed in the Commercial Museum so that visitors may watch other WCAU-TV telecasts.

KTLA ON COAST BUYS 25 FEATURE FILMS

Hollywood, Feb. 14.
Paramount's KTLA has purchased 25 top name pictures from Masterpiece Productions of N. Y. Station reportedly laid out \$27,500 for the films under contract, which calls for first and second-run in this area. Films were made between 1938 and 1943.

tween 1938 and 1943.

Eight of the pix were produced by Walter Wanger. They are: "Stage Coach," "Trade Winds," "Sundown," "52nd Street," "House Across the Bay," "History Is Made at Night," 'You Only Live Once," "Blockade" and "I Met My Love Again." Gene Tierney, Joan Bennett, Frederic March, George Raft, Charles Boyer, Jean Arthur, Richard Dix, Jane Wyatt, Claire Trevor and Andy Devine appear in these pix.

pix.

Also included in the 25 picture purchase are "The Kansan," "Silver Queen," "Slightly Honorable," "Eternally Yours," "To Be or Not To Be," "Crystal Ball," "Young and Willing," "Woman of the Town," "I Married a Witch," "Foreign Correspondent," "Winter Carnival," "Mexican Empire," "Buckskin Frontier" and two "Hopalong Cassidy" pix.

Tim McCoy to Get Hopalong Buildup

Hollywood, Feb. 14.

Col. Tim McCoy, erstwhile cowboy star of the films, has been signed to an exclusive contract by KTLA, Paramount video station here. Station manager Klaus Landsberg hopes to build McCoy into the same video attraction that Bill (Hopalong Cassidy) Boyd has become. KTLA was the first station to play the Hoppy films, and is now airing the series for the fourth consecutive time on a fully sponsored basis.

McCoy will appear in a short live stint before each of his film oldies is played, talking about western craft and Indian lore, on which he is a recognized authority. Series tees off here Saturday (17) and will be syndicated to other stations throughout the country. Landsherg plans eventually to kinescope berg plans eventually to kinescope the live portion of the show for sale with the films.

Chi Fights Nix Video As Gate Depressor

Chicago, Feb. 14.
Claiming telecasts have cut into gate receipts, promoter Mitchell Sandler will cancel video rights at the Marigold Gardens boxing arena, effective March 13.

WKN-TV carried the Monday night fight cards for the past six months for Meisterbrau Beer. Prior to that the show had been carried by WNBQ. Cancellation leaves about a two-hour hole in WGN-TV's Monday night schedule.

99th TV'er Bows in Texas

San Antonio. Feb. 14.

San Antonio: Feb. 14.

San Antonio's second and the nation's 99th TV outlet takes to the air here tomorrow (15). It's KEYL, with studios and transmitter atop the Transit Tower here, operating on channel No. 5. The outlet is licensed to the San Antonio Television Co., a partnership composed of W. L. Pickens, R. L. Wheelock and H. C. Coffield, Texas oil men.

Outlet will bring local viewers.

Outlet will bring local viewers DuMont and Paramount network programs in addition to local cov-erage of all types of events. W. B. Miller is general manager.

Cleve. TV Set Spurt

CBS Looks Like 'Goat' in Color Fight; Claimed Pawn in FCC Pressuring

WGN-TV Hikes Rates

Chicago, Feb. 14.

Chicago, Feb. 14.

WGN-TV raises its time charges effective March 1, studio execs disclosed last week. Rates for Class A time move up from \$650 an hour \$750 and hourly film rates advance to \$600, an increase of about 20%. Announcement rates for films have been set at \$95.

Rates for live shows includes an equal unit of rehearsal time.

Sponsor 3½ Hrs.

Hollywood, Feb. 14.

ABC's division chief, Frank Samuels, put a buy and sale together and came up with one of the most spectacular deals in local television history. Within 48 hours after he bought a block of J. Arthur Rank pictures, he used them as the bait to woo Chevrolet.

What Samuels sold Chevrolet was three and a half hours of continuous films on Monday night, which took it out of the dark and put the net's KECA-TV on a six-night schedule. It's to be called Movie Night and runs from 7 to 10:30 p. m. Contract is for a minimum of 13 weeks.

Night and runs from 7 to 10:30 p. m. Contract is for a minimum of 13 weeks.

On the strength of that sale, Samuels sold two half-hour segments just ahead of the record time block sale. Movie Night schedule opens with a western, a filler of shorts and closing with the English feature.

The 39 Rank pictures were bought from Standard TV Corp. of N. Y., and include just about every British star in films.

On 'Dark' Night

ABC Sells One

Washington, Feb. 14.

After RCA's demonstration here last week of its improved electronic system, it's beginning to appear more and more that CBS may be the pawn in the FCC pressure to push color television. Faced with the threat that the CBS process might receive official sanction and disrupt operations in the manufacturing industry. RCA has been pushing development of its compatible color at breakneck speed.

Its press preview Wednesday at NBC's Washington studios showed that the company has licked the problem of registration, giving the system a basis for comparison with CBS on color performance alone. In addition, as RCA research chief E. W. Engstrom reported, refinements are being made and a single multi-color tube, which will bring down costs of receivers and eliminate the need for mirrors to reflect the picture, is to be ready for demonstration in about six weeks. That CBS might be the "goat" in the color fight has been suspected by some observers since FCC first turned the heat on the web, prior to the commencement of the current hearings, to show its system. CBS was accused of holding back its color, which it indignantly denled,—and—was prodded, into giving its once-rejected brainchild more attention.

As a result, ReA prematurely hurried out of the laboratory its electronic system to prevent CBS from having the only color to demonstrate at the FCC hearings. Color-wise, the system looked hopeless in comparison with CBS, but gave RCA an important argument in its favor—compatibility. It could prove, at least, that the millions of set owners would be protected if its system were adopted. And with more time, it could say, it would

nrove, at least, that the millions of set owners would be protected if its system were adopted. And with more time, it could say, it would "lock in" the colors.

When FCC called for field tests and public demonstrations of the various systems and scheduled further hearings and comparative tests, it appeared that RCA and Color Television, Inc., had gained valuable time in the contest for Commission favor. However. CBS, with so much to gain and little to lose, went ahead with public showings. Pending further tevelopmental work by RCA and CTI, it (Continued-on-page 30)

N.Y. Grunt and Groan Matches Kinnied in L.A. -(Continued-on-page_30)

Matches kinnied in L.A.

Hollywood, Feb. 14.

Wrestling will continue to be televised here despite the ban put into effect last week by local mat men. KTTV and KTSL will beam kinescoped matches weekly.

KTTV has purchased CBS-TV's kinnied matches taken from St. Nicholas arena in N. Y. Dr. Ross Dog Food and Monarch Telesets will pick up the tab, KTSL will get its kinnie from DuMont, which picks up the groaners from Sunnyside Gardens. Bouts will go into Monday slot sponsored by Buick dealers; the same arrangement station had when picking up the matches live.

Philly Honors Roger Clipp

Philadelphia, Feb. 14.
Philadelphia city officials, civic and business leaders paid tribute to Roger W. Clipp, general manager of the Philadelphia Inquirer stations—WFIL. WFIL-FM and WFIL-TV—for organizing and promoting the "Sillie Wille" safety campaign last fail.

Along with Owen F. McDonnell, reporter for the Inquirer, Clipp received the first annual "Traffic Safety Man of the Year" award, put up by the Philadelphia Highway Traffic Board at a luncheon in the Bellevue-Stratford. The awards were presented by Mayor Bernard Samuel.

. 'Crusade' in Philly

Philadelphia, Feb. 14.

"Crusade in Europe," film documentary based on Gen. Eisenhower's book, will be sponsored by the Philadelphia Saving Fund Society when it is televised by WFIL-TV in a series of 26 weekly episodes.

WWJ-TV Goes Into Court For Reenactment Of Detroit's Traffic Cases

Detroit S 1railic Cases

Detroit, Feb. 14.

WWJ-TV has tapped a growing idea that since Detroit creates cars which cause traffic snarls, the same town should create ideas for traffic safety and accident prevention.

So, the new weekly 15-minute show is designed to promote safety. It does that with a voluntary renactment of actual traffic cases in a video version of the courtroom, complete with the actual judge, defendents, police officers and witnesses.

Cases are chosen according to the type of violation or accident most prevalent in the police files at the time. To date, there has been no reluctance on the part of the actual offenders to appear.

WBAL-TV SETS ALL-DAY **EDUCATION PARLEY**

Baltimore, Feb. 14.
Day-long discussion of television and education has been set by WBAL-TV here for March 8. Designed to aid the station's public service programming, the meet will highlight the significance of telecasts by WBAL-TV directly to schools which pick you the programs.

Cleveland, Feb. 14.

The first month of this year saw the television audience expand with a tremendous spurt as more than 17,000 sets were installed, according to the Bureau of Business Research of Western Reserve University.

This raised the total number of sets in the Greater Cleveland viewing area to 154,340. Of the January installed sets, 16,503 were placed in homes. The new total of TV sets represents an increase of 12.4% over the previous light mark.

Philadelphia, Feb. 14.

"Crusade in Europe," film documentary based on Gen. Eisenhows er's book, will be sponsored by the Philadelphia Saving Fund Society when it is televised by WFIL-TV in a series of 26 weekly episodes.

Account was set by Gray and Rogers.

Philadelphia—Hal Lamb, former director of radio and television for Geare-Marston, Inc., advertising agency, has been named to the sales staff of WCAU-TV. Lamb is currently serving as veopee of the Television Assn. of Philadelphia.

OUT-OF-HOME RADIO AUDIENCE

is important in Winter as well as Summer

The Second Report on OUT-OF-HOME radio listening in New York, just released, clearly establishes the stability of the OUT-OF-HOME audience. It was almost as large in November, when this study was conducted, as it was in August, the period covered in The First Report.

The constancy of this audience, as well as its vast size—one out of every two New York families had members listening to the radio OUT-OF-HOME daily in November—further emphasizes the common sense of radio's counting its entire house, AT-HOME and OUT-OF-HOME listeners.

The Second Report makes this TOTAL count a practical reality. For the first time ratings are now available for OUT-OF-HOME listening by 4-hours from 6 a.m. to 12 midnight, exactly as in the standard

monthly AT-HOME rating studies. These OUT-OF-HOME figures can legitimately be combined with the AT-HOME ratings to determine the TOTAL radio audience by stations for any ¼-hour. Both surveys are by PULSE, conducted simultaneously and using the same sample.

There are vital facts for radio time buyers and advertisers in The Second Report.

OUT-OF-HOME listening habits do not always conform with AT-HOME radio preferences. Certain times and certain programs are greatly enhanced in value, while others benefit little. Every time period needs to be re-evaluated!

* A limited supply of "The Second Report" is available. Write for it to WNEW, 565 Fifth Avenue, New York 17, N. Y. Or ask a WNEW representative for a copy.

Represented by John Blair & Co.

Television and motion picture elrcles are awaiting with keen interest the public reaction to Phone vision, now that FCC has authorized a 90-day test of the service in Chicago by Zenith Radio Corp. In view of recent surveys showing In view of recent surveys showing deep inroads by video into theatre attendance, the film industry is particularly anxious to know whether TV owners will pay \$1 to see firstrun pictures on their screens. If the experiment bears out survey findings that 80% of families would pay the charge, an important market for topgrade films might be opened up.

As anticipated, the Commission last week decided to allow Zenith to try out "pay-as-you-see" video, reversing a previous decision to hold hearings before authorizing the test. Zenith contentions that the trials were essential in order to give the agency the information it wants, helped swing the Commission over.

Agency authorization, by a 5 to 1 majority was veted over the server of the se

Zenith to placing its equipment mission over.

Agency authorization, by a 5 to 1 majority, was voted over strong opposition by Comr. E. M. Webster, who fears the tests will give the public the impression that subscription video is "just around the corner." Despite conditions imposed on Zenith that it avoid any such impression, Webster said he was enough of "a realist" to believe that the authorization will put the agency in the position "of prematurely arousing the public to fear a disturbance of their interest in television." Either Zenith or commone else, he said, will "consciously or unconsciously intimate that because of the Commission's action, Phonevision will become the future television system."

Webster also pointed out in his dissent that Zenith expects to install a new 5kw transmitter and other equipment, costing \$400,000, and has an application pending for a commercial TV station in Chicago. The company would have to apply for a construction permit to tuse the transmitter at its present experimental station, Webster said, lows regular wrestling telecasts.

which would raise the question whether such a permit would be contrary to the Commission's freeze on video applications.

freeze on video applications.
Commissioners Robert Jones and
Frieda Hennock said they switched
from their previous votes for a
hearing because of the importance
of encouraging new television techniques. Jones said that while he
recognized the test will be limited
in scope, it nevertheless offers a
solution to the problem of getting
public reaction to new-broadcast
developments. He added that authorization of the test is also important from the overall standpoint of preventing monopoly.

Promises Improvement
Miss Hennock said she felt the

Promises Improvement
Miss Hennock said she felt the
Commission should give help to
"any system which offers any
promise of improvement in our
broadcasting scheme, and the proponents of this plan suggest it as
a method for the possible improvement of television programming."

ment of television programming."

The test authorization limited Zenith to placing its equipment with not more than 300 subscribers within the state of Illinois. The agency stipulated that Zenith "shall avoid any action that might create the impression in the mind of any person that Phonevision has been or will be authorized on a regular basis." A condition was also imposed that test subscribers be informed visually and aurally of the experimental and temporary

SPORTS-MINDED WERE PACTS CLEVE. BROWNS?

WERE's gradual emergence as

the "sports station of this area" got an additional boost with the rumor that broadcast of the Cleveland Browns' football games has been quietly pacted.

No official word has been uttered, but, mindful that the same interests who control WERE also control the Browns, rialto observ ers maintain it is but a question of time before the contract is made

public.

To date, rumors say that Bob Neal, who handled the mike for the Browns' previous broadcasts over WGAR, will be moving over to WERE as sports editor. In that position he'll be able to look into the baseball broadcasts if and when the present two ball-game airers, Jack Graney and Jim Dud-ley, decide to look for other fields.

10% Excise Tax

Continued from page 25

jority in the industry, but would also have the effect of depriving low-income groups of television entertainment.

"Television manufacturers," he said, "have greatly reduced the price of sets to within the reach of almost every family in TV broadcasting areas. A 10% tax at this time will reverse this trend, and again restrict the market, sales, employment and growth of broad casting stations."

casting stations."

The radio and TV industry paid the government about \$290,000,000 in excise taxes since 1932, Gerl said, and last year paid \$40,600,000. The industry, he said, "already is bearing more than its share of the tax load."

The present 10% tax on radios

was imposed in 1941 as part of the national defense revenue program. The Treasury proposed to extend this tax to television, and estimates it will bring in \$40,000,000.

Inside Television

N. Y. Daily News' WPIX rounded up one of the best week's business in its history last week, when it signed with 14 different sponsors for full programs, spots and participations. Topping the bankroller parade is R&H Beer, which pacted to sponsor a plckup of the St. Patrick's Day parade from noon to 5 p.m. Agency is Paris & Peart.

Howard Clothes, through Peck Advertising, will sponsor a special half-hour remote of the Jimmy Powers show Feb. 23 to mark the opening of Howard's new store in Jamalca, L. I., and the Uniform Firemen's Assn. renewed for 13 weeks its sponsorship of "City Hall," 15-minute Saturday night show. Set for participation in the Art Ford show are Art Treasures, True Vision Lens, Famous Vacuum Stores, French Bottling Works, Claire Cosmotiques, Stahl-Meyer and Ben Dranow Furs.

TV Guide signed for the Jimmy Powers show Monday night (13) and Wonder Bread and Ruppert Beer were inked for film spots preceding all N. Y. Giants' home games starting April 18. Hoffman Mix will have spots following all the Giants' day games at home, teeing off the same day.

Sample rate card for the television industry, evolved after more than Sample rate card for the television industry, evolved after more than a year of study by the commercial operations committee of the Television Broadcasters Assn., is being distributed to stations throughout this week. Card is described as "only a form to be used as a guide by operating and future TV stations for adaptation to local conditions," with TBA expressing the hope that the suggestions will contribute, "at least in part, towards overcoming the uncertainty that now exists in this aspect of the TV industry."

this aspect of the TV industry."

Card is divided into nine sections, ranging from basic air time rates to general information. In an accompanying note, TBA pointed out: "At no time has there been any intention of establishing any one particular set of dollar rates since this, obviously, can only be determined by the individual stations themselves. Rather, the sample dollar figures contained in this card are used to indicate recommended discount procedures and rate relationships according to time units."

DuMont web's general manager caris J. Witting revealed this week that some 25 corporations to date have shown interest in DuMont's projected TV convention idea. No deals have been signed, he said, since it will take some time for the organizations to coordinate new methods of disseminating their convention topics via TV. Most of them so far have been huddling with DuMont execs to determine exactly what facilities will be available and how best to work the idea.

KSTP's Paraplegic TV Basketball Game

Minneapolis, Feb. 14.

Believed to be one of the most unusual shows ever televised anywhere, a basketball game with the players on wheelchairs went out over KSTP video from the Auditorium last Saturday night.

It was played between the para-plegic team from the U. S. Vet-erans hospital here and the Gold-en Gophers, a traveling team com-prising graduating University of Minnesota football stars.

Chi Telemovies Readies First 17-Minute Film

Chicago, Feb. 14.

Chi's latest entrant in the TV film package field, Telemovies, has completed work on its first 17-minute film and is readying it for

minute nim and is readying it for sponsor showing early next month. Strip uses juve comedy format, designed as prototype for a series. Second film, with different story line, is skedded for production next month. Rick Williams is director and producer.

again BMB will show that WOR

'-and only WORhas the <u>largest</u> single daytime and nighttime audience in America!

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Jimmy Dorsey
Billy Eckstine
Bill Farrell
Alice Faye
Irving Fields
Gallico Music
Phil Harris
Harry James
Gordon Jenkins
Spike Jones
Sammy Kaye
Frankie Laine

and you:

Bill Lawrence
London Records
Monica Lewis
Guy Lombardo
E. B. Marks Co.
Freddy Martin
Tony Martin
Mercury Records
MGM Records
Vaughn Monroe
Art Mooney
Tony Pastor

Paxton Music
Pemora Music
RCA-Victor Records
Jack Robbins
Shapiro, Bernstein
Charlie Spivak
Jo Stafford
The Ink Spots
Sarah Vaughan
Fran Warren
Paul Weston
Gene Williams

and especially—to you—

WNEW

Sincerely,

Martin Block

ABC Beams at Billings Trend

have a good show factory. Our the web making the bid but ac-Coast studios (the old Vitagraph cording to the sponsor and agency seeking the time. Stations will either stand pat with the commercials they have or switch if the biggest in the east." The payoff, it's claimed, is that bankrollers off, it's claimed, is that bankrollers recognize the production hypo and the cost-cutting which ample space makes possible. Packard is putting its show on ABC-TV, although CBS-TV met its price, because of the bigger layout in ABC's shop.

Slugging It Out

Slugging It Out

Web is also slugging it out with CBS and NBC on the TV station clearances front. Although the other webs claim they can line up more video time on affiliates, ABC counters with the argument that it has owned-and-operated outlets in N. Y., Chi, L. A., Detroit and San Francisco, or markets 1, 2, 3, 4 and 7. NBC-TV has markets 1, 2, 3, 10 (Cleveland) and 13 (Washington). CBS-TV has N. Y. and a 49% interest in its L. A. station. DuMont has N. Y. and markets 8 (Pittsburgh) and 13 (Washington). Thus, ABC reasons, it can guarantee delivery of five cities with 18.5% of the nation's population, 49,5% of TV sets and 22.3% of retail sales.

As for stations which have multiple web affiliations, it's argued that these clear not according to

edge.

Its heavy plant investment, ABC stresses, means production economy. In N. Y., for example, its TV centre has better elevator fa-TV centre has better elevator facilities, rehearsal space, storage room, fire regulations, floor weight restrictions, etc., which ease production. Its \$39,000 paint frame, plus set construction and painting workshops on the premises, permit the web to give production contracts to sponsors on a cost-plus-10% basis, generally below quotations for the same work made by other nets.

where the talent is. "We're confident the Coast is going to be the important place in video," ABC-TV toppers explain, "and we're ready for that development, whether it comes via kinescope, film, relay or coaxial cable."

Chi Auto Dealers

Continued from page 25

hours per week on that station. Chrysler dealers just laid out a re-ported \$50,000 for the tab on the Chi Cubs telecast on WBKB this

WENR-TV reports that the industry accounted for about \$35,000 of its business during the past, three months. This does not include the recent sale of an hourlong variety show to Courtesy Motors debuting March 3 for 26 weeks. The same company recently renewed co-op sponsorship of ABC's Wednesday night wrestling telecast. The WENR-TV figure represents a 25% increase in auto business over a year ago.

a 25% increase in auto business over a year ago.

WNBQ late in January sold weekly film shows to two new auto sponsors. Ford recently picked a one-night-a-week tab on NBC's "Kukla, Fran and Ollie" show.

All tele outlets report a heavy sale of spots timed with the arrival of the 1950 models. WGN-TV and WBKB have sold remotes from the Auto Show starting Feb. 18.

A check of major Chi AM stations turned up no complaints about loss of car dealer business.

NTC Confabs

Continued from page 25 cago, will explain art problems in

video. Moderator will be Fred Killian of WENR-TV.

Concurrently, a session on the "1950 Approach in Sales and Management." which will be moderated by John Mitchell, general manager by John Mitchell, general manager of WBKB, Chicago. E. Y. Flanagan, WSPD, will tell of the single station market; Gene Thomas, WOIC, Washington, will-present his views on multiple operations; P. A. Sugg, WKY-TV, Oklahoma City, will discuss the operation of a station off the cox-ax path; F. Van Konynenburg, WTCN-TV, Minneapolis, is scheduled to tell about the introduction of a new station in a large competitive market, and Sarkes Tarzian, WTTV, Bloomington, Ind., will present the opposite side with a new station in a small, new market.

In the first Tuesday afternoon panel which bears the title, "TV Pays Off—Or Does It?", success stories will be rehashed. Bud Gore, ad manager of Marshall Field Co.; Phil Creedon, Hines Lumber Co.; Bill Fisher, Young and Rubicam, Albert Whitmer, Nash-Kelvinator Sales, Chicago division, will speak and Paul Faust, of Schwimmer and Scott ad agency, will moderate. Research for the new media will be the main topic in Wednesday's roundtables, with Robert Salk of the Katz rep agency as moderator. Mel Beville, NBC research director, is listed as one speaker. In addition, the results of a special research project. which was undertaken by the Chicago Television Council in conjunction with Northwestern U., will be disclosed.

A battle between Phonevision and theatre television will highlight the morning sessions, with H. C. Bonfig taking on the gloves for the Zenith sponsored plan and Robert O'Brien, secretary of the United Paramount Theatres, backing theatre video. A luncheon debate on radio vs. TV will find Mortimer Loewi, general manager of the DuMont web, in its corner and Fred Thrower, ABC, on radio's side.

In the final program of the convention, video leaders will conduct of WBKB, Chicago. E. Y. Flanagan, WSPD, will tell of the single

Fred Thrower, ABC, on radio's side.

In the final program of the convention, video leaders will conduct a seminar on improving programming and sales, to include Norm Heyne, Ruthraff and Ryan; Don Cook, WGN-TV, Chicago; Joe Betzer, Sarra Films; Jerry Campbell, Campbell-Cahill Films; Norm Lindquist, Atlas Films; Bob Knapp, Schwimmer and Scott, and Carl Haverlin, president of Broadcast Music, Inc. Moderator will be Art Holland, of the Malcom Howard ad agency. An address earlier in the day will deal with installation and service problem, with F. J. Moch pointing out the technical difficulties.

NAB

Continued from page 23

ler meeting of the board, didn't contribute toward harmony. eral of the director-broadcasters from key markets were so displeased with the finished product that they then and there cancelled out on the pic. Consensus was that the film as it currently shapes up is a botched-up job and amateurish; that the promised real documentary reflecting a vital industry has not been forthcoming. As result, a committee met in N. Y. yesterday (Tues.) to mull changes in an effort to nypo the film. Meanwhile, the scheduled March 1 premiere has been postponed. Also important on the Chandler agenda was the fate of Broadcast Measurement Bureau, with the directors in closed session voting to inaugurate a \$1,000,000 Audience Measurement Corp. as the successor instrument to serve the industry. that they then and there cancelled

M&M Strikeout on DiMag?

M&M Candy and Barry-Enright productions are hassling over the Joe DiMaggio show on CBS, which may end with M&M dropping the Saturday a.m. stanza. Sponsor wants to take a 13-week hiatus after the March 11 broadcast, but the indie packagers favor a winter layoff.

layon.

Producers feel a layoff at this time would hurt DiMaggio's rating, particularly since baseball interest burgeons in the spring.

Kintner Crystal-Balling Sees Union Between TV, Pix on Talent Side

TV, Pix on Talent Side

Minneapolis, Feb. 14.

Television will no more put radio out of business than radio put newspapers out of business. Robert E. Kintner, president of ABC network, said here.

In town with a group of ABC executives, Kintner said however, he expected some "union" to develop between TV and motion pictures, but foresaw no ownership of the same industries by the same people.

He said union between pictures and TV can be expected because both media employ same talents, Union would keep down production costs and give public a great variety of entertainment. He believes, however, television will develop great stars of its own, which will be used by films as TV uses film stars.

Kintner was accompanied by

velop great stars of its own which will be used by films as TV uses film stars.

Kinther was accompanied by Charles Barry, vice-president in charge of programming; Fred Thrower, Jr., sales vp; Robert Saudek, public relations vp; James Connolly, station relations executive, and John H. Norton, central division head.

They inspected new facilities of WTCN and WTCN-TV. ABC affiliate here, and met with William McNally, president of Minnesota Broadcasting Co., operating the station; Robert Ridder, vice-president, and F. Van Konynenburg, station vp and general manager. Tour also included session with local business and newspapermen Friday (9).

CBS Color

Continued from page 26;

has had the only system ready for such performances. RCA Improvement

RCA improvement.

RCA has made good use of the time lag. Its demonstration last week had none of the color drift or spill which marred its previous showings. The colors, for the first time, were stable, and there was no need, as in the past, for attendant to adjust receivers to keep the hues in line.

Dr. Engstrom told observers his company has now "passed one"

hues in line.

Dr. Engstrom told observers his company has now "passed one threshold" in its color development. "We have the basic work done," he said, "we have the refinements ahead of us, we have the compatibility." The refinements, he said, "may take some time."

He said he has already seen a picture on the single multi-color tube and that a demonstration of its progress will be made soon.

Engstrom admitted the RCA color won't go over the coaxial, but he felt sure that Bell would expand the width of the cable's channels to carry the transmissions when the demand arose. He pointed out, however, the color can be sent over microwave relay facilities.

When the ECC heavings resume.

When the FCC hearings resume

ties.

When the FCC hearings resume Feb. 27, following comparative tests next week of all three systems, Engstrom said he would urge that "basic standards" for color be adopted. But he would not estimate when color would be available to the public.

Engstrom said he doesn't favor Commission action which would allow more than one system. Declaring that RCA has made no compromises with definition or picture size in its system whereas CBS has "trimmed its picture" to fit into six megacycles, he advocated standards which will allow the "fullest potentialities" of color video. Pointing to the compatibility of the RCA system, he added that existing set owners must be taken into account in the transition to color.

However, Engstrom said, RCA "isn't afraid" of standards which would give the public a choice of systems.

Coincidentally with the RCA

would give the public a choice of systems.
Coincidentally with the RCA demonstration, CBS issued a digest of prexy Frank Stanton's testimony last October before FCC, which is declared summarizes its position 'today'. Stanton declares that CBS "will support any color felevision system which best suits the problem, no matter by whom invented, no matter by whom suggested."

Bridgeport—Bill Elliott, former WLIZ general manager who recently sold his interest in the station to Philip Merryman, ex-NBC exec, gets a personality buildup on the daytime kilocycler with a three-hour stretch at 6 a.m. daily.



The number of radio stations competing for listening within the WLW Merchandise-Able Area has increased from 153 in 1946 to 258 in 1949 ... an increase of 69 percent.*

Nevertheless, during February-March, 1949, WLW received 20,046,400 Home Hours of Listening per week-compared to 20,315,137 during the same period in 1946 . . . a decrease of only 1.3 percent.*

Further, on a cost-per-thousand basis, WLW delivers advertising impressions at slightly more than half the cost of using a combination of the best local stations in each of the 21 major markets of WLW-Land.

And that's why we repeat . . . it's still Bargain Day at The Nation's Station!

Nielsen Radio Index



CROSLEY BROADCASTING CORPORATION

WHY DID HILDEGARDE COME TO SPRINGFIELD, ILLINOIS

(An editorial by Anna Sosenko

Hildegarde's Manager-Director-Producer)

Someone prominent in the community of Springfield, Illinois, asked me WHY I BROUGHT HILDEGARDE TO SPRINGFIELD. He couldn't understand, he said, why I'd consider letting a woman of her success... who can have any engagement in America... come to Springfield! Well, this same question has been asked by the same type of person in other cities similar in size to Springfield. I have always had a "yen" to answer the question because it has an important answer. The answer is also important to the life and progress of hundreds of smaller cities throughout America. Because Hildegarde and I have done a considerable amount of pioneering in our end of the theatre and because we have often successfully defied the so-called "better judgments" of many a local diehard, I take this opportunity to cull from my experience, with managements, throughout the land, to tell JUST WHY HILDEGARDE DID COME TO SPRINGFIELD, ILLINOIS.

It is consistent among people in smaller cities throughout the land to display a whale of a lot of wrath if their pride has been hurt by some visiting "wise guy" who indiscriminately snubs the home town and its people. It is a righteous wrath all right, but what amuses me is that these same sensitive people, themselves, often show a lack of complete confidence in their own community and its people's tastes. They respect the big city fineries from afar, yet they frequently lose faith in their own community's ability to support the things they covet.

In the course of several negotiations for the engagement of Hildegarde, managements have often gone into long discussions about the local allergy to spending money for "anything beyond necessities" in the home town. With uniform consistency, they argue that their local citizens save their monles to spend in New York or in other places considered equally as glamorous. They argue that Hildegarde and Frank Sinatra are much more exciting in New York! They argue that better clothes are bought in New York and that anything which comes from a metropolis has more "lure" for the local family. Their local rich will save and buy only in New York, Hollywood, Chicago or Paris! Fortunately, Hildegarde's sensational successes all over the country have proven them wrong!

I say this reasoning is old fashioned and insecure! I say that today the best is available for anyone anywhere if people want things badly enough. I say that Hildegarde, whose wardrobe comes from the greatest couturiers in the world, has bought many a gorgeous Nettie Rosenstein, Carnegie, Jacques Fath, Christian Dior or Adrian in Providence, Rhode Island, Atlanta, Ga., or Minneapolis, Minn. The man who asked "WHY HILDEGARDE CAME TO SPRINGFIELD, ILLINOIS" thinks under the delusion that a big metropolitan center adds more glamour and gives more chic, let us say, to an artiste! These insecurities come from many a local hierarchy throughout the land. Civic leaders should concentrate on building up the general community taste. They must make the public realize that we are living in an age when everything is being slowly decentralized. The local merchants, theatre owners, etc., must insist that New York and Paris can be brought into Springfield, Illinois. THAT'S WHY HILDEGARDE CAME TO SPRINGFIELD.

We live in an age of the automobile, the telephone, the telegraph, the Diesel entine, the airplane, the moving picture, radio and television! Remember? You don't have to live in New York, Chicago, Hollywood, London, Paris or Rome anymore to be "terribly worldly and hep." People from the smallest towns are "hep" today, because they are not walled in by bigness. Too much bigness can make one smug. Too much bigness and too much greatness very often blur judgments. 'Thousands and thousands of big city people are swallowed up in the impersonal vastness of a great metropolis. They forget that all life begins with remembering all the little things because the big things are the little things! Indeed! People can be encouraged to support the best of many things without feeling that greatness, elegance and taste must be rooted in a big city! THAT'S WHY HILDEGARDE CAME TO SPRINGFIELD!

"Greater appreciation" has been created by the inventions of our scientific era. Today, people in the smallest communities can listen in to the radio and acquire sophistication by listening to the "Theatre Gulld of the Air," the "Telephone Hour," "The Firestone Show," the opera from the Metropolitan in New York and the symphony from Carnegle Hall.

THAT'S ANOTHER REASON WHY HILDEGARDE CAME TO SPRINGFIELD.

The Saturday night opening at the Lake Club compared with any opening Hildegarde has ever had in any of the capitals of America or Europe! Headed by the distinguished presence of the Governor of the State of Illinois, she met and played to some of the most attractive people in the United States! She did exactly what she does in New York, Chicago, San Francisco or Los Angeles!! She wasn't one iota less glamorous at the Lake Club in Springfield, Illinois, than she has been anywhere else in the world. She brought her own orchestra composed of the best musicians in America, headed by a brilliant violinist-conductor, Barry Winton, who played for the Rockefellers' Rainbow Room, among other places, for three years! At the second piano was Hildegarde's gifted accompanist-arranger, Salvatore Gioe. While she never gives them out the same way twice, Hildegarde's format for presenting her famous roses was done exactly the same way as it is when she presents them in the Persian Room of the Plaza in New York or in any other elegant hotel. The audience was—if anything—even more enthusiastic and responsive than audiences usually are in other places. Springfield, Illinois, is very important to Hildegarde's success. THAT'S WHY SHE CAME TO SPRINGFIELD!

THE PURPOSE WHICH MOTIVATED ME TO WRITE THIS ARTICLE IS NOT ONLY TO ANSWER LITERALLY WHY HILDEGARDE CAME TO SPRINGFIELD. It goes deeper than that. A Hildegarde engagement brings out people who, in the past, have been discouraged from patronizing local attractions. A Hildegarde success very often creates renewed local confidence. Localites suddenly discover that the home-towner will actually spend quite a lot of money right here in his own home town. All the customer wants, if he is going to spend his money in his home town, is the opportunity to spend it on something good. I don't care how rich a man may be, he cannot go running off to New York to see "South Pacific," or hear "Dinah Shore at the Waldorf" or hear "Jimmy Durante at the Copacabana." That is why we are beginning to spend more and more time traveling around the country. Hildegarde knows that millions of people are never destined to travel far beyond their city limits. She also knows that everybody can't make pilgrimages to New York, Chicago or Los Angeles to see and hear good entertainment. However, Hildegarde has traveled widely and knows the loy of being appreciated by a public in a community where they had all but given up hope of ever seeing and hearing an international star. As a result, Hildegarde has proven over and over again that a public can be inspired to do some "big-time-at-home spending." Hildegarde came to Springfield and is again happily proving this whole point! Furthermore, neither Hildegarde nor any other performer can be really great if the appeal of the artist is limited to specific cities of certain sizes in specific areas where it is presumed that people have more "appreciation and culture"! No one can be a true success if the appeal of that success is not rooted in universal acceptance by all kinds of people in all kinds of places. "THAT'S WHY HILDEGARDE CAME TO SPRING-FIELD!

IF WE ARE TO JUDGE FROM THE FIRST FIVE DAYS AT THE LAKE CLUB, OUR CONFIDENCE IN SPRINGFIELD, ILLINOIS, AND ITS NEIGHBORING COMMUNITIES HAS BEEN JUSTIFIED BEYOND A SHADOW OF DOUBT! WE CAN ONLY PRAY THAT OUR LUCK WILL CONTINUE! CERTAINLY THE OWNERS OF THE LAKE CLUB, HUGO AND HAROLD, DESERVE THE THANKS AND PLAUDITS OF THE PEOPLE OF SPRINGFIELD! THEY HAD FAITH AND COURAGE IN THE TASTES OF THEIR FELLOW CITIZENS AND TOOK A CHANCE! CERTAINLY, ALSO, THIS IS THE BEST TIME TO EXPRESS OUR HEARTFELT THANKS FOR THE OPPORTUNITY OF ENJOYING A RICH EXPERIENCE AMONG "A NEW PUBLIC"! WE HAVE NEVER WORKED FOR ANYONE, ANYWHERE WHO MADE IT MORE POSSIBLE TO PRESENT HILDEGARDE WITH GREATER PROMOTIONAL AND ADVERTISING DIGNITY OR WITH MORE INFINITE PRODUCTIONAL CARE! BY THESE ACTS, HUGO AND HAROLD HAVE PROVEN HOW MUCH THEY BELIEVE IN THE NEED TO TRY TO BRING THE FINEST POSSIBLE ENTERTAINMENT INTO SPRINGFIELD, ILLINOIS! I LIKED THEIR FAITH WHEN I MADE THE DEAL WITH THEM!

INDEED! THAT'S WHY HILDEGARDE CAME TO SPRINGFIELD, ILLINOIS!

P.S. After traveling the length and breadth of the country and negotiating deals with many business men, I am convinced of the need to objectively stress the above mentioned facts! Therefore I, of my own volition and at my own expense, took this opportunity to record in your local paper . . so REPRESENTATIVELY AMERICAN my most thoroughly considered opinions, formed by a diverse and interesting experience among all kinds of people in and out of the theatre.

ANNA SOSENKO

Sustaining
WCBS, N. Y
Replacing Don Hollenbeck, Doug

Edwards has an important job cut out for himself. Since its incep-tion, Hollenbeck has conducted weekly critiques of the local and national press with analytic sharpness and commendable boldness: As a result, this show has grown in stature as radio's standout essay in journalism. Without indulging in any sensational exposes, it became one of the most effective watchdogs of newspaper honesty and fairness.

effective watchdogs of newspaper honesty and fairness.

Edwards' kickoff stint Saturday (11) was a competent job of summing up the New York dailies' treatment of the week's highlights. There was missing, however, any critical insight. Edwards spent most of the show on the Ingrid Bergman case which could have easily served as a starting point for the various dailies' approaches to "moral" questions. Instead, there was an academic description of how INS beat UP and AP and what the assorted columnists and editorial writers had to say about the event. Edwards also touched lightly on the Dean Acheson-Alger Hiss affair and the H-bomb, once again refraining from any critical commentary.

Objectivity is okay but a bloodless impartiality will reduce this program to a simple catalog of press scoops and failures. Edwards will probably warm up to the job's requirements after this initial tentative approach. He has in his favor a listenable voil and a simple delivery.

TEXO HIRED HANDSWith Paul Parker, Shirley Davis,
Hub Hubbard, Marvin Montgomery, Lefty Perkins, Ted
Gouldy, Bill King
15 Mins.; Mon.-Wed.-Fri., 6:45 a.m.
BURRUS FEED MILLS
WOAI, San Antonio
From the Texas Quality Network
studios in Fort Worth comes this
new western show three times each
week. The program is transcribed
locally and presented at this time
for early risers. It's aimed at the
farmer and rancher, and should
prove of some worth to them.
There is some music, songs and
timely tips on the feeding and
management of livestock and poultry, using the sponsor's product.
Singing star of the show is Paul
Parker, who specializes in romantic ballads. New here, he has a
pleasing voice, and should prove
a welcome addition. Shirley Davis
yodels in a style all her own.
Ted Gouldy, wellknown southwestern livestock reporter, is
heard as m. c. for the airings, and
also gives out with the commercials which are a bit overdrawn.
They concern the Texo Chick
Starter and other products for
poultry and livestock. Music is
provided by the "Hired Hands"
which is in keeping with the mood
of the program.

Program opens rather on the
novelty side, with the rapping of
a gavel and "Try Texo Feeds" and

Program opens rather on the novelty side, with the rapping of a gavel and "Try Texo Feeds" and then a musical intro in jingle form which makes way for a bit from each vocalist. It's typical Texas music from start to finish 4ndy.

Philadelphia—William T. Mace, has been named to the post of Comptroller at WIP. Mace, who has been with the station since 1941 (except for four years in the Army), succeeds Edward Demsey, who resigned in January.

SPORTS REVUE With Joe Cummiskey 15 Mins.; Mon-thru-Fri., 7:45 p.m.

With Joe Cummiskey
15 Mins.; Mon-thru-Fri., 7:45 p.m.
Sustaining
WPAT, Paterson, N. J.
Joe Cummiskey, onetime sports
editor of the defunct PM, and now
director of news, sports and special
events for WPAT, Paterson, N. J.,
is also doubling as conductor of a
nightly cross-the-board sustainer.
"Sports Revue." He crams a lot of
info into his 15-minute stint—the
usual chatter about horserasing,
hot stove league baseball, hockey
and what not.

Although Cummiskey is aided by
a facile delivery, his stanza stacks
up about average in comparison
with airers of other sportscasters.
Reliance upon press association
copy tends to give the session a
colorless aspect. This fault is offset to some extent by what appear
to be ad-lib remarks. But on the
whole, neither Cummiskey's style
nor his material is sufficiently original to command wide listenership.

Radio Followups

"NBC Theatre" kicked off Sunday (12) a new semester devoted to dramatizations of modern British fiction. This program remains one of the top dramatic stanzas on the air. Not only is the material adapted of topflight quality—recently it offered Theodore Dreiser's "Sister Carrie," Thornton Wilder's "Ides of March," Walter Clark's "Track of the Cat," Thomas Wolfe's "You Can't Go Home Again" and other significant American and British novels—but scripting is on an exceptional level. It has dealt squarely with alcoholism and adultery and similar subjects rarely mentioned on the air. And, importantly, it has stressed characterization, the conflict of human values and the different ways in which people live. Direction and acting similarly have set high standards—the full hour alloted permitting an unhurried, deliberate pace which reveals real people rather than making the novelists' characters pawns of a truncated plot.

First of the British works in the new series was Rudyard Kipling's

novelists' characters pawns of a truncated plot.

First of the British works in the new series was Rudyard Kipling's "The Light That Failed." The airplay pointed up the story of the artist who tries to make up for early privations by phony hackwork and arrogance that brings quick monetary success but results in personal tragedy. Andrew C. Love's direction got full emotional value from the script. Intermission commentary was fair, although not up to the usual standard.

Seven colleges continue to offer home-study courses based on the series. Local cut-ins are used to inform listeners of universities cooperating in their areas.

NBC's "Cavalcade of America" aired an unusual script on Tuesday (7) as a Lincoln's birthday tribute. Titled "The Thinking Heart," it was in poetic-drama format and was taken in part from some of the great works paying homage to Lincoln—plays, verse and histories. The "collaborators" included Carl Sandburg ("The Prairie Years" and "The War Years"), Robert E. Sherwood ("Abe Lincoln in Illinois") John Drinkwater ("Abraham Lincoln"), E. P. Conkle ("Prologue to Glory"), Edwin Markham ("Lincoln, Man of the People"), Edgar Lee Masters ("Ann Rutledge"), Walt Whitman ("When Lilacs Last in the Dooryard Bloom'd") and Stephen Vincent Benet ("John Brown's Body").
Raymond Massey was, of course, east as the Great Emancipator, and

yard Bloom'd") and Stephen Vincent Benet ("John Brown's Body").

Raymond Massey was, of course, cast as the Great Emancipator, and it would be difficult to think of anyone else in the role. He gave a flexible interpretation that encompassed Lincoln's eagerness to learn, his tender affection for Ann Rutledge, his determination to keep the Union united, his doubts and caution in the face of tremendous burdens. The script achieved a lofty effect, with the aid of selections from the eight Lincoln authorities and eulogists. But, perhaps, it was the powerful poetry of Lincoln's own simple words that were most moving.

Beatrice Pearson registered solidly as Ann Rutledge in a broadcast that had classic qualities.

Manchester, N. H.—Granite State Broadcasting Co. of this city, headed by William F. Rust, Jr., general manager, has applied to the FCC for authority to build a new AM radio station near Hanover. Studios would be located in Hanover and Lebanon. Company owns and operates WKBR and WKBR-FM in Manchester and WTSV and WTSV-FM in Claremont and will soon open station WTSA in Brattleboro, Vt.

CAPITAL MEMO
With Paul Martin, Guests
Producer: Vern Croup
15 Mins.; Sat., 6:45 p.m.
GANNETT NEWSPAPERS
WABY, Albany
Cabinet officers, legislators and other Washington officials make an imposing lineup for this listenable program, waxed for airing on Gannett-owned stations. Interviews are well publicized, before and after, in papers operated by that chain. Vern Croup, the producer, is head of its Washington bureau; Paul Martin, the quizzer, is one of the top staffers.

Atty. Gen. J. Howard McGrath and Sec. of Agriculture Charles Brannan have been among those recently heard, Gannett organization obviously receiving cooperation from officials and agencies of which its papers may sometimes be critical. Both cabinet heads discussed topics of current interest and both displayed knowledge of radio technique. Strangely, McGrath, in replying to a question of what press and radio could do to combat the increase of sex offenses, seemed to narrow it down to newspapers. He subscribed to J. Edgar Hoover's theory that the offenders and their acts should be spotlighted, while names of victims should be withheld. Brannan talked about his "modified" farm program and "price supports," with which Martin, on the basis of a long, editorialized query, does not agree.

May Rabinson.

GEORGE RATTERMAN SHOW With Ratterman; Max Robinson announcer

announcer
Producer: Paul Martin
15 Mins; Mon.-Wed.-Frl., 7:15 p.m.
VICTOR & CO.
WKBW, Buffalo
(Bowman & Block)

WKBW, Buffalo
(Bowman & Block)
Preem caught (6) shows good format for sports fans. Show opens with short comment on current sports matters, with remaining time devoted to answering mailedin queries. George Ratterman should be natural for this chore. He was a four-letter man at Notre Dame and a leading quarterback in the defunct All-American Conference pro league. He has a good radio and video personality and will develop an easy, natural delivery with a few more shows. Works well with Max Robinson, who does many sports stints. Commercials were inclined to be a little heavy on opening show. He could be worked in with a lighter touch, which would get better listener attention.

LUNCHEON DATE

LUNCHEON DATE With Mildred Aiello 15 Mins.; Mon.-thru-Fri., 12:15

LUNCHEON DATE
With Mildred Aiello
15 Mins.; Mon.-thru-Frl., 12:15
p.m.
Participating
WOKO, Albany
One of the newer but better
women's voices in Albany radio is
displayed by Mildred Aiello, who
began as a pianist six years ago on
a Saturday morning's children's
program conducted by Forrest
Willis and who read commercials
so well, on sight, that she was
given her own spot after graduating from college. It's a mild show
as presently constituted and
handled, but could be built.
Miss Aiello plays snatches of
music—hardly enough to mean
anything. She offers household
tips, style news and other material
sounds syndicated and the projection sometimes lacks individuality
and authority. Guests are interviewed Tuesdays, this being a feature which Miss Aiello might expand with benefit to the program
and to herself.
Generally, the young lady reads
the plugs—for a local dress shop
and am olive oil company—clearly
and smoothly. Advertising is too
long; on one shot, Italian films at
Royal Theatre were also tabbed.
Miss Aiello's voice is pitched pleasantly low She should try to develop more warmth in it and
greater flexibility of delivery. Additional air time, on other assignments, would help her. Jaco.

WPAT New Biz

Continued from page 23

Dave Miller, Johnny Faulk, Emery Deutsch and Don Kerr. In addition station this week pacted Joe Franklin as program consultant. Coincident with its Dec. 24, 49, inaugural of a 24-hour round-the-clock block programming, WPAT splurged on an extensive adpublicity-promotion campaign with the payoff reflected in the big hypo.

hypo.

Among the national accounts lined up have been Packard, Sheffield Farms, Perfect Foods, Inc.; Oldsmobile, Weston Biscuit, Lackawanna R. R., American Stores (Acme division), Muntz TV, Capehart TV, Royal Crown Cola, Canadian Fur Corp, etc.

NBC Sat. Nite

Continued from page 25

will be followed by the Max Lieb. man show in N. Y. starring Caesar and featuring Imogene Coca. Guests will include Gertrude Lawrence, Burgess Meredith, Robert Merrill and Marguerite Piazza. Latter part will air from NBC's International theatre, from 9 p.m. until 10:30. Weekly guests is the pattern.

Liebman revue will comprise vaude, sketches, operatic scenes and line numbers. James Starbuck will do the choreography, Frederick Fox will design and light the show, Paul Dupont will do the costumes; and sketches will be written by Liebman, Mel Tolken and Lucille Kallen.

The Saturday night sweepstakes will be the hottest of the entire week, since it will face the CBS opposition of the Ken Murray show, alternating with the "54th Street Revue," followed by the Ed Wynn program. DuMont, which in the east has had a 33 Hooperating with 2/3 of the viewing audience with the Carter display at 9 p. m., will replace Carter with Jerry Lester in two weeks. Jackie Miles and Bert Wheeler will emcee one program each until Lester starts.

gram each until Lester starts.

100G Studebaker Renovation
Chicago, Feb. 14.
Lack of adequate studio space, the bugaboo which seriously handicapped Chicago NBC as-an origination center, was partially overcome last week when the network leased the Studebaker theatre 1,237-seat legiter on Michigan avenue. Web plans to spend \$100,000 in converting the house into an audience radio and TV center.

Earlier, in looking for space, NBC had talked of building one or more studios on the 20th floor setback at the Merchandise Mart, also of building a TV Center in the suburbs. Since neither of these plans could be executed in the near future, an offer of \$1,000 per week for use of ABC's Civic Theatre was made by NBC. Chi to ABC. Chi, in a memo bucked from Chi NBC to N. Y. NBC to N. Y. ABC to Chi ABC. (The two midwest flagships are less than a mile apart.) Chi ABC nixed the offer, and NBC, Chi, found it out by a reverse of the circuitous memobucking.

'Over The Hump'

Continued from page 25

ported. "This is followed by a substantial upturn in late summer and fall, reaching a peak in the final quarter."

Color controversy and wating for "more and better programs" were seen as possible deterrents to greater TV set demand. Whatever may be the further imprograms. greater TV set demand. Whatever may be the further improvement in consumer attitudes toward videp, NICB continues, the present potential market is already being covered rapidly. Sets in use already cover one-fifth and perhaps one-fourth of homes which can afford sets in TV areas, the research outlift believes, and therefore "perhaps half of the market within the range of stations and that can afford sets will have been 'sold' by the end of this year."

Boston College

Boston Contege

Continued from page 23

ABC bigwigs in New York last week, to at least explore the feasibility of switch in ownership.

Local radio wiseacres can't imagine what Boston College would want this outlet for True that Jesuit Fathers have long successfully operated a commercial station in New Orleans, but it's figured that if Boston College took WCOP, it would be as an indieand the Hub is well stocked with powerful indies. Some have guessed the college would like an outlet for training purposes, but fact is this would be financially out of the question. Besides, B.C. already has plenty of cooperation from WCOP for this purpose.

WCOP has long been subject to the for-sale rumor. Comes up per indically, but the station is solidly established in town, and its billings don't seem to fluctuate much one way or the other. Fact is, Hub radio biz is holding its own against the encroaching video.

Radio billings continue strong all over town. Biz is off along with general biz everywhere, but there's no wholesale crying in Hub radio circles. They're doing okay.



makes a big difference whose

voice

it is



In Detroit, WWJ is more than a great radio station . more than a source of entertainment for the nearly one million homes in the Detroit area. WWJ, Detroit's FIRST station, has consistently been the leader in community service and enterprise.

Its acceptance by advertisers is indicative of the faith Detroit

has in its voice. One of America's leading advertisers has consistently employed WWJ daily with an hour-long program for 16 years.

When you give your product story the benefit of WWJ's community acceptance, it receives added prestige, more attentive ears, less selling resistance . . . resulting in increased sales in a market that did three billion dollars retail business last year!

CLES - 5000 WATES

FIRST IN DETROIT ... Owned and Operated by THE DETROIT NEWS

al Representatives: THE GEORGE P. HOLLINGBERY COMPANY Associate Television Station WWJ-TV

1950's Hottest Bet for TV Stardo



BUDDY ROGERS

"Any agency or network exec who still isn't convinced that Buday Rogers is me hottest TV property around ought to catch his Paramount show. Winding up out of breath on one knee, a la Jolie, Buddy brings down the house every time. It's a tremendous tribute to a great performer, coming back to Broadway after twenty long years."

SID WHITE, Radio Daily.



"A new and welcome personality to televiewing. The pariay or his still handsome as knowing showmanship. Greying hair lends a distinctive note to his still handsome appearance, which should make him a good bet for distaff viewers particularly."

VARIETY.



BUDDY

"Time marches on, but Buddy Rogers, returning to the New York Paramount after an absence of twenty years, proves that he's lost none of the boyish charm that made him the darling of the flapper age in the Roaring Twenties."

RADIE HARRIS, The Hollywood Reporter.



BUDDY

"I have always been a fan of Buddy Rogers and after seeing him back at the Para-"I have always been a tan or buday rogers and than ever."

Mount, after twenty years, I am a greater fan than ever."

LOUELLA O. PARSONS.



BUDDY ROGERS

"T. V. fans will have a good looking guy to watch when Buddy Rogers starts his own

HEDDA HOPPER.



"Daytime shows have shown marked improvement. Such items as the current Buddy Rogers' session adds to the pleasure of the pre-six P.M. listeners." BEN GROSS, New York News, in his radio review of the year.



BUDDY ROGE

"He has the same charming manner and youthful appearance that made him the hit of the nation almost twenty years ago. He displays sock showmanship." TELEVISION DAILY.



BUDDY ROGERS

"Tops in Town: Buddy Rogers—still a darlin'—at the Paramount DOROTHY KILGALLEN.



BUDDY ROGERS

"Brave to Buddy for his great work at the Paramount."

Just Concluded PARAMOUNT, New York

Appearing MONDAY Thru FRIDAY

"PICK A DATE WITH BUDDY ROGERS"

AMERICA'S MOST MERCHANDISABLE RADIO PROGRAM—ABC Network, Coast-to-Coast, 3:30-4 P.M., EST

Personal Management: MAL BOYD . . . P.R.B., INC.

TODAY WITH MRS. ROOSEVELT
With Eleanor Roosevelt, Dr. J.
Robert Oppenheimer, Dr. Albert
Einstein, David Lilienthal, Dr.
Detlev W. Bronk, Harry Winne,
Sen. Brien McMahon, Allan
Kline; Ben Grauer, announcer
Producer: Roger Muir
Director: Douglas Rodgers
30 Mins, Sun., 4 p.m.
Sustaining
NBC-TV, from New York
NBC scored one of the unquestionable coups of the year in lining
up this Eleanor Roosevelt Sunday
afternoon video program called
"Today With Mrs. Roosevelt." In
view of the universal respect in
which she is held because of her
honest fight to help mankind, Mrs.
Roosevelt is in a position to bring
to her tea-table and the NBC-TV
camera the cream of the crop—
and name your own subpject.

It isn't often, for example, that
the television camera has the opportunity to encompass in one fell
swoop such headline-producing
personalities as those assembled
by Mrs. Roosevelt last Sunday (12)
for the premiere of her new halfhour, tea-discussion video program.
It's a safe conjecture that many a
page one story will unreel itself
as Mrs. Roosevelt and her guests
unburden themselves on the vital
issues of the day.

It was natural that Mrs. Roosevelt
get right to the core of the world's

unburden themselves on the vital Issues of the day.

It was natural that Mrs. Roosevelt get right to the core of the world's top story — the H-Bomb — on the debut program, with no less a personality for the headliner than Dr. Albert Einstein (via a filmed interview made exclusively for the show the previous Friday and which gave TV the No. 1.yarn of the weekend). Reading from left to right, along with Dr. Einstein, were David Lilienthal, former chairman of the Atomic Energy Commission; Dr. J. Robert Oppenheimer, director of the Institute for Advanced Study at Princeton; Sen. Brien McMahon, chairman of the Joint Congressional Committee on Atomic Energy; Dr. Detloy W. Bronk, president of Johns Hopkins U.; Dr. Hans A. Bethe, Cornell U. physicist; Harry Winne, vice-president of General Electric Co., and Allan Kline, president of the American Farm Federation.

That's equivalent to the "greatest show on earth" in terms of disestences.

Kline, president of the American Farm Federation.

That's equivalent to the "greatest show on earth" in terms of discussion programs treating with the world's No. 1 topic.

Mrs. Roosevelt, on her part, acts as moderator, taking a neutral position on all political matters. As a TV personality, she has a graciousness and charm at the "tea table" and a capacity to get right to the point and not permit the tea leaves to dampen the import of the topic discussion. She has a way with her guests that is port of the topic under discussion. She has a way with her guests that is irresistible.

Program originates from the Colonial Room of the Park Sheraton hotel in N. Y., the participants seated around a table with the "hostess." NBC has given the program some production values, the initial show, for instance, backgrounded by a portrait of the late President Roosevelt, and permitting for a recorded cut-in of his "only thing we have to fear is fear itself" declaration.

The filmed Einstein sequence,

MEET MRS. MARKEL With Hazel Markel 30 Mins; Fri., 9:30 p.m. Producer: Don Roper Director: Gordon Wilkinson Sustaining WTTG- DuMont, Washington

WTTG- DuMont, Washington
This pot pourri of personalities, fashions, causes, and current events, pleasantly mixed into a viewable half-hour by Hazel Markel, is typically Washington, typically Mrs. Markel. Only the two could combine into this particular brand of capital flavored this and that.

Hazel Markel, who holds forth most of the time as program direc-tor and top femme personality at WTOP-CPS, pioneered with Du-Mont in this program about two MOTCHES, pioneered with Du-mont in this program about two years ago, before the advent of WOIC, the CBS video station, on the local scene. Success of the program, plus a natural TV loy-alty to DuMont, accounts for con-tinuing the alliance.

Despite presence of Don Roper, DuMont director of special events and producer of show on the program, plus a couple of local or visiting V.I.P.'s per evening, it's strictly Mrs. Markel's show. It is due largely to her own prestige that top ranking guests are snared, and to her general deftness that the awkward spots in an unrehearsed, interview type situation, are so smoothly overcome.

Past Friday night's program fol-

are so smoothly overcome.

Past Friday night's program followed regular show format, with three short periods of fashions, provided by a local store; a demonstration of a new cosmetic line, the brain child of Mrs. D'Alessandro, frau of the colorful Baltimore mayor; and p.a.'s of two top national figures. Latter, Charles Luckman, ex-Lever Bros. prexy, and Mrs. Charles Brannan, wife of the Secretary of Agriculture, each appeared to beat drums for a current "cause."

Live models, touting both the

rent "cause."

Live models, touting both the fashions and the cosmetics line, added interest, though in the case of the latter, the lack of motion in such demonstrations, slowed up show

such demonstrations, slowed up the show.

Bridge between various facets of the show is Mrs. Markel's comments, though fashion commentary is done by someone provided by participating store. Don Roper appears on scene to provide some lightness and the male touch. Best part of show, and one that departs from strictly femme interest, is the straight interview. In last week's show, Luckman appeared in his role of chairman of Thursday's mammoth Jackson-Jefferson Daydinner, giving some sidelights on the annual Demmy shindig. Mrs. Brannan is chairmanning the local Heart Drive luncheon, and spoke about that.

Show has its static and unpredictable moments. On the whole, however, it makes varied and interesting viewing, with plenty of variety and more action than is usual on such presentations.

Lowe.

aside from the momentousness of his utterances, contained some wonderfully revealing intimate closeups.

Here is must viewing for thinking people.

Rose.

STAGE DOOR
With Louise Allbritton, Scott McKay, Tom Pedi, others
Director: Berry Kroeger
Producer: Carol Irwin
Writer: Frank Gabrielson
30 Mins.; Tues., 9 p. m.
Sustaining
CBS, from New York
The George S Kaufman-Edna

CBS, from New York

The George S. Kaufman-Edna
Ferber collaboration of nearly 15
years ago, "Stage Door," has proyided the title and nothing else
for this CBS strip. Initial instalment (7) indicates that this show
can be made into a charming and
warm bit of play-acting, but on
the basis of the first display it has
far to go in order to capture the
feeling.

Chief fault lies in the writing.

feeling.

Chief fault lies in the writing, inasmuch as little ingenuity has been shown either in plot development or dialog. Story line seems to telegraph itself as it goes along and characters seem to be in the stock mould.

and characters seem to be in the stock mould.

All this despite a setting that is inherently rich in drama and humor and the presence of some good thespers, particularly Louise. Allbritton and Scott McKay, who do the best possible with the material at hand. Miss Allbritton does well for herself as an actress who gets chilled on McKay because of the way he landed a part opposite to her in a play being cast. She, as could be predicted, warms up to him in the fadeout.

The direction and camera work give the illusion of more motion than is inherent in the play. The selection of shots and angles were generally good and there was a good attempt in the direction to plck up more action than was in the lines.

plok up more action than was in the lines.

Sets were arresting, especially the restaurant and backstage scenes.

Jose.

WESTMINSTER DOG SHOW With Edward Everett Horton, Mrs. Sherman Hoyt, Mel Allen Producer-Director: Roy Meredita 60 Mins., Mon. (13), 9 p.m. MILK-BONE DOG BISCUIT WOR-TV, from N. Y.
(McCann-Erickson)

WILK-BONE DOG BISCUIT
WOR-TV. (mcCann-Erickson)

WOR-TV nabbed itself a good property when it threw a video leash around the 74th Westminster Kennel Club Dog Show, previously broadcast over CBS-TV. Held at Madison Square Garden, the event was one of the few sporting engagements to be televised from that New York arena this year. Station picked up the canine contest for two showings, one yesterday (Tues.) and the other on the preceding day (Mon.).

Show, enhanced by a moving camera and informative commentaries, made for a neat television entry when caught on its initial presentation. Program impressed as giving the average viewer a better understanding of the proceedings than would be obtained if doing an in-person at the event. Camers coverage of the show appeared to take in all its important aspects in addition to giving observers some effective closeups of the four-legged dignitaries.

Off-screen narration by sportscaster Mel Allen and dog-breeder Mrs. Sherman Hoyt was handled informally and capably. Latter authoritatively provided the necessary details as to what was happening in the different circles taken in by the camera. Allen helped to keep the dialog from lagging by pitching in with leading questions whenever the going got slow.

Edward Everett Horton, on hand to make with the commercials, offered a few sideline interviews with some of the dog owners. Though in abundance, the product plugs, handled also by Allen, were inoffensive and probably hit home with the canine owners.

Color TV Review

RCA PRESS PREVIEW
With Hank Ladd, emcee; Lois Andrews, Johnny Faust and his
Puppets, Gene Archer, Earl God-

win Producer-director: Vance Halleck 30 Mins.; Wed. (8), 11 a.m. WNBW, Washington

WNBW, Washington

In contrast to its previous demonstration here in which program values were submerged by color drift, RCA put on a performance last week in which better tint stood out against a rather modest show staged for a group of reporters who have been covering developments in color television.

Unlike the CBS showings in which subject matter has been chosen primarily to emphasize the advantages of color over black and white, RCA was concerned mainly with demonstrating the progress of its all-electric compatible system. Appraisal of its press preview, (Continued on page 36)

(Continued on page 36)

Tele Follow-Up Comment

Joey Faye has taken over from Billy Vine as star on CBS-TV's "54th Street Revue." Faye was versatile in a trio of comedy sketches, performed in his usual exuberant manner. Skits had him deliver a mock professional lecture on Brooklyn, trying to cadge a cuffo meal in a swank nitery and performing a burlesque operation in a surgical ward. Some situations and gags were old hat, but Faye socked over much of the material, with a good assist from comedienne Barbara Martin.

Stanza was built around a college theme, with cheer-leading, football, classroom and campus hangout motifs. Tommy Wonder and Virginia Gorski chirped well and added some cute dance steps, while Marilyn Day and Jordan Bentley clicked with other tunes, some of which were originals by Dick Lewine and Ted Fetter. On the whole, the revue registered with bounce, enthusiasm and quick pacing, if not showing slick direction and camera work. Chief limitation apparently was the fact that camera work and choreography were not coordinated, and cameras had trouble catching the terpers' routines.

Norman Corwin's first play to be

Norman Corwin's first play to be videocast, "Ann Rutledge," was disappointing on "Philco Television Playhouse" Sunday night (12). Offered on the occasion of Lincoln's birthday, this work was staged as a sentimental commemorative piece. The adaptation by Joseph Liss, which necessitated expansion from a half-hour, failed to give dramatic structure to Corwin's original radio play although the usual Corwinian poetic language was still there.

Dealing with Lincoln's youthful romance with the ill-fated Ann Rutledge, the play was presented, in episodic form over three acts which had little dramatic connection between them. Miss Rutledge's original fiancee, John McNeil, loomed importantly in the initial act but unaccountably dropped out later as a story factor. Also lacking was a character delineation of Miss Rutledge as anything more than a handsome lass. Lincoln, as usual was drawn as a simple tower of strength with no chinks in his goodness.

While deficient in plot, the play was marked by impressive atmos-

of strength with no chinks in his goodness.
While deficient in plot, the play was marked by impressive atmospheric detail and uniformly good performances. As the young Lincoln, Stephen Courtleigh had the physical and thesping attributes to make the character wholly believable. Grace Kelly, as Miss Rutledge, also registered well despite the superficial characterization. John McQuade, as a folk-singing friend of Lincoln, was first-rate, especially in the handling of the fragmented vocals. Numerous frontier settings were excellent and the camera work was standout in its smooth-flowing framing of the action.

Vaughn Monroe's takeover of the last half of "Toast of the Town" resulted in some excellent entertainment. Show was paced in the best variety traditions with support of entertainers on the bandleader's usual roster. Monroe, of course, exhibited his muscular voice for excellent effect, there was good pacing and production in his solo efforts with Moonmaids providing added color. Comedic contributions by Jay Lawrence and Ziggy Talent rounded out an amiable session.

Strongest item on the first half was by the acro team of Vic and Adio, a Brazilian hand-to-hand team, showing an amazing assortment of lifts. Dewey "Pigmeat" Markham's comedy courtroom skit wasn't up to the level of some of this Negro's previous contributions on this show, but there were some yocks. The Phil Jones Dancers, comprising seven couples, produced some good panoramic effects when they swirled about in a waltz routine, but their work in a straight line was generally lost because of camera's failure to cover them all.

"Royal Family" comedy by

"Royal Family," comedy by George S. Kaufman and Edna Ferber, was played just a little too broadly for top effects in its adaptation on "Ford Theatre" Friday night (10) via CBS-TV. Cast lampooned the story and characters to such an extent that it emerged as farce, rather than satire. Final scene, with the matriarch of the family toasting, a portrait of her dead husband just before she died, was thus too much out of line with the rest of the show, emerging more as corn than the touching bit of dramatics it should have been.

For the way they played it and

again tieing in with women's fashions, were well produced.

DuMont's "Cavalcade of Bands" has capitalized almost completely on one of the simpler ideas for vaudeo shows. Program is nothing more nor less than a stage unit such as those playing at any of the Broadway presentation houses, transplanted to the video cameras. But, with the competent production given it by Milton Douglas and direction of DuMont's Frank Bunetta, it makes for solid televiewing. With interest in namebands now being revived throughout the country, "Cavalcade" seems the logical method of presenting them on TV to tie in with that rejuvenation.

Show last Tuesday night (7) featured Xavier Cugat and his crew, with the usual contingent of surrounding talent. King-size Cugat orch had plenty of color on its own for the required video dressing, what with the gal and boy maraccas shakers, the clowning, etc. In addition, the maestro has the kind of unrestrained personality that projected excellently into the living rooms. He took over practically the entire emcee job, leaving Warren Hull, permanent emces, little to do but introduce the commercials. Vocalist Abbe Lane, a blonde looker, socked across a couple of tunes and teamed with Cugat for a fine rendition of "Baby, It's Cold Outside." Latin dance team of Tato and Julia also wowed with their two routines. Film ed commercials, plugging products sold at various drugstores, which bankroll the show, were inserted unobtrusively, but a couple of them are nearing the realm of bad taste.

Mrs. Eleanor Roosevelt's "This I Remember" held the center of

Mrs. Eleanor Roosevelt's "This I Remember" held the center of attention on ABC-TV's "Author Meets the Critics" last Thursday night (9). With Mrs. Roosevelt on hand to discuss the book with a (Continued on page 36)



THE GREAT RUPERT Mgt.: LOU CLAYTON

WORDS and MUSIC MAN

Plays piano and violin. Desires tie-up with choreographer-par excellence or organized dance groups.

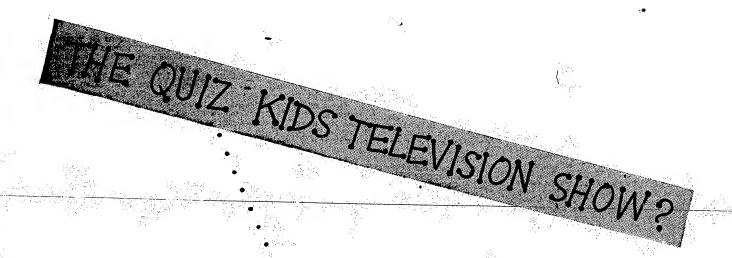
Write T. H., Box 764, Variety 154 W. 46th St., New York City

TV Producer and Director on shows recently voted best Chicago programs desires change to ad agency or station. Willing to move. Top experience and sales references variety, Box 103, 360 N. Michigan, Chicago 1, III.

APTS. FOR RENT

Newly Remodelled Bld9
448 West 55th Street 2 & 21/2-Room Furn. Apts. \$120-\$145







they're over here now! their new TV time is:

8:00 P.M., E.S.T. Every Friday on WNBT (WNBG-TV)

P.S.-Busy, busy, busy!
The Quiz Kids have just finished
a whirlwind tour of New York, and
everybody loved 'em on their guest
appearances with Milton Berle,
Howdy Doody, Judy Splinters,
and the Eddie Albert Show. Ted Mack
told his Amateur Hour audience how
much he thought of the Kids..
Arthur Godfrey gave them a shining
verbal gold star... Milton Berle
returned their visit by appearing
on their show!

For ten consecutive years sponsored by Miles Laboratories, Inc., makers of Alka-Seltzer and One-A-Day Brand Vitamin Tablets. Wade Advertising Agency. Sunday Radio: NBC, 3:30 P.M., E.S.T.



Regardless of the controversy over the merits of radio and television giveaway shows, the video version of ABC's "Stop the Music" has emerged as a quality program which could stand on its own even without the jackpot twist. Charles Henderson and Mitzi Mayfair, who produce for the Louis G. Cowan office, are giving the series as ambitious production mountings as any of the revue-type shows now on the air. That factor, combined with the fine cast of regulars and Bert Parks' scintillating emcee work, makes the series consistently good. Prizes, of course, help boost the ratings but the show is okay on its own.

New Jersey housewife, incidentally, copped the jackpot award last Thursday night (9), with the resulting lineup of her prizes slowing that part of the program to a walk. Otherwise, the stanza was up to par. Vocalists Estelle Loring, Betty Ann Grove and Jimmy Blaine, who double on the radio version, were plenty videogenic and talented. Miss Mayfair's standout choreography was terped capably by the dance group and Parks, in addition to handling the phones, shone in the singing department also. Performers were backed neatly by Harry Salter's orch.

Producer Robert Montgomery achieved the pace and fluidity of the best motion pictures in his presentation of Christopher Morley's "Kitty Foyle" on NBC-TV's "Lucky Strike Theatre" Monday night (13). Production posed extra difficulties, since it was told in flashback, as in the RKO picture which starred Ginger Rogers. But, via rapid-fire costume changes by star Jane Wyatt and the simple expedient of using dupe characters to pose with their backs to the camera while the leads raced from one set to another, the intricate show came off with hardly a mishap. Only once was Miss Wyatt caught still buttoning her blouse and viewers would have had to look closely to catch that.

Yarn itself suffered from the necessary compression into the hour format. Three lead characters were given sufficient chance to establish themselves and the plot motivations were clear but the video version lacked several of the finer touches possible in the lengthier film. In addition, use of the moppet actress playing Miss Wyatt as a frustrated child to bridge the narrative was too subtly presented. Not until she had been seen several times during the show did the symbolic aspect of her appearance become clear. Cast, working under the reigning of director Norman Felton, was excellent. Miss Wyatt brought to life fully the poor Philadelphia girl trying to break into mainline society, giving one of the top TV performances of this season. Richard Derr, as her rich suitor, and Peter Cookson, as the young medico, were fine. Lesser roles were capped by Farrell Pelly as Miss Wyatt's father, Janet and Joanne Lally (twins) as the child Kitty and James Van Dyk as Derr's wealthy uncle.

Sets of Syrjala were luxuriously and functionally designed and the original score by John Gart helped establish the various moods. Montgomery did a neat job in introducing the show and bridging the acts with short narration. Lucky Strike commercials overpitched but were

distinguished panel of personalities who had been close to the late FDR, including Henry Morgenthau, Jr., Judge Samuel I. Rosenman and Elliott Roosevelt, the stanza emerged as extremely interesting viewing and listening. John K. M. McCaffery moderated the panel in his usual bright style and Virgilia Peterson, a critic who offered the only criticism against the tome, rounded out the group. Criticism of the show, if any, was that the half-hour seemed too short. Just when they were getting into the late President's personality, with Elliott attempting to explain how FDR always had time for his children even during the most hectic days of the war, McCaffery was forced to call time. Mrs. Roose velt, incidentally, launched her own video series on NBC Sunday (12) and indicated on "Author" that her gracious personality and manner of delivery will go well on TV.

"Author" is now carried as a sustainer on ABC but, even on a moderate budget, it should have some sort of musical introduction, which even the soap operas get. Bringing it on cold to a silent screen does nothing for its get away.

The anti-Communist the me, vision.

Ann Sheridan, one of the topbilled film stars yet to appear on television.

Ann Sheridan, one of the topbilled film stars yet to appear on television, made her bow Saturday night (11) on CBS-TTV's "Ed Wynn inche her bow Saturday night (11) on CBS-TTV's "Ed Wynn in yore days the old adage that a talented performer in any part of show business will show well on TV. She was on more than 20 minutes with Wynn, socking across some patter and then lampooning Gary Cooper's "yep" and "nope" type of dramatics in a western satire. Skit had all the Wynn fouches, including a troupe of Bpy Scouts coming in to save him in the nick, in place of the nick in place of the war, McCaffery was forced to call time. Wynn, incidentally, handled the middle commercial for Camels live on the stanza (they've been using film for the last several weeks) and did a good, gagged-up selling job. Another neat touch was the writeries (Ann Sheridan, one of the top-billed film stars yet to appear on television, made her bow Saturday night (11) on CBS-TV's "Ed Wynn Show" and proved again the old adage that a talented performer in any part of show business will show well on TV. She was on more than 20 minutes with Wynn, socking across some patter and then lampooning Gary Cooper's "yep" and "nope" type of dramatics in a western satire. Skit had all the Wynn fouches, including a troupe of Boy Scouts coming in to save him in the nick, in place of the anticipated U. S. Cavalry.

Robert Clary, new crooner on the

the anticipated U. S. Cavalry.
Robert Clary, new crooner on the Coast, impressed with his rendition of "Johnny Get Your Girl." Wynn, incidentally, handled the middle commercial for Camels live on the stanza (they've been using film for the last several weeks) and did a good, gagged-up selling job. Another neat touch was the writers' credits at the end—"The Brontes: (Hal) Kanter, (Seaman) Jacobs, (Leo) Solomon."

The anti-Communist theme, which has been given a ride in Hollywood, is now having its day in video. "Suspense" tried the theme out for size last Tuesday (7) with an espionage yarn. It was a good fit tailored after the current headlines about atom bomb scientists who are leaking secrets to the Kremlin. Adapted by Halstead Welles, the Robert Stevens play, "Escape This Night," was tautly written and executed. The plot concerned the efforts of a Soviet ring to intercept a German scientist who fled from Russia to New York with important research documents.

Setting for the meller was the

something like looking into a tun nel, as many observers remarked. But with the perfecting of a single multicolor tube, which Dr. Eng-strom reported is near at hand, this problem would be licked.

strom reported is near at nand, this problem would be licked.

With less than a day of preparation, Vance Halleck got together a fairly smooth show for the occasion. Hank Ladd's Charley Ruggles-like mannare is a welcome change from the let's-give-her-a-big-hand emcee routine. Lois Andrews, in low neckline silvery gown, was an accentuated eyeful in color and sang well too. Gene Archer, who has been a martyr in previous RCA demonstrations before the color cameras, did a creditable singing bit. Newscaster Earl Godwin, decked out in a bright plaid shirt as a country storekeper, seemed out of place as a home-spun purveyor of chatter. Johnny Faust's puppets served their purpose in showing absence of color breakup with fast moving objects.

Tele Chatter

New York

New York

Charles Randall set to play the villain on WOR-TV's "Night Book" tomorrow night (Thurs.) . Earl Wrightson, star of CBS-TV's "Masland at Home," returned to his hometown, Baltimore, last night (Tues.) to emcee a special hourlong amateur show for the Heart Fund via WAAM . . . Marc Cramer, formerly ad-publicity chief for Julius Wile Sons & Co., named assistant to Transfilm prez William Miesegaes . . Don Ameche doing an original sketch as guestar on the "Ken Murray Show" Saturday night (18) via CBS-TV . . Donald Richardson, former Broadway legit director, joining CBS-TV as director of "Mr. I. Magination."

Philco starts sponsorship of

stead welles, the Robert Stevens jay, "Secape This Night," was tautly written and executed. The plot concerned the efforts of a Soviet ring to intercept a German scientist who fled from Russia of New York with important research documents.

Setting for the meller was the braille room of the N. Y. Public Starts sponsorship of Philico Starts sponsorship of Mystery Chef" on WNBT, N. Y., and WPTZ, Philadelphia, tomorrow afternoon (Thurs.), with the half-braille room of the N. Y. Public Library where the scientist's blind wife spent her days. The use of blind characters in the story was terrifyingly effective. Standout performances were turned in by Peter Cappell, as the German refugee, and Charlotte Kean, as his wife.

Color TV Review

Continued from page 34

therefore, must be made with this in mind.

Continued from page 34

This color demonstration was by far the best RCA has yet shown here. For the first time, the primaries and the blends were stable. This was accomplished by an audic phasing device which "locks in" the colors, preventing them from spilling and registering untrue as in previous performances. Certainly, as far as the RCA system is concerned, it is a vast improvement.

From the standpoint of naturalness, however, the colors leave much to be desired. Shomehow, they do not do for the subjects what color should do, in that they fail to bring out the full benefits of tint. Compared with CBS, they fail to bring out the full benefits of tint. Compared with CBS, they fail to bring out the full benefits of tint. Compared with CBS, they fail to bring out the full benefits of the viewer, is the subjects what color should do, in that they fail to bring out the full benefits of the viewer, is the subjects which constitute the not too high regard which Dr. E. W. Engstrom, RCA research chief, expressed of the CBS whilling achievement, RCA would advance its system considerably if it could obtain the warmth and crisponses, of Columbia's color. Perhaps this will be achieved with the refinements which Dr. Engstrom

Those Congressional TV 'Hams'

Last week's video "VIP Edition" of the "Original Amateur Hour" Last week's video "VIP Edition" of the "Original Amateur Hour" to stimulate interest in the New York Heart Fund (with Old Gold bypassing the commercials as its own contribution), represents one of the neatest showmanship stunts of the year. That the Congressional "hams" participating lacked the "professional" potential of the show's week-to-week amateurs was beside the point, although there's no questioning the entertainment aspects of the hour's frolic which suggested that the legislative halls 'neath the Capitol Dome harbor many a frustrated vocalist and instrumentalist.

Rather, it was the "humanizing" aspect of some of D. C.'s most eminent solons, letting their hair down and strutting before the TV cameras, that gave the Tuesday night charity showcasing an undeniable warmth.

The admiralty-crusted Navy trio, the Tramp Band comprised of

undenable warmth.

The admiralty-crusted Navy trio, the Tramp Band comprised of some top D. C. rulers, the Demo and GOP barbershop quartets, the Texas delegation's square dance, etc.—all were skillfully tied together by emeee Ted Mack, who gave perhaps his outstanding impresario job to date.

Inside Stuff—Radio

NBC's "Eternal Light" this week won its second award from the National Conference of Christians and Jews, the only winner to get a second kudo in the seven-year history of the awards.

Other honors "for outstanding contributions in promoting understanding and respect among the different groups comprising American life" went to: single network broadcasts, NBC's "Punishment Without Crime" from "Living 1949," CBS' "Neither Free Nor Equal" documentary on Minneapolis-St. Paul, and ABC's "Someone You Know": individual stations, WMAQ, Chicago, for its "Destination Freedom" series on Negroes, and WBAL and WBAL-TV, Baltimore, for its spot announcements; individual personality, Elaine Carrington, for her scripting of "Pepper Young's Family," "When a Girl Marries" and "Rosemary." Special award went to CBS for "The Goldbergs."

Awards will be presented at the Waldorf, N. Y. at a luncheon of

Mary, Special award went to CBS for The Goldbergs.

Awards will be presented at the Waldorf, N. Y., at a luncheon on Feb. 23. Record with spots by 20 air personalities, including Jack Benny, Bob Hope, Jimmy Durante, Dinah Shore and Dennis Day, has been sent to stations for use during Brotherhood Week, Feb. 19-26.

WNYC-FM, New York's municipal station, will expand its all-night broadcasting from one night to three nights a week—Fridays, Saturdays and Sundays—early in March. Present 1-7 a.m. classical disk show on Sunday mornings has proven successful and new sked will give WNYC-FM more time on the air than any other FM outlet in the U.S.

O. S. Seymour Siegel, WNYC director, last week asked the city for an annual budget of \$288,000—a \$53,000 hike over the previous fiscal year. Additional coin will go to raise engineers to the prevailing wage in the industry and to cover costs of the city's TV film unit headed by Cliff Evans.

Tello-Test, nationally syndicated telephone giveaway quiz, hit a new sales peak last week, according to Walter Schwimmer, prexy of Radio Features, Inc. Total sales now stand at more than 150:

New sales have been reported for WIP, Philadelphia; WJBK, Detroit; KFH, Wichita; WREN, Topeka; KICM, Mason City; KTTS, Springfield, Mo.; WHBC, Jackson, Miss.; WIRL, Peoria; WMRC, Greenville, S. C.; WSLS, Roanoke, Va.; WDUZ, Green Bay, Wis.; WLBZ, Bangor, Me.; WHTN, Huntington, Va.; WATN, Watertown, N. Y., and WKNY, Kingston, N. Y.

About 500 radio programs have been entered in the 14th American Exhibition of Educational Radio Programs held in connection with the Institute for Education by Radio at Columbus, Dr. I. Keith Tyler, Ohio State University director of the institute, has announced. In addition, 200 network programs are being judged live by special committees in the New York area. Judging of the 500 independent entries will be handled in 14 "evaluation centers" in various parts of the nation.

Total programs to be evaluated may be about 60 less than the number last year, Dr. Tyler said. Winners will be announced May 1, and the programs will be available for audition during the Institute to be held here May 4-7.

WLIB, N. Y., is marking Negro History Week through Sunday (19) with a number of airers featuring Negro personalities. Among those taking part are Harcourt Tymes, of the Assn. for Study of Negro Life, Lindsay White, of the National Assn. for Advancement of Colored People; actress Murfel Rahn; Ida Cullen, widow of poet Countee Cullen; artist Charles White; Julius Adams, Amsterdam News managing editor; J. A. Roberts, Pittsburgh Courier historian; and Dan Burley, N. Y. Age managing editor.

Radio and television advertising is helping sell food products in their stores, Kings Supermarkets has written to the webs and indict stations, and so they want to repay the broadcasters by displaying point-of-sale promotion pieces featuring air stars. Letter from the New Jersey food chain, one of the largest in the country, cites the job Arthur Godfrey is doing for Lipton's Tea and Ozzie and Harriet Nelson are doing for Heinz and adds that it welcomes the material to "thank the broadcasters for their sales."

Cigaret companies are using their talent in heavy dealer and community relations pitches. At the end of March Philip Morris is taking ABC's Johnny Olsen show to Chicago for the National Assn. of Tobacco Dealers confab. Previously PM took Olsen to its Louisville sales meeting and the Tobacco Bowl ceremonies in Richmond. Lucky Strike also booked Dorothy Kirsten and Frank Sinatra at the Richmond affair. Chesterfield used Arthur Godfrey and Perry Como in Durham, N. C., with Bob Hope subbing for Bing Crosby.

A rebroadcast of "24 Hours Under Communism" earned WWJ, Detroit, the Freedom Medal of the Freedoms Foundation of Valley Forge. The award was presented last week to WWJ General Manager Harry Bannister by George D. Balley, director of the foundation. Program first was aired in the spring of 1948. It depicted in a dramatic-documentary presentation, the changes we could expect in our way of life if Communism gained control.

tional 13 weeks on WJZ-TV's "Market Melodies"... Goodrich picked up the option on World Video's "Gelebrity Time" and the show will move from ABC to CBS April 2, slotted in the 10 to 10:30 pm. Sunday night slot to take advantage of the adjacency to the Fred Waring show.

the adjacency to the Fred Waring show.

Phillips H. Lord, who packages "Black Robe" on NBC-TV, has cut a kine on a new show, based on charades. Charles Reading, impersonator who appeared on WOR-TV's "Talent Parade" Feb. 8, was as a result signed to a 12-week contract by Southern Attractions for a vaude tour. ABC-TV is the first video web to use national magazine ads and is starting with a full page in Look on March 28.

Hollywood

Hollywood

Sonny Tufts has inked with Jerry Fairbanks Productions to do a series of video spot announcements for Oldsmobile . . Muriel Munsel set for lead in "Boys Will Be Men" being rolled by Frank Wisbar for Procter & Gamble. Gertrude Michael, Elaine White, Marion Martin, Irene Vernon and Lois Hall have been set for lead roles in forthcoming pix in the series . . . Hoffman Radio has picked up the tab on Jim Hawthorne platter show over KLAC-TV every Sunday from seven to eight Nassour Bros. take their first dip into television with a 15-minute vidpic starring Sabu as the first in a projected series. Scripts will

point up a modern "Aladdins Lamp" type story with a moral for Juve trade . . . Capitol Records has rolled enough footage to keep its package, "Bozo's Circus," going on television for 26 weeks. Plattery has canned 380 minutes of film at a cost of \$40,000 . . KLAC-TV has sold the Jai Alai games, which station will pick up in Mexico, to Lincoln-Mercury dealers. Contract involves \$1,250 per telecast Walter Carle resigned as director of news and public service for KTTV to freelance. "Lights, Camera, Action" on KNBH landed a storage sponsor after a dog food pulled out.

St. Loo Public Schools FM'er to Bow April 13

RCA'S BIG DANCE BAND HOOPLA

E. B. Marks Sues WB on Foreign 15-ALBUM SPREAD ASCAP Awaits Revisions in Consent Infringement of Tune in P.D. in U.S. SET FOR RELEASE

its kind, an action was filed in N. Y federal court last week by E. B. Marks Music against Warner Bros. Marks Music against Warner Bros.
to recover foreign performance
royalties allegedly due the publisher for use of "Ta-Ra-Ra-Boomde-Ay" in the Warner film, "Horse
and Buggy Days." Marks wants
the court to declare its rights in
the matter, asks an accounting and
also seeks an injunction restraining Warners from distributing the
picture unless the song is deleted
from all prints.

Interesting facet of the suit is
that "Ta-Ra-Ra-Boom-de-Ay" became a public domain number in

Interesting facet of the suit is that "Ta-Ra-Ra-Boom-de-Ay" became a public domain number in the U. S. in 1947 upon expiration of its 56 years of copyright privilege under federal law. However, in England and a number of other overseas countries a copyright is protected until 50 years after the author's death. Presumably that is the basis of the Marks action in that performances of a tune in areas where it is protected are subject to payment of royalties.

Warners, according to the complaint, has failed to turn over to Marks' a share of "Horse and Buggy's" foreign earnings for the use of "Boom-de-Ay" despite the publisher's request for payment. In addition, it's claimed that the film company has continued to license and distribute the pic without paying the plaintiff "its share of collections thereby causing continuous irreparable damage in the trade to the plaintiff's tune in England and elsewhere."

As a second cause of action, Marks charges that Warners has received through its music publishing subsidiaries payments from the American Society of Composers, Authors & Publishers in which were included foreign performance revenues accumulated from licensing the plaintiff's tune in "Horse and Buggy." In asking the declaratory judgment, Marks wants the film company, among other things to make an accounting of the earnings of "Boom-de-Ay" as represented by its synchronized use in the film.

Jack Hallstrom Joins Valando

Latest in the series of startling moves within the music and recording industries is the completion of a deal last week which places Jack Hallstrom, ex-head of RCA-Victor's pop artists and repertoire, as general manager of Tommy Valando's Laurel and Valando music catalogs. Hallstrom has been out of the music business completely since exiting Victor, and his return in connection with the Valando setup floored the disk

and publishing fields.

Hallstrom, who has been in advertising in recent months, will Join Valando Feb. 27. He had been with Victor a good many years, during the final years of his stay, occupying a post as assistant to the then president, Jim Murray. When Eli Oberstein moved out as head of Victor's pop artists and repertoire. Hallstrom took over later ictor's pop artists and reper-Hallstrom took over, later g way to the current Joe

KENTON'S BIG \$6,000 IN SEATTLE CONCERT

First concert in Stan Kenton's "Innovations in Modern Music for 1950" at the Civic Aud here Thurs. night drew 3,000 for a big \$6,000 gross

Advance sale was small; but b.o. was big, with long lines that didn't get inside until the curtain went up at 9 p. m.

Camarata to London

Tutti Camarata, head of London Records artists and repertoire in New York, was scheduled to fly to London yesterday (Tuesday) for his first visit to the British Decca home offices in London in a year. Camarata won't stay long going over minor problems that have arisen. He's due back in N. Y. later this week or early next.

London label, the U.S. counter part of British Decca, last week signed Ethel Waters to a contract.

Anybody With A Dixie Beat In **Big Demand Now**

Revival of Dixieland music is snowballing solidly, to the point where all major record companies are scampering around grabbing what combinations there are available to bolster what they already may have or what can be pulled off the shelves. As it stands at the moment, a good many of the Dixie groups that have clung to the style through the years of public prefer-

groups that have clung to the style through the years of public preference for swing music and later bop and "progressive Jazz," will find their faith paying off.

For example, Phil Napoleon, now at Nick's, New York, is being sought after by two or three major labels. Santo Pecora, New Orleans exponent of Dixle, and Louw Walters, of San Francisco, have been signed by Mercury. Capitol already had grabbed Pete Daly and Sharkey, another N. O. combination now at the Roosevelt hotel there. Red Nichols' Hollywood five is talking a major company deal at the moment, too.

is talking a major company deal at the moment, too.

To top it off, Tommy Dorsey anticipates getting into an RCA-Victor studio as soon as possible to turn out some Dixle disks. It was T.D.'s brother, Jimmy Dorsey, now at the Statler hotel, N. Y., who's mainly responsible for the current Dixie revival. But, T.D. is an old hand at the style. One of his greatest disks is a two-sided version of "Milenberg Joys," made with his full band a good 12 or 13 (Continued on page 41)

Crack Down on Col. Disk Cut-Rating By Middle Men; Cite Goody

Middle Men; Cite Goody
Columbia Records New York distributor. Times - Columbia, has cracked down on cut-rating of new platters through middle men. Specific orders have been issued that no one in the latter category is to get price reductions of any kind that henceforth all is to be on a "fair-trade" basis.

T-C gave emphatic orders that no merchandise is to be sold to Sam Goody, one of the largest disk dealers in the phase of the business. It seems that Goody customers have been cut-rating Columbia disks to the point where the label feared retallation from large department stores such as Macy's, which were being undersold on many items. T-C felt that if Macy's began a price-war because of the situation, serious injury to the record business could result.

Spurred on by the reaction to the new band led on RCA-Victor records by Ralph Flanagan, Victor has prepared what is perhaps the most tremendous putsch that any recording company has ever laid out in behalf of the dance band industry. It has compiled a series of 15 albums made during the past couple months, by as many bands on the Victor roster, to be issued all at the same time under the title, "Here Comes the Dance Bands Again."

title, "Here Comes the Dance Bands Again."

Every album in the series is a "dance beat" grouping of recordings of the finest of standard material. They will be shipped the end of this week for retail release by March 1.

Victor has appropriated \$175,000 for the promotion of the series, which will be used to underwrite dozens of different ideas. One, for example, calls for the buyer of an album to receive a coupon entitling the holder to one free dance lesson at any Fred Astaire school of dancing. A complete set of the 15 albums will be shipped to disk jockeys on 1,000 radio stations throughout the country, all of whom have agreed to devote two hours weekly to promoting the disks on the air.

Victor execs are elated over the pre-release response it has gotten from distributors. They had an-

Victor execs are elated over the pre-release response it has gotten from distributors. They had anticipated initial orders of perhaps 100,000 albums, a figure which has repeatedly been revised upward due to distrib response. As of Monday (13) initial orders for the series call for shipment of between 225,000 and 250,000 sets.

225,000 and 250,000 sets.

Victor execs hope to accomplish with the huge promotion and the albums, a complete revival of the dance band business. Because of the results already achieved with Flanagan's Bluebird and now Victor records, it's felt that the dance band business is still there, if it can be tapped by the right approach and the right promotion. Music recorded by the 15 Victor bands was assigned to each by composers. And only the best compositions by each composer were used,

tions by each composer were used, excepting those tunes that have through repeated use become too familiar to the public. The list

follows: "Tommy Dorsey Plays Cole rter "Vaughn Monroe Plays Victor

"Vaugnn Monto."
Herbert"
"Ralph Flanagan Plays Rodgers & Hammerstein"
"Freddy Martin-Jerome Kern"
"Sammy Kaye-Irving Berlin"
"Tex Beneke-Hoagy Carmichael"
"Claude Thornhill - George

Gershwin"
"Wayne King-Johann Strauss"
"Ray McKinley - Rodgers

arr "Larry Green-Vincent Youmans" "Erskine Hawkins-W. C. Handy" "Charlie Ventura - Duke Elling-

ton"

"Spade Cooley-Billy Hill"

"Miguelito Valdez-Ernesto
Lecuona"

"Solke Jones-The Charleston"

Lecuona".
"Spike Jones-The Charleston"
Victor is releasing the albums
on both 45 rpm and 78 rpm disks,
incidentally.

Muzak Helps D.C. Symph Fund Drive Via Plugs

Sam Goody, one of the largest disk dealers in the phase of the business. It seems that Goody customers have been cut-rating Columbia disks to the point where the label feared retallation from large department stores such as Macy's, which were being undersold on many items. T-C felt that if Macy's began a price-war because of the situation, serious injury to the record business could result.

Cugat Slow

Richmond, Va., Feb. 14.

Xavier Cugat drew a slim \$4,000 gross with a Latin revue at the Mosque Wednesday (8).

Concert was sold at a \$3.75 top. Mosque is a 4867-seater.

Fund Drive Via Plugs

Washington, Feb. 14.

In a slick tie-in to lend a helping hand to the current fund drive.

Washington, Feb. 14.

In a slick tie-in to lend a helping hand to the current fund drive as part of its program to the more cause of its program to the more cause of the situation, serious injury to the record business could result.

It is the first time this kind of music has been programmed here by Muzak, which feels that it is normally "too heavy" for the trade. Cards explaining the music and why it is offered have been printed by Muzak for the restaurant tables, so the public will become aware of the fund drive.

Decree; Expected in Two Weeks

BMI's 10th Anni

Broadcast Music marks its 10th anniversary of existence this year, the occasion to be emphasized at the National Assn. of Broadcasters convention beginning in Chicago

convention beginning in Chicago April 10.

At the New York BMI board meeting last week, at which 10th anni plans were made, Roy Harlow and Jean Geiringer were named BMI vice presidents. Harlow was head of Station Relations for the past seven years; he'll be v.p. Director of Station Service. Geiringer's post is essentially the same, in charge of foreign relations.

Gilbert's ASCAP Push as H'wood **Seeks Recognition**

L. Wolfe Gilbert has been nom-inated for a position on the writer side of the American Society of Composers, Authors and Publish-ers director board. His nomina-tion was at the insistence of the Hollywood contingent of the So-ciety, which had dispatched a pe-tition to ASCAP's eastern execs carrying more than 300 names. Gilbert is the first representative of the western group to he nomof the western group to be nom-inated.

of the western group to be nominated.

Gilbert's chances of election are something else again, unless that petition has so intimidated the eastern group as to make it a must. His companion nominees are Walter Bishop, John Latouche, John D. Marks, Maurice Sigler, and Mabel Wayne, pop writers, with Walter Golde, Irwin Rowan, standards writers. They're up against Stanley Adams, Otto Harbach, Edgar Leslie, and Deems Taylor, a powerful group of incumbents, the weakest of which may be Adams. Incidentally, Miss Wayne's nomination is the second time in a row that a woman writer has been nominated for the board. Prior bid was unsuccessful.

Publishers coming up for reelection are also all-powerful and not likely to be pushed out. Abe Olman, Lester Santly, Irving Caesar, for the pop side, and Frank H. Connor, standard, complete the list. Nominated against them are Tommy Valando, one of the youngest of the newer pubs; Abner Silver, Bob Miller and Willard Sniffen.

NBOA Ops Continue To Ban BMI Airs Though Pact Survey Proceeds

Chicago, Feb. 14.

While National Ballroom Operators Assn. is conducting a survey to determine proportion of Broadcast Music songs played in terperies, more and more operators are banning BMI music in contracts with musicians.

with musicians.

Since purpose of survey is to set
NBOA's bargaining position in imminent contract talks with BMI,
indications are that operators are
"packing" survey so as to put
BMI's back against wall in contract
talks.

talks.
Only last week Iowa operators concluded contracts with musicians banning all use of BM music. Musicians have nothing to say about it, since American Federation of Musicians has no ruling preventing operator from prohibiting certain tunes.

NBOA held an "emergency" meeting here last week. A topper said that the survey was not discussed. Emergency talks were limited to tax problems and the "need for establishing state organizations."

Revised consent decree prepared for the American S of Composers, Authors and Publishers by the U. S. Department of Justice, is expected to be handed down within the next two weeks. ASCAPites profess to have no knowledge of the terms of the new document, the most important new document, the most important angles of which will be whether ASCAP will have recovered the right to collect theatre perform-ance fees, and the allocation of the songwriter half of ASCAP's in-

one.

D. of J. will make no clear indication of what's to be expected along the theatre fee line. It's implied, however, that the government will not be able to bypass Justice Vincent L. Leibell's court decision of last year, which denied ASCAP further right to collect performance fees at the exhibition end while synchronization fees; were being exacted by individual publishers for the same songs at the producing end. It's hinted, however, that the solution may be the packaging of synchronization and performances fees at the point of origin, which would mean publishers selling both rights at one time. This they've been doing to some extent since the Leibell decision. cision

As for the writer classification As for the writer classification tangle, made prominent in recent weeks by hot internal bickering between various writer factions and soloists within ASCAP itself, and soloists within ASCAP itself, the government is said to be insistent upon the use of 20-20-60 plan, with certain modifications on the current blueprint of that plan. It calls for a split of writer income on the basis of 20% for performances, 20% for seniority and the remainder on the basis of other characteristics.

dealers having them for sale by March 15. There are 25 varied selections on the initial release, covering works by Dvorak, Puccini, Bruch, Mendelssohn, Wagner, Offenbach, Rimsky-Korsakoff, Tchaikovsky, Grofe, Rachmaninoff, Khatchaturian, Bizet, Ravel, Moussorgsky, Beethoven, Prokofieff, Grieg, Kabalevsky, Liszt and Chopin.

Artists involved in the initial disks cover: James Melton, Boston Pops Orchestra, Licia Albanese, Jascha Heifetz, Rochester Philharmonic, Mischa Elman, San Francisco Symphony, Schoester Philharmonic, Mischa Elman, San Francisco Symphony, Artur Toscanini and NBC Symhony, Artur Rubenstein, William Kapell, Gladys Swarthout, Leopold Stokowski Symphony, Yehudi Menuhin, Boston Symphony, Vladimir Horowitz, Wanda Landowska, etc.

HARRY JAMES TO OPEN ASTOR ROOF SEASON

Harry James will make his first New York appearance in many years when he opens the season at the Astor Roof, May 22. He last played that spot around five years

James' date will be for three weeks. He'll be followed by Carman Cavallaro, starting June 12 for six weeks with Xavier Cugat following for the remainder of the

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S. "REQUEST" DISK JOCKEYS AS POLLED VIA LEADING U.

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	Weekly chart of the records on disk jockeys programs, as "most requested" by disteners. This compilation is based on information gathered from disk-spinners vectors that the nation and is designed to indicate those records rising in popularity as uell as those on too. Ratings are computed on thee basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.	Pos. Pos. No. this last weeks	9	22	16	9	m l	ဂ	- ا ه	14	2	2 10	7	8	6	° 02	10	1	9 -	1 80	2	4	16	က		210	100		w 4		e 4	13	1:1		ر د د	1	2		2 -	7 2			7 03	
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Jocks, Jukes and Disks

By BERNIE WOODS

Cake"-"Dear Old Girl" (Columbia).
Best two sides Godfrey has ever made. He's got a great chance to work up on the pop lists with "Candy," a solid rhythm item done first by Mindy Carson (Victor). Reverse is an even greater potenhal for the present and the future. an excellent version of standard, which Godfrey fans and others

An excellent version of standard, which Godfrey fans and others could go for in a big way. On the first side, Godfrey's framed by the Chordettes and on the backing by the Mariners. Archie Blyer batons.

Bill Farrell "It Isn't Fair"-"Bamboo" (M.G-M). Farrell's "Fair" aide, being revived by Sammy Kaye (Victor) is likely to take some of Kaye's play. Young singer with the big voice does a fine job in the melody, backed by Russ Case. He works up a nice froth with the "Bamboo" tune, too, forming an attractive side.

Jimmy Wakely "Dust" - "The fouch of God's Hand" (Capitol). Wakely's "Dust" already has dirred up some smoke. It's worthwhile. Side has an excellent chance to click big for the tune is musual and it's well done by Wakely and a vocal chorus. It's simple story of the Oklahoma dust bowl. Backing is a pleasant flem well handled by the same combination.

At Jolson "God's Country"-

liem well handled by the same combination.

Al Jolson "God's Country""Let's Go West Again" (Decca). If "God's Country" does what is expected of it, Jolson's cutting has a swell potential. It's the type of tune he does well and he handles it beautifully with a dramatic approach that's not-overdone. A vocal chorus and Vie Schoen's orchestra help focus it properly. "West" is fair.

Phil Harris "God's Country""Lazy River" (Victor). Harris also does a hice job on "Country," although it could have been better recorded (his part lacks presence). Following on the heels of his hitting with "Master Painter" will help move this. It's embroidered nicely by a chorus and Walter Scarl's orchestra. "Lazy River" is an excellent side, however, and could hog the attention. Tune is an oldie to Harris and he does it with great understanding.

Frank Sinatra "Sure Thing""Sunshine Cake" (Columbia). Sinatra stra studied "Sure Thing" before

with great understanding.

Frank Sinatra "Sure Thing""Sunshine Cake" (Columbia). Sinatra studied "Sure Thing" before
attempting to record it and as a
result cut a disk that will move if
the tune does, and there's a good
possibility of that. Framed by the
ken Lane singers and Axel Stordahl's band, the singer handles it
smoothly. He makes a very good
thing out of "Sunshine," too, a
rhythm item also from Bing
Crosby's "Riding High" film. On
this he duets with Paula Kelly. It
rides easily. rides easily.

rides easily.

Guy Lombardo. "Dearie"-"My
Lily and My Rose" (Decca). Lombatdo's treatment is a natural for
these two melodies. His "Dearie"
is an excellent version of that new
pop, the vocal by Kenny Gardner
and the Trio. It easily matches all
other sides of the tune, despite that
all are duet vocals. Band's handling of "Lily" is swell. It's quite
possible that this disking will
break the tune open. Gardner and
Trio vocal.

Margaret Whiting-Frank DeVol.
"I Said My Pajamas-"Be "Mine"
(Capitol). Miss Whiting's "Pajamas," dueted with maestro. Frank DeVol is a fair version of the hit novelty, plus which it's late on the scene. Not much may happen.
Miss Whiting and a chorus combine on the gaverse which sais sings. on the reverse, which she sings tolidly, but which doesn't have much commercial possibilities. A mart tune beautifully handled, but

mart tune beautifully handled, but not very saleable.
Fran Warren "I Almost Lost My Mind"-"Who Cares" (Victor). Miss Warren's "Almost Lost My Mind" is one of the best things she's done recently. A blues item that has been making time, the tune is good and the singer isn't required to truech for high ones. That in itself makes the disk unique. Backed by a chorus and Henri Reni's baion, the side sets up a warm mood. "Who Cares" is fair.

Dick Haymes-Patti Andrews

mood. "Who Cares" is fair.

Dick Haymes-Pattl Andrews
"Can I Come in for a Second"." I
Oughta Know More About You"
(Decca). King Cole-Nellie Louther
(Capitol) have the best disk on
"Second," but the HaymesAndrews pairing is a fine version,
on a solid rhythm beat set up by
Vic Schoen. Side sells smoothly
and if the tune clicks will do well.
"Oughta" doesn't figure as hit malerial, but the pair give it a swell.

workout, again bolstered by smart backing from Schoen.

Betty Garrett-Larry Parks "Can I Come in for a Second"-"You Missed the Boat" (M-G-M). Come bination of Miss Garrett and Parks is a good one on both these sides. They're "Second" is livelier and cuter in many ways than the above disk, but it hasn't the beat and is too "talky." "Boat," on an upbeat, is a good side that can do something on its own. This version creates the first interest in the tune.

Platter Pointers

Russ Morgan followed the Ames

Bros. (Coral) with a fine version of
"Sentimental Me" on Decca
Matt Dennis Coral cut of "Just a
Girl That Men Forget" is the sort of a disk that could turn into a sleeper via disk jock plugs
Another of those unusual items often stumbled on among hillbilly tunes, out of which jockeys can get a lot of laughs, is Johnny Bond's "Love Song in 32 Bars" (Columbia)
Alan Dale duets with himself on "Give Me the Moonlight" (Signature) but talks too much to make the fact clear, thereby hurting the disk Eileen Wilson's vocalling on "I'm the Girl" and "Strange New Look" (Decca) catches attention. Eileen Barton ran off a cute rhythm side for National with "If I Knew You Were Coming I'd by Baked a Cake Among best cuts of both "Yodel Blues" and "Sunshine Cake" is by Robert Lenn (M-G-M) Louis Jordan hits solidly with his "Honeysuckle Rose" and "T-Bone Blues" (Decca)

Kenny Roberts' latest is a good novelty "Choc'late Ice Cream Cone" (Coral. Victor put Dennis Day onto an Irish pairing for St. Patrick's Day and both are good cuts of "How Can You Buy Killarney" and "O Katharina" Ethel Smith's Hammond-organing of "Galloping Comedians". "Sleigh Ride" smart sides (Decca). Standout western, hillbilly, race, polka, jazz, etc.: Zeb Turner, "I Could Lose These Blues" (King)

Milt Buckner, "Yesterdays" "Buck-A-Boo" (M-G-M) "Pearl Bailey, "There Must Be Something Better Than Love" (Columbia)
Joe Thomas, "Whan-A-Lam" (King) Luke the Drifter, "Beyond the Sunset" (M-G-M) "Texas Jim Robertson, "I Back to Where I Started" (Victor) Winit Beatty, "You Took My Man" (Crystalette) Bill Johnson, "What Can I Do" (King) Wynonle Harris, "I Like My Baby's Pudding" (King).

LATIN QUARTER, N.Y., IN 2-YEAR BMI DEAL

Latin Quarter, New York, has taken out a music license with Broadcast Music, Inc., thereby eliminating an infringement action against the spot which had been pending in N. Y. courts. Elias M. Loew, owner of the Quarter, signed a two-year BMI deal retroactive to Jan. 1 last.

Part of the agreement under

Part of the agreement under which the court action was discontinued called for Loew to pay an undisclosed amount of cash to cover back license fees. In this way, the operator avoided the possible penalties of the infringement charges.

Spitzer May Set **Up BMI Pubbery**

Henry Spitzer, head of the comparatively new music firm bearing his name, is negotiating a contract with Broadcast Music, Inc., under which he will establish another music house affiliated with BMI. Spitzer tallied the BMI deal in Hollywood last week with Bob Burton, v.p. in charge of BMI's publisher relations. It is said to call for an annual guarantee in excess of \$50,000.

Spitzer's current publishing setup is affiliated with the American Society of Composers, Authors and Publishers. His new outfit has not as yet been titled and will not go into operation for some weeks. However, he already controls a BMI firm, the Vogue catalog he took over from Edwin H. Morris. This is a BMI outfit in that all its tune-content is by BMI writers. There is no other connection.

Agreement with Spitzer is in line with BMI's known desire to establish what is termed "quality" affiliations, in the process of which it is dropping a good many current contracts as they expire, Spitzer is one of the music industry's outstanding personalities. Before going into business for himself he was general manager of the wide.

going into business for himself he was general manager of the wide Edwin H. Morris interests, which cover the Morris, Mayfair, Melrose and other catalogs.

Spitzer, incidentally, has taken mechanical and selling rights to the "Broken Down Merry-Go-Round." owned by Fairway Music, a BMI firm owned by Fred Stryker. Tune will be promoted by Vogue. Stryker retaining copyright ownership.

RCA on a Contract Spree; Nabs Carle, Krupa, Sets Monroe, Harris

Best British Sheet Sellers

(Week ending Feb. 4) London, Feb. 7.

Dear Hearts ... Morris Harry Lime Theme Chappell Hopscotch Polka ... Leeds Jealous Heart ... New World Bunch of Coconuts Box & Cox Feldman Breaking My Heart Sterling Mule Train Chappell Garden of Weeds Box & Cox Why Is It Carolin Our Love Story Carolin Down in the Glen ... Wright

Second 12

Confidentially New World Forever and Ever F.D, & H. Kiss in Your Eyes Bosworth Scottish Samba Sun Song In Our Heart 20th-Cent. Scottish Samba Sun
Song In Our Heart 20th-Cent.
Mon. Tues. Wed. Dash
Is It Too Late Yale
Last Mile Home Leeds
World Has Forgotten Carolin
Leicester Square Rag Norris
I Never See Maggie Lennox
Dream is Yours Feldman

Defer' Calloway In Mex Standoff

Refusal of the American Federation of Musicians to go for a reciprocal agreement with the Mexican musicians' union has stopped Cab musicians' union has stopped can Calloway from playing a scheduled date at the Ei Patio, Mexico City, opening Feb. 20. Contracts had been completed and the date cleared through the Mexican actor's union, since Calloway is working as an act with his Cavaliers, a small group of musicians, accompanying

small group of musicials, accompanying.

When word got around that the date had been okayed, Mex tooters began a beef that subsequently resulted in the date being "deferred until the case can be arranged." Calloway had already secured necessary visa, working papers, etc., cantoway nad already secured nec-essary visa, working papers, etc., and is left high and dry by the sud-den "deferment" of the booking. He closes his current run at the Beachcomber, Miami, Friday (17).

up on recording contracts during the past week. Firstly, Victor snagged Frankie Carle's orchestra snagged Frankie Carle's orchestra away from Columbia Records, a task accomplished by Manie Sacks, who recently moved to RCA from Columbia. Then Sacks closed a deal, not yet signed, which will move Gene Krupa's band over from Columbia, Later, Victor's Joe Csida, head of artists and repertoire closed the most important renewal of the new year, with Vaughn Monroe. Later he secured a renewal-with Phil Harris, before a renewal-with Phil Harris, before the singer-comedian

a renewal-with Phil Harris, before the singer-comedian returned to the Coast.

Sacks' acquisition of Carle was not unexpected. However, it was his first move toward Columbia artists and it moved one of Columbia's best into the RCA camp. Carle has been consistently among Columbia's best-selling group and a couple years ago was credited with being the top disk maestro of all. His new pact with Victor is for three years and begins with a recording date in Chicago next week. Carle is currently at the Lyric theatre, Indianapolis.

Monroe's renewal was a big

was a big Monroe's renewal was a big Victor item, too. His new contract Victor item, too. His new contract has been in negotiation for several months and its for five years, picking up where his current deal expires next week. Monroe may have been Victor's biggest disk seller last year, with his "Riders In the Sky" having gone over 1,500,000.

bullet began show-ing new life on recordings. As of the moment he's among Victor's best-sellers with "Old Master Painter."

RCA's '50 Aim: **Million Machines**

RCA is aiming at selling at least 1,000,000 of its various 45 rpm ma-chines during the current year. That figure includes only its two small turntables, incidentally, maksmall turntables, incidentally, making no allowances at all for the three-speed plus radio combinations RCA itself is marketing and the various models manufactured by other set-makers.

Victor executives assert that so far slightly over 600.000 of the small model 45s have been put into inserts hands.

isers' hands.

Decca's Pop Marketing Of 'Cocktail Party' Album A Recording Precedent

A Recording Precedent

Decca recorded the straight dramatic play, "Cocktail Party," now on Broadway, and intends marketing the set as a popular album. So far as is known, Decca's action sets a precedent, since there is no music to speak of in the show, and the sale will depend strictly on the dramatic impact of the script. The orignal cast was used and the album will cover two Long Play records scling at \$5.85 each.

Decca set up the deal to record the show a day-before it was cut (8) and is said to have at least one more airrangement on the fire to follow up, involving one of the top dramatic shows on Broadway at the moment.

King's 'Silver Dollar' Promotion on Long Disk

Promotion on Long Disk King Records pulled a unique promotion stunt last week in behalf of its recording of Johnny Long's "Silver Dollar," King took a batch of worn out stampes (from which shellac pressings are made), polished them up, inscribed them with promotion lines for the time and finally glued a silver dollar over the spindle hole. A batch of the things have been sold to dealers as promotion pieces for 98c and another batch were shipped out to reviewers, etc. King has gotten a lot of recorders for the disks (dealers can't lose at 98c per since the silver dollar is the mccoy). is the mccoy).

All told the disk company claims it has shipped over 5,000 of the

MARIETY 10 Best Sellers on Coin-Machines Week of Feb. 11 (Dinah Shore ...) Bing Crosby Martin Warren Victor

	1. DEAR HEARTS, GENTLE I EVILE (5)		
	2. I SAID MY PAJAMAS (4) (Leeds)	Martin Warren Victor	, .
	3. RAG MOP (3) (Hill & Range)	Ames Bros Coral Ralph Flanagan Victor	
	4. THERE'S NO TOMORROW (11) (Paxton)	\ Tony Martin Victor Alan Dale Harmony	
	5. I CAN DREAM CAN'T I (21) (Chappell)	Andrews Sisters Decca	
	6. MUSIC, MUSIC, MUSIC (3) (Cromwell)	Teresa Brewer London	١.
	7. OLD MASTER PAINTER (10) (Robbins)	Sinatra Modernaires Columbia Snooky Lanson London	1
٠.	8. DREAMER'S HOLIDAY (12) (Shapiro-B)	Perry Como Victor E. Wilson Jenkins Decco	
	9. SLIPPIN' AROUND (12) (Peer-Int.)	·) Engst Tubb Decca	
	10. CHATTANOOGIE SHOESHINE BOY (1) (Acuff-R.)	Red Foley Decea Bill Darnell Cora	ι :- l .
	Second Group		
	THE WIND COMEN AWAY EDOM ME (Lole)	Owen Bradley Cora	t

CRY OF WILD GOOSE (American) CRAZY HE CALLS ME (Massey) ENJOY YOURSELF (Morris) BIBBIDI BOBBIDI BOO (Disney) WE'LL BUILD A BUNGALOW (Algonquin) MARTA (E. B. Marks) WEDDING SAMBA (Duchess) SITTING BY WINDOW (Shapiro-B) CHARLIE MY BOY (Bourne) EYES WIDE OPEN I'M DREAMING (Crawford) SATURDAY NIGHT FISH FRY (Preview)
BROKEN DOWN MERRY-GO-ROUND (Vogue) FOOLISH HEART (Santly-Joy) ECHOES (Laurel) HAVE I TOLD YOU LATELY (Duchess) Crosby-Andrews HAVE I TOLD YOU LATELY (Duchess)

(Dick Todd Rainbow DADDY'S LITTLE GIRL (Beacon) / Mills Bros. Decca (Figures in parentheses indicate number of weeks song has been in the Top 10,1

Frankie Laine Mercury Billie Holiday Decca Guy Lombardo Decca | Perry Como Victor Johnny Long Tony Martin King Andrews-Miranda Edmundo Ros Decca London Dinah Shore ... Billy Eckstine . Columbia M.G.M Teddy Phillips London Columbia Patti Page Mercury
Louis Jordan Decca Whiting Wakely Capitol Gordon Jenkins Deccd Decca

Francisco—(Sherman-Clay)

Baltimore—(Walker's Music

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ORDS

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on Music

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(Central Radio)

iwig Music Co.)

Green

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

	12 cities and showing com- parative sales rating for this and last week.	(Davega	(Hudson Ro	(Denel	(Boston Musi	nell Br	(Centra	–(H. L.	Ludwig M	—(Jenkin	(Walker's	Record 1	—(Sheı	
Vational Rating This Last vk. wk.	Week Ending Feb. 11 Artist, Label, Title	New York—(I	Chicago—(Huc	eles	Boston—(Bosto		San Antonio-	Philadelphía—	St. Louis—(Lu	Kansas City—(- 1	Cleveland—(R	San Francisco	
1 3	AMES BROS. (Coral) "Rag Mop"—60140	4	8		3	1	3	2		1	2	3	3	
2 5	FRANKIE LAINE (Mercury) "Cry of the Wild Goose"—5363	1	4	2	8	2	1	6	1		7	6	4	
3 1	TONY MARTIN (Victor) "There's No Tomorrow"—20-3582	9	3	1		3	9		5	3	Sel to	, ,	1	
4 2	RED FOLEY (Decca) "Chattanoogie Boy"—46205	6	5		2	7	2	.,	2	2		9		-
5 13	TERESA BREWER (London) "Music, Music, Music"—604	ž.,	1			10		3		1	1	4	2	
	T. MARTIN-F. WARREN (Victor) "I Said My Pajamas"—20-3613	-	7	7	4	4	4	9	•		5	1	7	
	SAMMY KAYE (Victor)				100	3.7								7

7	4.18	"It Isn't Fair"—20-3609 6 8 5 3 8 5 3
8	II. A.	PATTI PAGE (Mercury) "With Eyes Wide Open"5344
9A	15	VAUGHN MONROE (Victor) "Bamboo"—20-3627
9B		DICK TODD (Rainbow) 5 9 1 1 "Daddy's Little Girl"—80088 5 9 1 1
10A	12	TONY MARTIN (Victor) "Marta"—20-3598 3 8
10B	16	BING CROSBY (Decca) "Chattanoogie Boy"—24863
11	16	AMES BROS. (Coral) "Sentimental Me"—60140
12	11	DANNY KAYE (Decca) "Lovely Cocoanuts"—24784

GUY LOMBARDO (Decca) "Enjoy Yourselt"—24825: LESLIE BAXTER (Victor)
"Jet"—20-3691

PERRY COMO (Victor)
"Bibbidi-Boo"—20-3607 .. 10 11 Harry Simeone

JIMMY DORSEY (Columbia) JIMMY DORSEY (Columbia)
"Johnson Rag"—38649
BILLIE HOLIDAY (Decca)
"Crazy He Calls Me"—24863
DINAH SHORE (Columbia)
"Bibbidi-Boo"—38659
DINAH SHORE (Columbia)
"Dear Hearts"—38605
BILL DARNELL (Coral)
"Chattanoogie Boy"—60147
GORDON JENKINS (Decca)
"My Foolish Heart"—24830 15B 16A 15 16B 15

"My Foolish Heart"—24 AL MORGAN (London) "Jealous Heart"—500 17B ..

DICK HAYMES (Decca)
"Old Master Painter"— 17C FIVE TOP

ALBUMS

2 SOUTH PACIFIC Broadway Cast

Columbia

3 GENTLEMEN PREFER BLONDES **Broadway Cast Broadway Cast** Columbia Decca

TEXAS LI'L KISS ME, KATE **Broadway Cast** Columbia

I CAN HEAR IT Volume 2 ard R. Murrow Columbia

6

6

6

Disk Best Sellers by Companies

	(B)	asea on Po	nnts Larne a)	5.	
	No. of	100		No. of	
Label	Records	Points	Label	Records	Points
Victor	7	178	London	2	51
Decca	7	109		3	22
Mercury	2	101	Rainbow	1	18
		100			

On the Upbeat New York

New York

Tempo Records points out that is is first among independents to produce the Victor rpm development for its own use.

Rosemary Clooney into Willows, Wilmington, week of Feb. 20...

Frank Lynch, formerly of Keller Sisters & Lynch vaude act, disk jockeying on Oklahoma City station. Malverne-New England, New Haven, will distribute Mercury Records in that area... Art Tatum signed to a Capitol Record contract. Henry Spitzer due back in N. Y. from Coast March 6... David Hall back at Mercury Records on classical LP production. Sammy Kaye cracked record at Nightingale Ballroom, Appleton, Wis., with 3,200 people at \$1.50; previously he played to 2,000 dancers at \$2 per at Palladium Ballroom, Sheyboygan

17 at Paradise Theatre, Detroit...
Lionel Hampton follows at Paradise week of Feb. 24. Henry Busse to Malco theatre, Memphis, Feb. 22. Chi disk jockey Eddie Hubbard opens with Herbie Fields, Nellie Lutcher, Ames Brothers and Ken Griffin at Oriental theatre, Feb. 23 for two weeks. Mills Music opened a Chicago office for the first time in 15 years; Hugh Keough heading. Sammy Kaye to Casa Loma Ballroom, St. Louis, week of March 17. John McCormack, Chi d.j., renders narration part in Blue Barron's "Are You Lonsome Tonight," on M-G-M. Teddy Philips to Peabody, Memphis, April 10-22.
Eddy Howard's run at Blackhawk Restaurant extended indefinitely. Howard, incidentally, did not appear two nights last week because of a back injury. Nellie Lutcher to Club Silhouette March 10-19 following two weeks at Oriental Theatre starting Feb. 23...

Hall Sunday (19). Sammy Kaye plays private Shrine party at Syria Mosque Feb. 27-28-March 1..., Gordon Lodge, local saxman, joined Hal Kanner band at William Penn hotel's Terrace Room. Joan Price, singing pianist, at Carnival Lounge, where she worked for some time when it was the Hollywood Show Bar. Ciro Rimac returns to Johnny Brown's Club, East Liberty, April 10. Dolores Clark, violinist at Ankara, closes Feb. 25 and will take off for Florida dates. She used to be with Phil Spitalny. "Elmer's Polka," new tune by couple of Pittsburgh songwriters, Harold Marcus and Elmer Willett, just recorded for Victor by Johnny Vadnal.

Seattle

Hal Pruden orchestra back at Olympic hotel for indefinite stand Stan Boreson cut two tunes for

JO STAFFORD AMERICAN HEART ASSN. QUEEN

Kansas City, Feb. 14.

Jo Stafford will be crowned Queen of Hearts in the Valentine Heart show in the Municipal Aud here tonight (Tuesday). She was awarded the title by the American Heart Assn. for her work in the campaign to raise funds to combat heart disease.

heart disease.

Singer came in from the Coast for the benefit, accompanied by Paul Weston, who batoned the orchestra for the show.

M.C. work was handled by the Rev. Bill Alexander, Oklahoma City, one-time amateur boxing champ and night club entertainer. Also on the bill was Vera Clair McNary and her marimba sextet, Little Buck, and Lucile Elmore.

Miss Stafford's bit for the Heart group includes over a hundred recordings which have been played by radio stations across the country. Crowning was a focal point of the 1950 activities, and Mutual picked up the event and part of the program, originating through WHB here.

The American Love Song

I CAN'T GIVE YOU **ANYTHING BUT** LOVE, BABY

Music by . . . JIMMY McHUGH MILLS MUSIC



It's Music By

JESSE GREER

Program Today Yesterday's

KITTY FROM KANSAS CITY

(Feist)

THE EVER POPULAR STANDARD

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LAUREL MUSIC CORP. 1619 Broadway, N. Y. 19

PETER COTTONTAIL (The Rabbit of Distinction

LIKES

EDDY



Bands at Hotel B.O.'s Dinah Shore's Recording

Band Hotel	Weeks Played		Total Covers On Date	ı
Emil Coleman* Waldorf (400; \$2)	8 20	2.700	19 480	١
Jimmy Dorsey Statler (450; \$1.50-\$2) Johnny Long* New Yorker (400; \$1-\$1.50)	1	1.700	12 275	

New Yorker has floor show; Waldorf, Georgia Gibbs.

Chicago

Bill Bennett (Swiss Chalet, Bismarck, 250; \$2 min.-\$1 cover). Off to Bill Bennett (Swiss Chalet, Bismarck, 250; \$2 min.-\$1 cover). Off to 1,700 covers in final week.
Dick LaSalle (Mayfair Room, Blackstone, 350; \$3.50 min.-\$1 cover).
Lind-Brothers pulling solid 2,300 covers.
Frankie Masters (Boulevard Room, Stevens, 720; \$3.50 min.-\$1 cover).
Ice show, second week; fast 4,550 patrons.
George Olsen (Marine Room, Edgewater, 700; \$1.20). New show in Friday (10), picking week up to neat 2,000 tabs.
Eddie O'Neal (Empire Room, Palmer House, 500; \$2.50 min.-\$1 cover).
Billy DeWolfe packing 'em with solid 4,400 covers.
Bill Snyder (College Inn, Sherman, 500; \$3.50 min.). Business fair with 2,500 diners.

with 2.500 diners.

Los Angeles

Jack Fina (Ambassador, 900; \$1.50). With the Wiere Brothers, first
week, 2,175 covers.
Chick Floyd (Biltmore, 900; \$1.50). Ninth week, 1,925 covers.
Phil Ohman (Beverly Hills, 300; \$4 min.). Some 650 covers.

Location Jobs, Not in Hotels

(Chicago)

Cee Davidson (Chez Paree, 500, \$3.50 min.-\$1 cover). Jimmy Durante opened Friday (10) to bring total to smash 5,000 customers.

Wayne Gregg (Trianon; \$1-\$1.15 adm.). Fair first week; 7.000 dancers.

Eddie Howard (Blackhawk, 500; \$2.50 min.-80c. cover). Western revue

Eddie Howard (Blackhawk, 500, \$2.50 min. 500. Strong with 2,300 comers.

Orrin Tucker (Aragon; \$1-\$1.15 adm.). First week neat 9,000 terpers.

(Los Angeles)
Harry Owens-Ted Weems (Aragon, Santa Monica). Slower 3,900 ad-

missions.

Freddy Martin (Palladium B., Hollywood). Seventh week, still neat 14,200 admissions.

Iturbi's Glasgow Draw

Glasgow, Feb. 7.

Hundreds of film fans were turned away after 2.800 people crowded Glasgow's St. Andrew's Hall to hear Jose Iturbi in a one-night stand with the 96-piece Valencia orchestra.

Iturbi appeared as both soloist and conductor.

FAIRY TALES

recorded and featured by OWEN BRADLEY & QUINTET SALLY & MARVIN CLARK FILA FITZGERALD & MILLS BROS. FONTANE SISTERS RED KIRK & JUDY PERKINS DUSTY WELLINGTON WESTON-JUD CONLON SINGERS

LUR MODIC GARLEAT IN

CECIL BAILEY

SCARLET RIBBONS

(FOR HER HAIR)

THERE'S A LOVELY LAKE IN LOVELAND

MILLS MUSIC, INC. 1619 Breadway, New York 19

Dixieland

Continued from page 37

years ago. These, Victor probably will reissue along with a batch of old Red Nichols cuts.

Chicago Digs Dixie
Chicago, Feb. 14.
With the resurgence of Dixieland in the past few months, Chicago is beginning to resemble the Chi of the late 20's and early 30's. More and more Dixie jazz groups are opening all over town, and the roster of names now active here is very much the same as that of 15 years ago. years ago.

is very much the same as that of 15 years ago.

Names like Muggsy Spanier, George Brunies, Art Hodes, Pee Wee Russell, Sid Cattett, Miff Mole, Bud Freeman, Jimmy McPartland and Fred Moore are lighting the marquees of the jazz joints around town. Mole and a three-man group are in their 60th week at the Beehive, a South Side spot. Hodes is at the Blue Note with Pee Wee Russell, Fred Moore and Lee Collins. On the near North Side, is trumpeter Jimmy McPartland and his quartet. Group features Marian Page, McPartland's wife, on piano, Marcy Alexander on drums and Max Wayne, late of the Stan Kenton band, on bass. Mary Ann McCall, formerly with Woody Herman, is the vocalist.

Jazz Limited has the outfit which

Herman, is the vocalist.

Jazz Limited has the outfit which brings back most memories. Muggsy Spanier is on trumpet, George Brunies on trombone, and Sid Catlett on drums. Others in group are Floyd Bean and Bill Reinhardt. Bud Freeman has his own west side spot, the Press Row, and works with a sextet. Others of the group are Red Lionberg, trumpet; Ray Dahl, piano; Gene Friedman, clarinet; Ed Friedman, bass, and Gus Cole, drums.

MAHONEY

FLAMINGO HOTEL. Las Vegas

"Went" in Les Voges Review-Journ with a routine literally 'out of this

Exclusive Manage

ASSOCIATED BOOKING CORPORATION

JOE GLASER, Pres.

Chicago

Starts 'Man' Search

Dinah Shore's Columbia recording of "It's So Nice to Have a Man Around the House" has started a rumpus between the tune's writers and Gladys Shelley and Harry Archer, who had previously written a song similar in theme and title. But, since they took their case to attorneys for possible suit, other tunes similar in title and idea have arisen from the past and now the mixup is rather gen-

eral.

Miss Shelley and Archer wrote

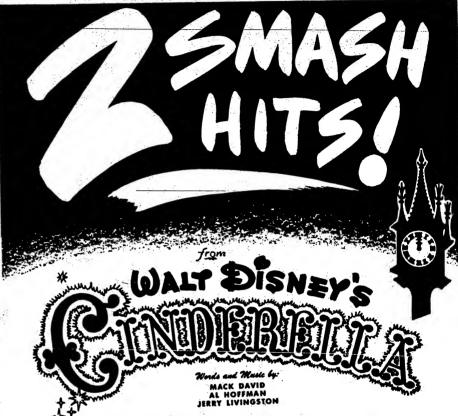
a song several years ago titled, "You Gotta Have a Man Around the House," which Ben Bloom publishes. It assertedly was recorded for Columbia a short while back by Dorothy Shay, but never re-leased. Miss Shore's "Man" is by Jack Elliot and Harold Spina.

Jack Elliot and Harold Spina.
At the same time, Chappell Music has had a song for years entitled, "I Like to Have a Man Around the House," which stemmed from the legit show "Small Wonder." Morris Music, which publishes, "It's So Nice to Have a Man Around the House," has a song of previous vintage with exactly the same title as the Chappell copyright.

CHARLES HENDERSON PENS 2 NEW POPS

Charles Henderson, co-produce (with his wife, the former Mitzle Mayfair) of the "Stop the Music" broadcasts, has resumed songwrit-Author of "Deep Night," a hit in 1929, Henderson has written two new pops, "Long After Always" and "I Don't Want You to Love Me." Both will be published by Laurel Music.

Henderson, before going into ra-dio producing, was with 20th-Fox as a musical director.



DREAM IS A WISH YOUR HEART MAKES

PERRY COMO Victor RUSS CASE

MGM

MARJORIE HUGHES Columbia

THE JUBILAIRES Capitol

ILENE WOODS Bluebird

SY OLIVER Decca

LAWRENCE WELK Mercury

SY OLIVER

Decca

Mercury

JACK BERCH

London

LAWRENCE WELK

BIBBIDI-BOBBIDI-BOO

PERRY COMO Victor

DINAH SHORE Columbia

STAFFORD-MacRAE Capitol

NEW YORK

Mickey Glass

RAY ROBBINS Capitol

JIMMY DURANTE MGM

BING CROSBY Decca

ILENE WOODS

Bluebird

and Soon to Follow SO THIS IS LOVE

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MUSIC COMPANY

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FRED RAPHAEL V ce Pres - Gen. Prof. Mgr

JACK SPINA Prof. Mgr

CHICAGO Paul Salvatori HOLLYWOOD. Jules Losch

Songs With Largest Radio Audience

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Ropular Music Broadcast over Radio Networks, Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

	Survey Week of Feb. 3-9, 1950	3
	A Dream Is Wish Your Heart Makes-f"Cinderella"	Disney
	A Dreamer's Holiday	Shapiro-B
	A Dreamer's Holiday All the Bees Are Buzzin' 'Round My Honey	Santly-Joy
٠,	Ribbidi Robbidi Roo	Dieney
•	Bye Bye Baby—*"Gentlemen Prefer Blondes"	J. J. Robbins
	Charlie My Boy	Bourne
٠.	Chattanoogie Shoe Shine Boy	Acuff & Rose
	Copper Canyon—†"Copper Canyon"	Famous
i	Dear Hearts and Gentle People	Morris
	Don't Do Something To Someone Else	Fisher
	Echoes	Laurel
	Echoes Enjoy Yourself	Morris
٠.	Happy Times—t"The Inspector General"	Harms
	Hometown Band	Duchess
ċ	I Can Dream Can't I	Unappell
	I Gotta Have My Baby Back	Peer
1	I Said My Pajamas	Leeds
	I Wanna Go Home I've Got Lovely Bunch of Cocoanuts	Paxton
٠,	I've Got Lovely Bunch of Cocoanuts	Cornell
Ü	Johnson Rag	Miller
	Lost In a Dream	Triangle
	Old Master Painter	Robbins
•	Open Door-Open Arms	Leeds
	Rag Mop	Hill & Range
	Sitting By the Window	Shapiro-B
	Sorry Stay Well—*"Lost In the Stars" There's No Tomorrow	Spitzer
	Stay Well-*"Lost In the Stars"	Chappell
	There's No Tomorrow	Paxton
	Toot Toot Tootsie Goodbye-+"Jolson Sings Again"	Feist
٠,	We'll Build a Bungalow	Mellin
	Why Remind Me	Barton
	With My Eyes Wide Open	Crawford
	You're Always There	

The remaining 20 songs of the week (more in case of ties), based on the copyright Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc. De John C. Parkers, Piccolar

of Research, Inc., Dr. John G. Peatman, Director.	1.5.1
Am I Wasting My Time On You	Stasny
Big Movie Show In the Sky-*"Texas, Li'l Darlin'	
Candy and Cake	Ovford
Crocodile Tears	. Johnstone-M
Daddy's Little Girl	Beacon
Dearie	
Envy	Encore
Have I Told You Lately That I Love You	Duchess
I Must Have Done Something Wonderful	Simon House
In Santiago By the Sea	Life Music
Just a Kiss Apart-*"Gentlemen Prefer Blondes".	Robbins
Leave It to Love	. BMI
Marta	E. B. Marks
Music, Music, Music	Cromwell
My Love Loves Me—f"The Heiress"	Famous
Rain Or Shine	
River Seine	Remick
Scattered Toys	Goldmine
Scarlet Ribbons	. Mills
Slipping Around	Peer
Sweetest Words I Know	. Life Music
Wedding Samba	Duchess
You Missed the Boat	. Advanced
You're Wonderful—†"Paid in Full"	Famous

† Filmusical, * Legit musical.



MERC'S 45 BOW SET FOR LATE IN MARCH

Mercury Records will definitely bring out its line of 45 rpm records around the end of March. There is no date set for the debut. Merc is still working on improving various details of the original RCA-Victor platter, aiming at non-slip angles, etc.

Mercury, too, will produce the disks itself, rather than have Victor make them.

tor make them.

N.Y. CAP SETS MAXWELL

Hollywood, Feb. 14. Songstress-actress Marilyn Max-well has been set as N. Y. Capitol headliner for two weeks in April.



RETAIL SHEET BEST SELLERS

VARIETY Survey of retail sheet music ಽ sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week. Carl Fisher Capitol Week Ending National Rating Feb. 11 This Last Title and Publisher wk. wk. "Dear Hearts, People" (Morris). "Chattanoogie Boy" (Acuff-Rose) "Old Master Painter" (Robbins) "Bibbidi-Bobbidi-Boo" (Disney) "I Said My Pajamas" (Leeds) "Dreamer's Holiday" (Shapiro-B) "Rag Mop" (Hill-Range) "There's No Tomorrow" (Paxton) "Johnson Rag" (Miller) "I Can Dream, Can't 1" (Chappell 25 "Music, Music, Music" (Cromwell) "Bunch of Cocoanuts" (Cornell) 12 11 22

Tops of the Tops Retail Disk Best Seller
"Rag Mop"
Retail Sheet Music Seller
"Dear Hearts, Gentle People"
"Most Requested" Disk
"Rag Mop"
Seller on Coin Machines
"Dear Hearts, Gentle People"
Best British Seller
"Dear Hearts, Gentle People"

"Daddy's Little Girl" (Beacon)

Wurlitzer Converter Can Switch Juiceboxes To 45 Disks for \$5

Simple method of converting current 78 rpm coin machines to the playing of 45 rpm RCA-Victor disks has been made available by the Wurlitzer company. Cost is claimed to be less than \$5 per ma-chine, by the use of three small pieces of machinery, but the catch in the idea is that a player switched to 45 platters can play the latter only; they cannot be intermixed

with 78 rpm disks.

For that reason, Wurlitzer executives do not believe that much will be done with the conversion method until and if Decca Records, at least, joins in the making of 45 platters. It feels that coin machine

at least, Joins in the making of 45 platters. It feels that coin machine ops can get along with machines addicted only to 45s if the Victor drive is bolstered by at least Decca. Decca at the moment stays with the 78 rpm line for its pop-Issues, but presses albums and similar material on the Microgroove LP platters developed by Columbia Records. Decca heads have always said, however, that in the event a demand is created for Decca artists on 45s, the latter will be made. Seeburg, along with Wurlitzer, one of the largest coin machine manufacturers, also has a converter idea. Advantage to operators in the use of 45 platters would lie in their durability, since the disks stand up much longer then the conventional 78s.

N. Y. Waldorf's 690G Net

The Hotel Waldorf - Astoria, N. Y., during the past year earned a profit of \$696,001, on total sales of \$18,484,333.

During 1948, in earned \$657,980 on total sales of \$18,694,392. Hotel last year, earned more on less sales.

Cugat to Barter In Spain, Too, If U.S. Ban On Relations Eases

Kansas City, Feb. 14. Recognition of Franco Spain by the United States will open up a lot of possibilities to show business. An immediate one is a market for traveling attractions which have been absent from the Iberian Peninsula for years, such as orchestras, legit, etc.

Now that the bars are down, one of the first to angle for play dates in Spain will be Xavier Cugat. Re

Now that the bars are down, one of the first to angle for play dates in Spain will be Xavier Cugat. Recently at the Orpheum theatre here, Cugat said the opening up of the Spanish situation dovetails nicely with plans already set for a foreign tour by his crew. It is a matter only of making a few additional arrangements to include appearances in Spain, he said. A native of Spain (he was born in Barcelona), Cugat is especially anxious to include the Iberian time on his European route.

As on his previous foreign jaunt, Cugat again will work for a wide variety of commodities, foreign restrictions on dollars being what they are. In Brazil where he does three weeks, Cugat will be paid in money, but it stays in Brazil according to regulations there.

On the European leg of the tour, Cugat will work for anything but dollars. In Italy it will be olive oil. In France it will be champagne. In Belgium and Holland it will be precious stones. Outfit is being booked on a basis of \$18,000 per week, and that is a lot of olive oil, champagne and diamonds, according to the leader.

Playing South American and European concerts far transcends being merely an entertainer now. Cugat said. Present economic regulations cast him in the role of a world trade promoter and international banker. Actually he will never see the commodities traded but is the middle man between the foreign countries and American importers. Businessmen are happy to yer a market, and the Cugat crew is happy over the result—cash in the bank. After all the maneuvering the net result is deposited to the Cugat credit at the Chase bank. Cugat has been through it all before, and looks for fewer wrinkles to show up this time.

Spanish concert likely will be in Valencia, Cugat said.

'ONION AND YOU' CHALKS ITS WAY TO DAYLIGHT

After months of chalking the streets of New York with the title of his tune, "An Onion and You," Alexander Anagnos finally landed a publisher for the song. Number,

with words and music by Anagnos will be put out by Mellin Music. Sidewalk plugging, done mostly in the Times Square area, has intrigued the music biz for some time, although no one was quite certain the title seen everywhere was a sone was a song.

Anagnos was picked up by a copabout two weeks ago and booked on a charge of defacing the city's streets. However, he escaped a 10-day jail sentence after promising to lay off the chalk.

D. Days KILLARNEY **Bigger Than Clancy!**



Dennis' KILLARNE St. Pat's Sensation!



DENNIS LOWERS BOOM



Successor to "I'D LOVE TO LIVE IN LOVELAND"

This Song has a "Stop the Show Vaudeville PUNCH" at the end of Chorus. Published by Will Rossiter 173 W.Madison St. CHICAGO, ILL. PROF. COPIES FREE

Ringling Circus Target in AGVA's Plan to Organize Outdoor Field

American Guild of Variety Artists is planning an all-out campaign to organize the outdoor field. Current target is the Ringling Bros., Barnum & Bailey circus, which has been placed on the union's unfair list because of respect to negotiate. fusal to negotiate.

union's uniar list because of refusal to negotiate.

First step in AGVA's battle will
be a conference between AGVA
administrative secretary Henry
Dunn and Sen. Paul Douglas
(D-III) of the Senate's Immigration Committee on the subject of
restricting the number of alien
performers who are imported for
seasonal circus work. Dunn will
seek legislation restricting foreign
circus performers to 40% of the
total employed. Such a step would
give the union a greater chance in
the pacting of the circuses since
American performers can be more
closely controlled because of necessity of working in union-pacted
spots during winter months.

Dunn points up that any per-

spots during winter months.

Dunn points up that any performer who works for the Ringlings while circus is still on the unfair list will be declared unfair and AGVA members will not be permitted to work with them. A picket line is planned when the circus opens this spring at Madison Square Garden, N. Y.

Also on the AGVA agenda is a conference with other theatrical unions when cooperation of teamsters, stagehands and musicians on the Ringling matter will be sought. The outdoor field, according to Dunn, is in the process of being

The outdoor field, according to Dunn, is in the process of being fully organized. Negotiations are current with the George B. Hamid office on unionization of the Hamid-Morton circus as well as fairs controlled by that agency. Cole Bros. contract is expected to be signed as soon as that show's tangled financial affairs are straightened out. straightened out.

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\$2.00 per copy

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A smooth, glib glc act shness slants it good recep-n in any vaude uation." Variety.



ORPHEUM THEATRE, Oakland Management; Eddle Cochrane 1213 N. Highland, Hollywood

Date Delays Room's Foldo

The Wedgwood Room of the Hotel Waldorf-Astoria, N. Y., will remain open for three weeks longer than originally scheduled. Spot was slated to close May 10, but Jane Pickens has been booked, starting May 11, for three weeks.

Inn's entertainment will be shift-d to the Starlight Roof June 1, vith Guy Lombardo as the initial headliner

Music Corp. of America set both deals.

Autry Prefers Hinterland Tours to Big-Town Runs, Likes to Meet More People

New Haven, Feb. 14.
Contrary to show biz tradition, Gene Autry finds his current 68-cities-in-68-playing-days tour more relaxing than an extended stay in a single spot. Doing two shows a day in a different town each day, singing cowpoke has reached the halfway mark of what might generally be regarded as a gruelling schedule.
Citing his month

Citing his month-long stay at the New York Madison Sq. Garden, with the Rodeo as an example, Autry states that that session practically wore him to a frazzle with its daily grind of shows, plus countless demands for outside activities. On the road he gets away from much of the added appearance burden.

ance burden.

Present tour is an outcome of his desire to rub elbows with his fans again after a protracted absence that started with his four years in the Army. Route purposely shuns the metropolitan centers, concentrating on the medium-sized villages.

Tour to date has been a financial.

Tour to date has been a financial wow, including several instances of cracked attendance records. Playing the Arena here on Saturday (11), turnstiles were sealed on both mat and evening shows after clocking SRO at approximately 12,000 total. This meant an estimated gross close to \$15,000.

mated gross close to \$15,000.

Local stand was occasion for presentation to Autry of a cake commemorating his 15 years in pix. Presentation was made on stage by a delegation of film exchange heads from Variety Club Tent 31, including Chief Barker Ray Wylie (UA), Harry Rosenblatt (MGM), Ben Simon (20th Cent.), Carl Goe (WB), Barney Pitkin (RKO), Henry Germaine (Par), Walter Silverman (Col).

Autry resumes film making April 1, with a sked of six for Columbia.

NVA Benefit Sun. (19)

The 34th annual benefit of the National Variety Artists will be held Sunday evening (19) at the Imperial theatre, N. Y.

Proceeds will go to the Welfare Fund of the organization.



RUDENKO BROTHERS

"Juggling Sensationalists"

Making Their First Eastern Appearance

Week of February 16th

New York City's R.K.O. PALACE THEATRE

Personal Management: SAM ROBERTS No. Wabash Ave. Chicage 1, 111.

Bastern Representative: MATTY ROSEN 147 West 49th St. New York 19, N. Y.

London Opens Another House to Foreign Vauders

The 50-50 quota for foreign valuers

London, Feb. 7.

The 50-50 quota for foreign vaude artists, originally restricted to the Palladium and London Casino and recently extended to cover vaudfilm at the Empire, Leicester Square, is to be introduced at the Empress Hall, Earls Court.

Decision to vary the previous quota was made after the Joint Standing Committee of Variety Artists Federation met, Claude Langdon, chief of Empress Hall.

Petrillo Blasts 20% Nitery Tax

The 20% nitery tax is strangling the cafe business, according to James C. Petrillo, American Federation of Musicians president, who declared in an article in union's publication, The International Musician, that the 23% drop in cafe business is due largely to the Federal impost.

the Federal impost.

He declared the tax discriminates against musicians, actors and other entertainers and is an unsound means of raising revenue because it dries up the source upon which it is levied. Union chieftain blamed the tax for putting many niteries and ballrooms out of business.

Petrillo stated that in addition to working a hardship on a nitery operator, levy is forcing a shrinking market for entertainers.

N.Y. La Martinique Deal Flops When Earl Wilson Nixes Disk Jock Stint

Deal-for the reopening of La Martinique, N. Y., by Phil Rosen, operator of the Penthouse, N. Y., has fallen through. Deal was contingent upon obtaining N. Y. Post Broadway columnist Earl Wilson as a disk-jockey for the spot's lounge, but Wilson changed his mind about taking the assignment.

Financial aspects of the deal called for Rosen to pay former La Martinique operator Dario a re-ported \$15.000 for a 75% interest in the spot. Dario would retain the other 25% slice.

Hildegarde's Boff $51\frac{1}{2}$ G At Lake Club, Springfield

Springfield, III., Feb. 14.
Hildegarde broke all records here last week, taking in \$51,500 for eight-day engagement, which closed Saturday (11) at the Lake Club. Chanteuse drew 5,300 customers at \$2 admission charge to 450-seater, with additional 150 bar seats. Average tab was also the highest, about \$8 per person. Singer did only one show for the first three days of her stint, which opened Saturday (4).

In addition to ad space and ex-

opened Saturday (4).

In addition to ad space and exploitation by the owner, Hugo Giavagnoli, Anna Sosenko, Hildegarde's manager, took full page ads in both dailies, explaining why Hildy came to this city, instead of playing the bigger places. She made a plea for name acts to play the smaller towns.

According to bistro owner, most of the trade was new business, and there were many repeats during the eight days. Giovagnoli is also trying to get such names as Jimmy Durante, Danny Thomas and Danny Kaye.

ny Kaye.

Hildegarde opens at the Sheraton-Plaza, Daytona Beach, Florida, tomorrow (15) and will do only one show nightly, a concert two-hour show with an intermission period, just as she does in theatres. After week there she moves into the Soreno hotel, St. Petersburg, with similar policy for one week. In the last two months, outside of the Palmer House, Chicago, singer has been playing off the beaten pathodates in Buffalo, Pittsburgh, Minneapolis, Atlanta, Seattle, Houston, and Springfield.

YOU MUST VISIT

when in LONDON for Bargains in Furs, Fur Coats, Luggage, Travel and Sports Goods:—Call at 1 Port-man Street (corner of Oxford Street), Marble Arch, London, W.1.

Miami Beach Hotels Jammed, But Plush Cafes Off: Smallies' Biz Climbs

Top Talent Paying Off

Penciled in for the spring months are the King Cole Trio and Peggy Lee and Dave Barbour.

Ernie Byfield, 59, Dies:

Pioneered in Field Of

At Palomar, Seattle

Minnt Beach, Feb. 14.

Despite the current national (and local) exposes on the gambling and racketeering elements supposedly making this area their winter headquarters, the town is filled again to overflowing, with hotel rooms at a premium, though the happy situation took long in coming. Yet, the plusher niteries are still in the struggling class.

At Palomar, Seattle

Seattle, Feb. 14.

The Palomar, only vaudfilmer here is continuing use of top acts. The Golden Gate Quartet is set for next week (20) with Billy Eckstine set for the week of March 6 and Louis Armstrong and his International All Stars coming in for March 20. Red Ingle and the Natural 7 are heading this week's bill. arch 20. Red Ingle and the class.

Anomaly is fact that the joints which feature strip shows are donoths are the King Cole Trio and eggy Lee and Dave Barbour.

The Byfield, 59, Dies;

Pioneered in Field Of

Hotel Cafe Entertainment

Hotel Cafe Entertainment

Class.

Anomaly is fact that the joints which feature strip shows are doning the biz, most of them in the neighborhood spots. Topper came past weekend when plush Chez Paree, after losing heavy dough with name acts, set up a burley type of revue and showed profits for first time since opening. What adds to point is that the heavier spenders are coming in, as well as the "shirt-sleeved" types.

From results thus far for the

Hotel Cafe Entertainment

Ernest L. Byfield, 59, one of America's leading hoteliers and pioneer in the field of hotel entertainment, died in Chicago, Feb. 10, following a heart attack. As president of Chicago's Sherman and Ambassador hotels, Byfield was the Windy City's most celebrated host, in which role he became a longtime friend of show people and name personalities in all fields,

It was Byfield's pattern of operation with the College Inn at the Sherman hotel, which was the decisive factor in shaping a nightclub entertainment format that was adopted elsewhere. The Inn was launched in 1902 by his father with an old German beer garden motif. In the 1920's the cellar room became the center for theatrical people, just as in later days the Pump Room-of-the-Ambassador East hecame the mecca for the same group.

During the '20s Byfield started the famed Celebrity Nights, with top talent doing guest appearances. In the depression days that followed, the head of Chi cafe society came up with another first, the in
(Continued on page 46)

spenders are coming in, as well as the "shirt-sleeved" types.

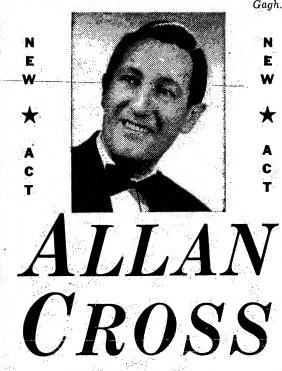
From results thus far, for the star plus strong supporting acts type of show in all the bigger spots, the profits are negligible. Reason is the lack of late business. Dinner shows for most are heavy at such spots as the Beachcomber (Ritz Bros., Cab Calloway and Vic Damone, with Tony Martin, Jack Carter and the Szonys following this weekend), Copa City (Frankle Laine, Harvey Stone, the Step Bros. and the Satisfiers, with Danny Thomas coming in Friday.)

Clover Club 'doing the best biz of all with the Vagabonds, Jan Murrary adopted elsewhere. The Inn was launched in 1902 by his father with an old German beer garden motif. In the 1920's the cellar room became the mecca for the same group.

During the '20s Byfield started the famed Celebrity Nights, with top talent doing guest appearances. In the depression days that followed, the head of Chi cafe society came up with another first, the in
(Continued on page 46)

Variety Says:

"ALLAN CROSS makes his SOLO debut at the Embassy, Phila,, and he has routined a VERY GOOD ACT. ... Applause is SOLID and he had to BEG OFF . "



MEL MORRIS at the Piano

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Night Club Reviews

VAUDEVILLE

Chicago, Feb. 10.

Jimmy Durante with Eddie Jackson and Jack Roth, Jayne & Adam Di Gatano, Gloria Yan, Al Wallis, Chez Paree Adorables (12), Cee Davidson Orch (15), Cico Band (5); minimum \$3,50, cover 55c.

It's been too long, much too long—12 years—that Jimmy Durante has stayed away from these parts. Appearing in films and regaling the sit-at-homers through radio isn't enough, for he's still at his best in the confines of Jammed tables ringing a small bistro floor. The impact of the eternally bewildered, balding, heckled and heckling Casanova on the usual cafe attendee or the family group is equally amazing. It's not the new material, for he has none, outside of one light thing on bop, or the old songs which the audience knows as well as he does—but it's the roguish way he does everything.

knows as well as he does—but it's the roguish way he does everything.

He enters around the tables (an almost impossible task opening night) and opens with "Start Off Each Day With a Song," throws music at his terrific straight man and drummer, Jack Roth; belitt's the spot and the new owners, throws in some more quips, all of which reach midriff section. He then takes his post at the plano, seeking the lost chord and has the orch members defending themselves against the flying missiles and plano parts. Nostalgically, he remembers "The Struta-way," but keeps timely as he dons a beret and laments, "I Beep When I Should Have Bopped." Gravely he asks if he has to stay when he wants to go and brings on partner, Eddie Jackson, who carries on a mock battle for the mike. Durante shifts back to the 88'ing, backing Jackson, who struts high as he warbles "Bill Bailey." The pair call out their old partner and Durante's manager, Lou Clayton, who does his old soft-shoe dance. Schnoz has a more recent ditty, but it's "Inka, Dinka, Doo" which brings the house down as Jackson sings while Durante takes a break, chatting with the customers.

Proof of what a top entertainer Durante is was the wheeling on of a giant birthday cake for him (577), and a hilarious cake-cutting ceremony which had the seatholders gasping. Comedian was obviously surprised but kept throwing quickies for 15 minutes during the slicing. Crowd gave out with "Happy Birthday" and "He's a Jolly Good Fellow."

While undoubtedly overshadowed by the headliner, both supporting acts are called.

thrill!"

Adam Di Gatano remain one of the topdrawer ballroom teams. They register strong in their opener, but the moody "I've Got You Under My Skin" is a more effective showpiece with male's sensational lifts of lithe blonde partner holding rapt attention. His twiris with femme prone on his shoulder is a potent closer.

Gloria Van a lish brunet makes

potent closer.

Gloria Van, a lush brunet, makes her first major nitery appearance here, although she has worked other rooms in town. Chanteuse nestles up to mike and throatily warbles "Love Walked Out," followed by plaintive "Why Was I Born." Singer really sells "Love For Sale," working against impatient mob, and finally quieting them. "There's No Tomorrow," sung in both Italian and English, is a good pace changer, and she gets off to fine hand with a rockis a good pace changer, and she gets off to fine hand with a rocking chorus of "Lover." Definitely a bet for major bistro circuits and

video.

The Chez Adorables have come up with new line numbers. One reflects the John Held and Anita Loos influence, with fringed short skirts and Lorelei Lee bobs. Other Chilean number isn't as effective. At Wallis, does his usual neat job of baritoning the vocals. Cee Davidson has added five men to the orch, now totaling 15, and while band has been fine before it has much more body now. Chico's rhumba group plays during the intermissions.

Village Barn, N. Y.

"Texas Jim" Lewis Orch (5), Bobby Meyers Orch (4), Polly Pos-sum, David Blight; \$1.50-\$2.50 min-

Need for new faces on its frequent NBC-TV shots has caused the Village Barn to change its talent at shorter intervals than was its custom in the past. Sole holdover is "Texas Jim" Lewis's band while newcomers are Bobby Meyers' crew, rube singer Polly Possum and dancer David Blight.

Since it isn't in the bucolic idiom, Meyers' sweet aggregation provides a change of pace from the rural routines of most of the other turns. Outfit emphasizes the Hammond organ, balanced by trumpet, sax and drum. Boys also back the show competently.

More in keeping with the Barn's decree the Verneric shows the show to the part of the content of the part o

of a giant birthday cake for him (57), and a hilarious cake-cutting ceremony which had the seatholders gasping. Comedian was obviously surprised but kept throwing quickies for 15 minutes during the Blicing. Crowd gave out with "Happy Birthday" and "He's a Jolly Good Fellow."

While undoubtedly overshadowed by the headliner, both supporting acts are solid. Jayne and "Reviewed under New Acts are Miss Possum and Blight. Gibb.

STEP BROS.

HELD OVER

VARIETY Oval Room, Boston COPLEY PLAZA HOTEL)

Roston, Feb. 11.
Raidy Vallee (2), Ranny Weeks
Orch (9), Tony Peter's Trio; cover
\$1.50, \$2.

Rudy Vallee, in for two-week stint at Hub's swank Oval Room, is succeeding in corralling the lost tribe of hig spenders, and his lure is nostalgia.

Although he does two completely different shows for the dinner and supper crowds, his formula is about the same, a mixture of gags, reminiscences, a smattering of pop songs, and plenty of oldies always associated with him and flashing of the old Vallee charm. At one point he does a ventro bit, and while he will not replace Edgar Bergen, he does a neat job with an amazing Negro dummy that is the last word in mechanical contrivances, snapping its wig, raising its eyebrows, rolling its eyes and squirting water through its teeth.

That the guy is a master show-

That the guy is a master showman is apparent by the reaction of the smattering of youngsters present who got as much kick out of his stuff as the oldsters, and were definitely on his side at bowoff. While some of his comic material has been kicked around before, he was solid spoofing the Republicans to the tune of "Road to Mandalay" and his version of "Mad Dogs and Englishmen" was a definite click. Bit of tongue in cheek clarinet playing and bantering with the band got nice response, as indeed did his entire 50-minute stint.

Clyde Zulch, his personal accom-

Clyde Zulch, his personal accompanist, abetted by Ranny Weeks and his band, do a nifty backing job, with Weeks, crew setting the tempos for customer dancing. Tony Peters Trio is on hand to fill in lulls. Dinner biz especially sock.

Wedgwood Room, N.Y. (WALDORF-ASTORIA HOTEL) Sid Caesdr, Georgia Gibbs, Emil Coleman Orch, Mischa Borr Orch; \$2 cover.

The Waldorf wanders somewhat from its usual style of booking with the current engagement of Sid Caesar and Georgia Gibbs. The Caesar date may perhaps be questioned on the basis of the appeal of his style to the Wedgwood Room type of audience, though there's no doubt of his talent. Of Miss Gibbs there is no question. She proves herself smash right from opening for any style of patron.

Caesar's material is tailored to apparent recognition that this spot requires something different from the punch-type routines he did on Broadway in "Make Mine Manhat-tan" and has used in vaude, tele

and other niteries. It's good stuff and gets broad smiles. Caesar is an undenlably talented comic, skilled in timing and versatile in style. The present material completely eliminates any semblance of a Danny Kaye carbon. The similarity to Kaye was unmistakable earlier in Caesar's career, and reportedly bothered him as much as some of his listeners. Current material continues to be based on situation and characterization and is original and subtle in spots.

Routines include a wartime contrast in zero hours between the English and French armies; a composite film script of all the recent pictures on boxing; a panto of a kid at his first dance and five years later, and a pacing, prospective father's vision of life-withbaby. They're all lengthy, and what Caesar could well use for change of pace is a briefie or two to break them up.

Miss Gibbs, more polished and pleasantly-stylized than in the past, is on first and gives Caesar a hard act to follow. She looks good and sells so well she puts one in mind of the Sophie Tuckers and Jolsons of previous generations rather than the immobile and unshowmanly crop of latter-day warblers.

Rhythm is Miss Gibbs' strength, and she wisely stilds mater and the mind.

showmanly crop of latter-day warblers.
Rhythm is Miss Gibbs' strength, and she wisely sticks pretty much to it. Only time she got off that beam at her opening was with a French waltz which required a sweeter voice than Miss Gibbs'. Otherwise she stuck to such tunes as "Taking a Chance on Love," "Funny That Way," "Manhattan Towers" and "Somebody Loves Me," which she could bend to her style. She did a total of seven numbers and had a hard time begging off.

Emil Coleman's orch capably backs the show and alternates with the Mischa Borr aggregation for the dansapation.

Herb.

Bal Tabarin, Paris

Paris, Jan. 15.

Darvas & Julia, Woodrow, Mar-git & Margot, Les Almos, French Can-Can Girls, Jean Alfaro Band; \$1.15 admission.

Partner Pierre Dubout died a year ago, partner Pierre Sandrini was killed last summer in a motor accident—and now Bal Tabarin itself is dying. The current show, put together by Sandrini's widow put together by Sandrini's widow and some employees, practically places the establishment on the auction block. Unless there is a change in the management or policy, any worthwhile act should think twice before inking a contract, besides making sure, if American, that he gets some of it in U. S. in dollars before he budges.

budges.
Only saving grace in the show are Darvas and Julia, who stop the show. They do a kind of adagio whose main feature is that everytime they break, the girl does a split, But as the act goes on, the splits become tougher, the girl doing them from places higher and higher, such as props or platforms. Nevertheless, she gets up immediately without any apparent effort.

diately without any apparent effort.

Other acts are Woodrow, deft juggler; Margit and Margot; plus Les Almos, mattress-jumpers, and the French can-can gals, who are always good for tourist's eyeful.

The show, in two parts with an intermission for dancing, has been blown up from some material Sandrini had prepared before his death. Titled "Reflets" ("Shines") it opens, on a sequence scripted by Paul Colline and brings in sets carrying blatant advertising for soap or likker. All the sets, credited to Erte, are mostly altered leftovers from former shows. Erte is also responsible for the costumes, which exaggerate the current bluenose wave. Choreography by Marcel Berge is of the poorest, and music, credited to batoner. Jean Alfaro, is made up of oldies and public-domain material, without one catchy song.

The show, emceed by Roger Goze is advertising poverty in die.

The show, emceed by Roger Goze, is advertising poverty, in distinct contrast with oldtime offerings.

Maxi.

Le Ruban Bleu, N.Y. Kirkwood & Goodman, Ronnie Graham, Cedrone & Meigs, 3 Riffs, Norman Paris Trio, Julius Monks; \$3, \$4 minimums.

Norman Paris Trio, Julius Monks; \$3, \$4 minimums.

Le Ruban Bleu's current show has a potent accent on comedy, with several types predominating. In fact, there isn't a straight man in the lot and there are no complaints from anybody on that score, The profusion of comedy encompasses sufficient variety, so that there's a rapid gallop in the way the acts are run off. Most of the turns are vets in this saloon, and even the newcomers register in a neat manner.

Getting top billing are Kirkwood and Goodman, doubling out of the legiter, "Dance Me a Song." This duo, who have been hitting top responses in intimeries have no difficulty in hitting their usual mark. Their various satires provide a good topper to an excellent bill. A newcomer here is Ronnie Graham, who previously appeared at Cafe Society Downtown. He has an excellent set of barbs on psychiatry and his Freudian humor is crisp and arresting. Material is clever and audience reaction high. The Three Riffs, no strangers to this spot, continue to get top mitings for their songalogs. These sepians are energetic and personable. Cedrone and Melgs are listed under New Acts:

Norman Paris Trio provides fine showbacking, Paris, at the piano, works as though he were enjoying the acts, and in addition provides a highly colorful brand of Julius Monks, who books the acts, also plays during the lulls and for good effect also.

Macombo, N. Y.

Macombo, N. Y. (FOLLOWUP)

With Dorothy Ross continuing to headline in this east side spot, business is holding up with customers coming back regularly to get some more of the comedienne's sass and lip. Miss Ross works her risque songs and salty comebacks at a solid clip, dishing up a steady line of ad libs on the side. Her material is strictly indigo but her delivery takes off the gamey flavor via a kidding tone. She's proving a solid click in this type of intime room where the customers can easily be drawn into the act.

easily be drawn into the act.

Muriel King and Buddy Boylan
back up the layout with a pleasant
brand of vocalizing. Both youngsters have good personalities and
handle the romantic numbers with
casual charm. Miss King is particularly effective with her coloratura trills in the novelty numbers.
They work effectively both in ensemble and solo vocals. Herm.



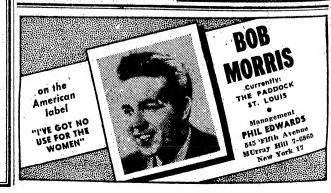
HELENE and HOWARD Currently

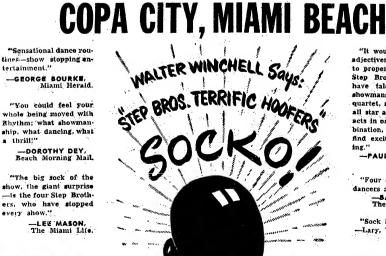
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"Four of the greatest -BARRY GRAY,
The Morning Mail,

"Sock all the way."
-Lary, Variety, Feb. 8.



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sweethearts of the Box Office
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DECCA RECORDS The American Legion is planning a gigantic revue to tour the U.S. and Europe. Production, to be a peacetime followup of such shows as "Winged Victory" and "This is the Army," will be titled "Red, White and Blue," and will cost around \$300,000. Hollywood director LeRoy Prinz and Owen Crump will be director and producer, respectively.

Initial financing of the production will be made by a \$100,000 subscription by the 49 continental departments of the Legion and another \$50,000 will be subscribed by the national organization. There's the possibility that the show will be made into a film following its tour.

show will be made into a film following its tour.

Legion is seeking some top
names to head the layout. They
hope to have Jack Benny, Bob
Hope and others in that category
make appearances. Aside from the
top personalities; cast will comprise vets of both World Wars, top personanties; cast will com-prise vets of both World Wars, former WACS and WAVES. In addition, Legion plans to conduct talent hunts in conjunction with

the show. "Red, White and Blue" will open

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as a feature of the Legion convention in Los Angeles, next October. Afterwards it will travel to Washington to be followed by a national tour. It's then planned to move the show to London, Paris and possibly Berlin.

It's the first time in the 31-year history of the Legion that it has gone into showbusiness on a national scale. Funds derived from the production will go to the Legion's rehabilitation fund. Sketches will be written by top. New York and Hollywood scripters.

Ernie Byfield

Continued from page 43 = troduction of ice shows in hotel rooms. The skaters stayed in the mn four years, from 1934 to 1933, being preceded by Ben Bernie from 1930-34. In 1938, when Byfield and his partner Facility.

win rour years, from 1934 to 1933, being preceded by Ben Bernie from 1930-34. In 1938, when Byfield, and his partner, Frank Bering, had just rescued their properties from receivership, the duo opened the Buttery, the first small swank room in the midwest, which featured small combos and singers, and then followed with the famous Pump Room. The Pump Room, a replica of the Pump in Bath, England, impressed patrons with its flaming swords, pantaloon-garbed waiters, and booths filled with the great and near-great. When the room first opened, table one was granted to Gertrude Lawrence, who came to sit there, after her own shows, for several months. It became the headquarters of such notables as Bea Lillie, Sinclair Lewis, Ashton Stevens, and all who passed through Chicago from both coasts. Here it was that his fame as a raconteur spread.

The Swing Craze

Also in the same year, 1938, the College Inn switched its title to the Panther Room, and Byfield brought in a string of swing bands, teeing off with Gene Krupa. This era continued through the war years, but in 1946 Byfield, discouraged by falling grosses and the 20% amusement tax, said he would close the room.

However, he decided to take one more chance and risk an entirely new few faces.

An Outstanding Novelty

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"Balloon Sculpture"

Now Playing

ROOSEVELT HOTEL, New Orleans February 8 to March 7

Just Concluded Following Engagements:

BROWN HOTEL—Louisville, Ky. JEFFERSON HOTEL—St. Louis, Mo.

GLENN RENDEZVOUS-Newport, Ky. TROCADERO-Henderson, Ky.

20% amusement tax, said he would close the room.

However, he decided to take one more chance and risk an entirely new form of presentation, with floor shows revolving around the lives of American composers. His first, "Salute to Gershwin," was an instantaneous hit, and was followed by salutes to Cole Porter and Rodgers and Hammerstein. These book presentations were picked up by other niteries, mainly in New York and the Coast. Although business was healthy, again the inkeeper decided to change his policy and introduced "The College Inn Story," a revue show, a tribute to the accomplishments of the Messrs. Byfield and Bering, which is now current at the College Inn.

Besides his accomplishments as

a hotel man, Byfield was a war correspondent for the Chicago Herald-American, and also president of the successful College Inn Food Products Co. In addition to the three Chicago hotels, his latest acquisition was the Playa De Cortes in Guymas, Mexico, which he took over from the Southern Pacific Railroad, and built into one of the top hostelries in Mexico. Last year he opened another new room,

Railroad, and built into one of the top hostelries in Mexico. Last year he opened another new room, "Well of the Sea," taking part of the College Inn space, and this, too, became an instant hit.

Although this was his second heart attack in recent years, he had been in good health up to a few days before his death. In the spring of 1948 he married Mrs. Adele S. Thomas, his third wife who survives. His first marriage was to Gladys Rosentbal, now Mrs. Gladys Tartiere of Paris; she divorced him in 1928. His second wife is now Mrs. Mervyn LeRoy, wife of the Hollywood screen producer; they were married in 1929 and divorced in 1938.

Two sons, Ernest, Jr., radio advertising executive, and Hugh, were born of his first marriage. A daughter, Gene, was born to his second wife. Burial was Monday (13) in Chicago.

Sinatra Set for N.Y. Copa, Puts Back Cap Date

Futs Back Cap Date
Frank Sinatra's Capitol theatre,
N. Y., date has been postponed indefinitely. Singer will play the
Copacabana, N. Y., starting March
23, commitment having been made
by Sinatra before he left New York
to play an engagement at the
Shamrock hotel, Houston.
When Sinatra will pick up the
Capitol date isn't yet known. He's
expected in the east in a month
to talk it over.

talk it over.

Midwest Vaude Dates

Chicago, Feb. 14.

David Branower moves into the Ray Lyte office. Robert Ingly wersen has joined the staff of the Verne Smith agency. Chicago theatre booked the Modernaires on the Billy De Wolfe show, March 3, following with the Ink Spots two weeks later, then Carmen Miranda, with Frankie Laine due in April 14. Bay theatre. Green Bay, Wisc. adds vaude Tuesday and Wednesdays and the Kenosha, Kenosha, Wisc., Thursday and Friday with acts going into the Stradford, Chicago, Saturday and Sunday. Marcus Glaser of the Charles Hogan office set the bookings.

Lita & Yoni set for the Vine Gardens, April 21.

Frances Langford into the Nicolet, Minneapolis, March 23. willie Shore opens name policy at the Sheat's Lake Club, Morgantown, W. Va., March 7. Trocadero, Evansville, Ind., brings in "Stars and Skates," ice show. Feb. 17.

Gypsy Markoff does a repeat at the Bismarck, Chi, April 6. Bob Eberly pacted for the Lake Club, Springfield, Ill., Feb. 24. Don Carlos temporarily is using the 15 Stairs Ballroom, Winnipeg, Canada until his casino is rebuilt, and Mills Bros. open there April 7. Little further south at the Carnival, Minneapolis, Peggy Lee has a three-weeker April 6 followed by Mel Torme and Jean Carroll.

Sid Palge has taken over the bookings.

Lita & Torme and Jean Carroll.

Sid Palge has taken over the bookings.

Lita & Torme and Jean Carroll.

Sid Palge has taken over the bookings.

Nightcap, N. V., an eastside intimerie folded last week after a siege of bad biz.

Saranac Lake

Saranac Lake, N. Y., Feb. 14.
Patients at the Variety Clubs hospital enjoyed Noel Meadow's "I Am a Barker" in the current issue of "The Barker" monthly publication of Variety Club.
Frank Elkins, N. Y. Times sports reporter, stopped in to visit Margie Regan.
The Joe Nolans in from Miami, vacation to visit their son, Johnny (IATSE) Nolan, who's flashing good progress reports.
Valentine Bingo and Card party given by the gang with Helen

progress reports.
Valentine Bingo and Card party given by the gang with Helen Pelechowicz and Mable Burns acting as hostesses.
Jenny Foley (Chicago theatre) drew her first clinic report, which ups her for meals and picture show privileges twice a week.
Charles Kauthold has been appointed assistant to Eddie Vogt in our X-ray department.
Eugenie (Legit) Reed elated when the gang pulled a sneak surprise birthday party on her.
"We the Patients" wish to take these means of thanking Jerry Vogel, N. Y. C. music publisher, for cheering up the gang here with gifts and candy.
Write to those who are iii.

Miami Beach

Continued from page 43

midnight shows. They simply can't figure what is wrong, though many observers insist the too-high tariffs for liquors and foods, plus the beverage minimums (\$4 per person in larger places) is what keeps them from coming. Yet even in hotel bars and patios business is more than 30% off from previous years. Same low applies to Lincoln Road and other shopping thoroughfares. ping thoroughfares.

ping thoroughfares.

Which brings up cafe owners argument—that hotels' too-high rates drain off the vacationers dough to point where they simply cannot afford to go out. Comes the answering cry from hotelmen: "they have the dough to gamble, but they won't go to clubs because the prices are too high." In the middle are all the top acts, who are again garnering the highest salaries paid anywhere in the country, and who insist that if the cafe men offer that kind of lush money, they would be fools to turn them down. Some of the toppers, however, have admitted that it's, hurting their future draw value when the patrons won't come because of the tariffs imposed to meet the fantastic nut the cafes take on.

From the boxscore to date, this'

From the boxscore to date, this seems to be the year when the smaller spots have come into their own. Typical is Alan Gale's 200-seat Celebrity Club, which is reaping a neat profit weekly, with two supporting acts, all of it based on a modest budget. Others of this genre are Park. Avenue Club, with Charlie Fairrell in his seventh year there, and Bill Jordan, in his own spot for the 13th year. And of course, there are the saloons featuring the strip acts at comparatively minor salaries. Biggest of the burley types is Harold Minsky's Colonial Inn. For some weeks the spot was struggling; understood, however, that patronage has increased in recent nights. With all the fuss about the hood-lives in the support of the strip acts at patronage has increased in recent nights. From the boxscore to date, this

PITT NITERY PERFORMER BEATS MURDER RAP

Pittsburgh, Feb. 14

Charles Burrell, 27, nightclub entertainer, was found not guilty of murder last week by a Criminal Court jury that deliberated less than two hours. He was tried for the slaying of 38-year-old Louis Jamieson of Monogahela in September. Jamieson died from 14 stab wounds in his chest.

Defense attorneys maintained

Defense attorneys maintained the wounds were inflicted in self-defense during a fight. Jury obviously believed that was the way it happened, too.

Oregon Liquor Bd. Folds Trio of Portland Niteries

Portland, Ore., Feb. 14.
The Music Hall Supper Club, one of Portland's oldest niteries, was shuttered this week by the Oregon State Liquor Commission. The Music Hall has been featuring female impersonators for the past couple of years.

Paul Schneiderman, owner and operator, also has the Zebra cocktail lounge and the Stagedoor in the same building. They, too, have been ordered closed.

"Musical Comedy At Its Best" —S. MORGAN-POWELL (Montreal Daily Star).

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New Acts

GENE NELSON

GENE NELSON
Dance
5 Mins; Full
Music Hall, N. Y.

Gene Nelson makes an attractive, if fleeting impression in his bow on the Music Hall stage. Tap dancer, appearing by courtesy of Warner Bros. in whose upcoming 'Daughter of Rosie O'Grady' he's featured, is tall, sleek and well-groomed, and has a neat, individual style. Setting adds a good deal to his turn, the set being a nitery peopled by a large group of colorfully-costumed gentry.

Nelson's entry is unobstrusive, in the middle of a vocal solo, his dance breaking into the song sharply. He taps first with one girl, then another, then with several for a striking unusual effect. His tapping has a good deal of Paul Draper's style, with notable ballet influence in his leaps and turns These twirls are standout. Nelson is off too quickly, leaving, however, impression of a solid standard act.

CEDRONE & MEIGS

CEDRONE & MEIGS
Songs
9 Mins.
Le Ruban Bleu, N. Y.
Clara Cedrone and Bill Meigs
have worked on their act during
their long tenure at the Old Knick
Music Hall, N. Y., where their entre'act olios provided ample opportunity to test audience reaction.
Their efforts have paid off with a
stand at Le Ruban Bleu.
The pair project some genuine
comedy into oldtime tunes. Work
has an excellent satiric flavor
which gets steady laughs. Team
is also capable of buffoning the
oldtime softshoe styles, which
blends well with their particular
style of comedy.
Miss Cedrone, a smallish girl,
carries the bulk of the comedy,
and provides excellent contrast to
the king-sized Meigs. Vocally,
both are okay. Appear good cafe
and nitery bets.

CHUBBY NEWSOM

CHUBBY NEWSOM

CHUBBY NEWSOM
Songs
12 Mins.; One
Apollo, N. Y.
Chubby Newsom, Negro songstress, offsets a not-too-distinguished voice by hinging most
of her vocalizing on off-color tunes.
Gal gives her numbers, all in the
blues idiom, added emphasis by
executing bumps and grinds. Material is definitely not for the
family trade, but should fit in
nicely at vaude and niteries with
policies resembling that of the
Apollo.

Apollo.

Miss Newsom drew sock results with her warbling of "Chubby's Confession," "Still in Love With You," "Hip Shakin Mama" and "Hard Lovin' Mama."

GEORGE CONLEY

GEORGE CONLEY
Monologist
5 Mins.; One
Music Hall, N. Y.
George Conley uses too much
familiar material, and slightly outworn gags and comedy, to rise
above a routine level in his act.
Utilizing an easy, informal manner,
the young monologist goes simply
and quickly into his series of comments on parents, children, radio
and television programs, and life in
general.

Some of his takeoffs on wellknown radio programs are amus-ing, and several of his imitations of Hollywood figures are effective. On the whole, though, his act is only mildly appealing, and pretty much run-of-the-mill. Bron.

JACK FRIEND

JACK FRIEND
Comedy Songs
13 Mins.
One Fifth Avenue, N. Y.
Assistant stage manager of
"Where's Charley?" on Broadway,
breaking in as a nitery act, Jack
Friend has an exuberant comic
style well suited to small sophisticated rooms. Opener is "Look
Out For Your Heart," a ribald ribbing of the roue. Ballad on a Harvard lad who gets snagged by a
saucy wench is socked across. High
spot is satiric patter number spoofing a current bestseller.
Friend expends plenty of energy
but it's kept under control, and
material, although salty, registers.
Bril.

DAVID BLIGHT Dancing 9 Mins.

ROBERTA'S CIRCUS (3)
Novelty
10 Mins.; Full
Palace, N. Y.
Roberta's Circus, comprising a comely femme operator, a couple of assistants and an assortment of ponies, dogs and a monkey, is good fare of the type that has always found a niche in the four-a-day houses. The girl puts the animals through some lively, although familiar formations, such as precision drills by the nags, comedy bits by the dogs and the alternating pony riders.
The turn shows a great deal of discipline and some experience. They're okay for the vaude and outdoor wheels.

TALEMENT OF THE STATE OF THE S

RALPH WALDO CUMMINGS

RALPH WALDO CUMMINUS
Songs
10. Mins.
One Fifth Avenue, N. Y.
Young ex-Navy combat flyer,
who was in the chorus of "Finian's
Rainbow" on Broadway, accompanies himself on the guitar and
does three of his own tunes. Opens
with "Wind Blows and Blows,"
folksy number on his native Nebraska, follows with a ballad,
"That's Enough For Me," and a fey
ditty, "Passing of An Elf." Material is fresh and his styling shows
versatility and training. Personality is engaging, and turn got a
hefty mitting in this intime spot,
Encore of Cole Porter's "Me and
Marie" exhibits vocal dexterity and
neat handling of light pieces.

Bril.

HOWARD & WANDA BELL

HOWARD & WANDA BELL
Acrobatics
8 Mins.: Three
Palace, N. Y.
Howard and Wanda Bell appear
to be experienced hand-to-handers
whose routines are applause-catching. Their assortment of tricks
are well-designed and they use a
variety of perches to get some
good acro effects. The girl who
does the aerial work is personable
and appears accomplished in this
field.
Turn, however, can stand some
speedup. They lose a great deal
of time switching to different bits
of apparatus. Otherwise act is
okay for visual media. Jose.

RASTUS AND BOOTSIE

RASTUS AND BOOTSIE
Comedy
15 Mins.; One
Apollo, N. Y.
Rastus and Bootsie impress as
having been around. Negro pair
start off solidly with Bootsie, on
stage about to begin the act, interrupted by Rastus, walking up
and down the orchestra aisle calling for his wife. Rastus eventually works his way up to the stage,
where duo bandy about some chatter, provide a few laughs, but
overdo themselves in the long run.
Team is a good bet for situations similar to their current
booking. However, tightening of
the act and a faster pace would
help.

help.

POLLY POSSUM

POLLY POSSUM
Songs
5 Mins.
Village Barn, N. Y.
Polly Possum is a pigtailed rube warbler who appropriately augments her bucolic chirping with a garb of calico, hair-ribbon and high-button shoes. She works plenty of corn into her routines and her hillbilly mannerisms are fraught with realism.

In a brief stint here, Miss Possum muggs her way through "Ozarks Are Callin' Me Home" and dresses up "Oklahoma Hills" with a few bars of yodeling. Turn is suitable for spots specializing in a rural atmosphere, but obviously is of little value elsewhere.

RIMMER SISTERS (2)
Dance
8 Mins.; One.
Apollo, N. Y.
A routine tap team, Negro sister act fits the bill as okay filler material. Duo make a nice appearance, work at a fast pace any synchronize well in their execution of some average turns.
Act is all right for the smaller vaude houses.

Geison Named Prexy Of N.Y. Press Agents Club

Dancing
9 Mins.
Village Barn, N. Y.
Youthful terper David Blight
shows promise. Opens with some
standard footwork, then shifts to.
a rube routine that blends well
with the Barn's rustic policy. Also
does a fair mimic of Ray Bolger.
For a finale, the tall, lean Blight
has a good novelty in a dance atop
a small table. On the overall, his
stepping lacks grace and polish,
but these faults can be corrected
with further experience. Gib.

Will N.Y. Press Agents club,
sam Geison, of the Stillman-Hall
flackery, has been named temporary president of the Press Agents
club, which was recently organized
to formulate a code of fair practices among N. Y. flacks. Frances
Kaye is executive secretary and
Kay Norton was elected assistant
to the chairman. All officers are
pro-tem until a general election is
held. Frank Law, one of the organizers, is temporary chairman.

B.O. Cut Continued from page 1

to the Alldredge report by the financial institutions. Raibourn said, because major, company names were mentioned as sponsoring it and the idea got around that it was "official." Actually, it was sponsored by the Motion Picture Theatre Owners of Metropolitan Washington, CBS, NBC, DuMont and the Washington Evening Star. Loew's and Warner Bros. are mem-bers of the theatre owners' group and thus participated, but only in-

directly.

Alldredge, who surveyed 400 families in January, found they went to theatres 4.51 times a month before they had their sets, and now go 1.27 times—a 72% drop. Children in these families went 5.13 times before their parents got TV, and now go 2.75 times—a 46% drop. drop.

directly.

The novelty does not wear off, either, Alldredge said, but just the contrary. Those families who have had sets two years or more used to nad sets two years or more used to go to film houses an average of 5.8 times a month. They now go 1.5 times—74% less. Their kids have fallen from a 6.1 average to three times—a drop of 50%.

times—a drop of 50%.

Raibourn said that the statistics collected by his surveyors over the years agree rather closely with All-dredge's on rate of theatre attendance after ownership of a set. They are far off, however, on attendance before the advent of TV to a household. While Alldredge found that attendance formerly was 5.8 times, Raibourn states his figures show the average non-TV family to go to theatres only about 2.5 times a month. That means that the statistical dropoff after tele ownership is much less precipitate.

Depended on Memory

Depended on Memory

Alldredge's polling technique was at fault, Par v.p. declared, because of a number of factors well known to public opinion samplers. First is that Alldredge depended on the memory of people questioned concerning what they did more than two years earlier. Second is that the pollee always has a tendency to answer a question the way he thinks the poller wants it answered. In this case he knew that the surveyor was trying to prove a drop in theatre attendance.

reyor was trying to prove a drop in theatre attendance.

Raibourn said that Par started out using the same method as Alldredge, and soon discovered its error. That was that people thought they had been going to films more often than they actually did. As a result, Par dropped that method and started querying people who did not have a set, but who appeared likely to buy one within a year or so. Close check was then kept on their actual attendance until they acquired a tele receiver and after it was installed. The habits—of some families have thus been studied by regular researcher visits over a period of years.

Raibourn further refuted the

visits over a period of years.

Raibourn further refuted the Alldredge figures by pointing out that average admission prices are somewhere around 40c, and there are about 100,000,000 potential theatregoers in the U. S. If the average person went 5.8 times monthly (70 times a year), as Alldredge stated, total admissions would amount to \$2,800,000,000. Tax figures show, Raibourn said, that the total never was higher than \$1,150,000,000.

'Comeback' Year Continued from page 1 =

of prosperity on the heels of last year's billings upsurge which saw the network close a \$7,000,000 gap in its competitive race with NBC.

Mutual, cashing in in recent weeks to the tune of some \$3,500,000 in business, appears to have come up with an operational pat-tern and sales technique that could well be the solution to a No. 4 network slanted to the small mar-ket.

ABC, too, in recent weeks (see the "ABC Story" in this week's Television Section) has been considerably heartened by a new remphasis on radio and the web's TV facilities. Much of the gloom has disappeared around the web. and the injection of its new "four-by-five" sales technique to woo the smaller client is seen as one of ABC's major answers in adopting the correct modus operandi.

VARIETY BILLS

Numerals in connection with bills below indicate opening day of show Letter in parentheses indicates circuit (FM Fanchon Marco, (1) independent, (L) Loew, (M) Mossy (P) Paramdunt) (R) RKO; (8) Stall, (W) Warner; (WR) Watter Reade

NEW YORK CITY Capitol (L) 15 Gordon Jenkins O Marion Hutton Jack Douglas Nip Nelson Music Hall (I) 16 Gene Nelson

Jack Douglas
Nip Nelson
Music Hall (I) 16
Nip Nelson
Music Hall (I) 16
Nip Nelson
Nessica Hals
Hamirez Peralta
George Conley
Robert De Voye
Viola Evucil
Richard TetleyKardos
Rockettes
Corps de Ballet
Syr Balace (R) 16
Rudenko Bros
Clark Bros
6 to fill
Paramount (P) 15
Johnny Johnston
Lina Romay
Boyd Raeburn Orc
Geo DeWitt
May Royy (I) 17
Allan Jones
B & J Kean
Irving Fields 3
Berry Bros
Anthony Allyn &
Hodges

Goetschis
MIAMI
Olympia (P) 15
J & M Nagle
G Ray Terrell
Constance Moore
Lew Nelson
Russ Mack & Ower

Allyn &

Anthony Allyn & Anthony Allyn & Hodges Strand (W) 18 Lenny Kent Charlivels Linda Lombard Francis & Grey Ernestine Mercer Lucienne & Ashour Art Waner Orc

LAKELAND
Polk (P) 19 Only
Ted Weems Orc
LOS ANGELES
Orpheum (I) 15 LOS ANGELES
Orpheum (I) 15
Ala Ming
Russ Clark
Margaret Brown
3 Guys
Consolo & Melba
Sue Carson
Gil Malson
Goetschis

Lew Nelson
Russ Mack & Owen
OMAHA
Orpheum (P) 17
Sammy Kaye Ore
Bar Sammy Kaye Ore
Bar Sammy Kaye Ore
Bar Sammy Kaye
Bar Sammy

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BUFFALO

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Berk & Hallow
Leonard Sues
Appletons
Artie Dann
Ink Spots

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CAMDEN
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Danny Crystal
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June Havoc
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Tony Canzonerl
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Carlos & Linda
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ROCKFORD
Palace (I) 17-19
Wilford DuBois
Egan & Parker
Dina Lure
Milton Douglas Co
4 Wades
Fox (F & M)
5 DeMarcer Sis
Johnny Downs
Martez & Lucia
Ross & La Pierre
Alphonse Berge Co
2 Jacks
Buster Shaver &
Toytown
Ming & Ling
SARAPO 15 Only
Henty Busse Orc
Henty Busse Orc
Floux CITY
Orpheum (R) 16-19
Roulettes
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Virginia Lee
Think-a-Drink
Hoffman
Rex Weber

D & D Workman
Virginia Lee
Think-a-Drink
Hoffman
Rex Weber
M & M. Viera &
Monker
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Misconey
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Gadabouts
Doris Patts &
Mrs. Waterfall
Juvelys
Paul Gerrits
Harry Kahne
WASHINGTON
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Cya Reeves
Dave Apollon
WEST PALM
BEACH
Paims (P) 17 Only
Ted Weems Orc

Denvers
Jack Stocks
NORWICH
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Margarite
Ross
Ian MacLean
SUNDERLAND
Empire (M) 13
Mills Sis & Michael
Dick Henderson
Nelson Lloyd
Relno Co
3 Peters

BRITAIN Piddingtons 3 O'Doyle Bros Turner Layton. And Bacon Harry Worth Kay Cavendish Sheridan Bros LEICESTER Palace (5) 13 Ronnie Ronalde Avril Angers Sirdani Linda & Lana Revel & Fields Slim Rhyder Denvers

BLACKPOOL
Winter Gardens
(1) 13
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Hippodrome (M) 12
Cheerful Charlie
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Ken Morris
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Carroll Levis Co
VICTORIA
Palace (M) 13
Jimmy Edwards
Joy Nichols
Dick Bentley
Wallas Eaton
Anton Karas
HAMPTON
Hippodrome (I) 13
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Ray Ellington 4
Bartlett & Massey
Eddle Bayes
Potter & Carole

Douglas Francis Harry Korris Elva Sheridan & Bee Rondart YORK Empire (i) 13

S & M Harrison Freddie Mirfield Andre Twins & Sandra Bob Grey Claude Williams Susan & Pat

CANADA

MONTREAL Gayety (1) 13 Anita Marie George Beatty Elmer Cleve & Marilyn 3 C's Frank Cook Co Betty Mae Allen Barron Twins

Bernie Sloan Jane Morgan Tommy Day Orch Roxy (b) 13 Joan May Ernie Rythm Red Dutch Jordan Rob Coffee E & B Root Ray Kolb

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NEW YORK CITY

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Les Young Orc
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May Barnes
Billie Heywood
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Bill Farrell

Flip Phillips

Slam Stewart 3

Care Society

Ella Fitzgerald

Timmie Rogers

Cilif ackso Dell

Emillo Reves

Katharine Chang

Toy & Wing

Myra Kim

Lanton Bros

Copacabana

Conceanana
Ted Lewis
Copacanana
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Gordon Gaines
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Harry Armstrong
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Latin Quarter Lenny Kent Charlivels Linda Lombard Charlivels
Linda Lombard
Francis & Grey
Ernestine Mercer
Lucienne & Ash
Art Waner Ore Art Waner Ore
Le Coq Rouge
Oscar Calvet Ore
Jack Towne Ore

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Jackie Phillips
Irving Grossman.
Diana Goldberg
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Park Ave
Billy Danniels
Four Tones
Beverly Dennia

Beverly Dennis Benny Payne Benny Payne
Penthouse
Betty & Jane
Herb Schutz

Herb Schutz
Ruban Bleu
Kirkwood &
Goodman
Cedrone & Meigs
3 Riffs
Ronnie Graham
Julius Monk
Norman Paris 3
Versallies
Kay Thompson
Lee Scott
Buzz Müller
George Martin
Emile Petti Ore
Panchito Ore
Village Barn

Village Barn
Polly Possum
Mary Ellen 4
David Blight
Bobby Myers Village Vanguare Ellis Larkin 3 Clarence Williams

Waldorf-Asteria
Sld Caesar
Georgia Gibbs
Emil Coleman Ore
Mischa Borr Ore

CHICAGO

CHIC

Blackhawk

Jack Tygett

Janet Campbell

Deon Sherman

Joyce Harley

Jean Stanley

Jean Howard

Ore

Blackstone Hotel

Lind Bros 3

Dick LaSalle Ore

Che. Farce

Jimmy Durante

Jimmy Durante

Jimmy Durante

Jimmy Durante

Jimmy Ames

Bonnie Baker

Jimmy Ames

Donnie Baker

Jimmy Ames

Bonnie Baker

John Bradfields

Billy Chandler Ore

Hotel Bismarck

Maria Ravel

John Bradfield

Billy Rayes

Melody Men' (2)

D Hilld Drrs (12)

George Olsen Ore

Hotel Stevens

Joan Hyldoft

Arnold Shoda

Morgan S

Douglas Duffy.

Mel Cole Ore
Penche Ore
Harper Flaherty
Bob Fitzgerald
Skating Bludears
Jack Raffloer
Buddy Rust
Jerry Mapes
Frank Masters Ore
Palmer House
Billy DeWolfe
Chandra Kaly Dera
Bella Kremo
Rex Ramer
Eddie O'Neil Ore Bella Kremo
Ret Ramer
Ech Sherman Hotal
Chee Inn
Slorge Inn
Hyblis Gehrig Jon Weismuller
Christine Nelson
Carmen Albino
Norman Fields
Frank Wagner
Ward Garner
Kenneth Remo
Eileen Green
Cliff Norton
Carolyn Gilbert
Les Weinrott
Vera Gahan
Bill Snyder Ore

Capitol, N. Y.

Gordon Jenkins Orch (38), with Betty Brewer, chorus (10), Tattlers (4); Marion Hutton & Jack Doug-las, Nip Nelson; "Mrs. Mike" (UA), reviewed in Variety Dec. las, Ni (UA), 21, '49.

Booking of an orchestra the size Gordon Jenkins' crew (32) on the small Capitol stage provides a roblem. Once the musicians, a norus of 10 and the Tattlers (4) e properly arranged, there's no som for movement. Booker Sidey Piermont had to get acts that unld work in a stationary position.

the Cap bill has all the earmarks f a class layout, especially with the literate musical offerings by the Jenkins collection.

Jenkins, with an instrumentation of 12 strings, five reeds douling on roodwinds, 12 brass and our rhythm, provides a colorful rand of music. The strings prode lush counterpoint, while the st of the crew weave good musical patterns.

Marion Hutton and Jack Douglas have merged recently both maritally and professionally. The marually and professionally. The combine, as an act, is still to reach its maximum effectiveness, although there are signs that it can work out into a top team. Currently duo indicates that its humor is more for reading than for speaking.

is more for reading than for speaking.

Miss Hutton, of course, is a top song-seller and her tunes still remain the backbone of the turn.

Douglas, a former radio writer, has a face that goes well with comedy lineage and appears to be a chap with a nice dry wit. However, many of the lines and situations aren't sufficiently commercial at this point.

The Tattlers are used only during choral interludes, but there's a sufficient solo part for them in the "New York's My Home" insert. The chorus of six boys and four girls are used in conjunction with the band.

e band. Nip Nelson's impressions get ross. There's a generally lively it in his routine and the humor

s good.

Band's vocalist, Betty Brewer, is charming singer. Her looks and lemeanor further earry out the lass motif of the program. Jose.

Apollo, N. Y.

Wynonie Harris, Mercer Ellington Band (13), Rimmer Sisters (2), Rastus & Bootste, Peggy Taylor Trio, Chubby Newson, Benson & Mann; "Roosevelt Story" (D.F).

The blues beat and heavy play on comedy that dominate the current Apollo session please the customers. A large dose of indigo material, provided via the low-down singing of Wynonie Harris and Chubby Newsom, is also a solid applayes getting entry.

Daubby Newsom, is also a solid applause getting entry.

Mercer Ellington with his orch, composed of five brass, four reeds and three rhythm, open with a bouncy "Just You." Band provides capable backing for the rest of the show, filling only one other solo spot with a groovey rendition of "Body and Soul."

Some hairraising sturts are of

d by the adagio dancing of the gy Taylor trio. Ofay act con-of two guys and a gal, whom duo toss and spin around for the duo toss and spin around for sock results. A bolero beat provided by the Ellington aggregation hypoes the effectiveness of stint. Benson and Mann, of ay comedy team, handle themselves with assurance, occasionally coming through with some yock material. Harris has the house jumping with a strong repertoire of blues

Harris has the nouse jumping with a strong repertoire of blues umbers. Backed by the Ellington rew, Harris went to town on "All the Wants to Do Is Rock," "Drinkin' Wine," "Sittin' On It" and "Hip in the Chart was the control of the Chart was the chart in' Wine," "Sittin' On It" and "Hip Shakin' Baby." Latter tune is the dual effort of Harris and Miss New som, who's reviewed under New Acts along with the Rimmer Sis ters, femme tap team, and and Bootsie, male comics.

Oriental, Chi

Carlos & Linda, Vic Hyde, Wally Vernon with Ginger Sherry, Bob Deu, Christiani Troupe (5), Carl Sands House Orch; "East Side, West Side" (M-G).

Current bill at Oriental is below par for this house. Carl Sands' usually competent house orch misses timing, and things got so bad that vocalist Bob Deu forgot lyrics on "My Foolish Heart" and had to start over again. Only sock provided for the bill is acrobatics of Christiani Troupe.

Opening act, Carlos and Linda, Latin-American dancers, while not exciting get over. Teeoff with straight samba and segue into a Beguine neatly done. Wind with litterbug session for good returns. Vic Hyde, one-man band, goes through multiple instrument routines, playing three trumpets, a

piano and trombone simultaneously, doing Henry Busse imitation while playing piano. Closer is a marching bit which has him playing four horns at once and twirling a baton at same time.

Wally "ernon gives the impression of not knowing just what he is supposed to do and doing nothing about it. Comedian's gags are familiar. His best efforts are a couple of softshoe dances. Blonde Ginger Sherry's biting straighting stuff doesn't help much.

Christiani Troupe is a smooth, fast-working acro outfit. Three boys and two gals open with fast group back flips and cartwheels. Benny Christiani, youngest of family, gets hearty applause for flips from one brother's shoulders to another. Then Benny, working from catapult, lands on shoulders of brother's shoulders. Close with another fast series of spins and cartwheels.

Bob Deu warbles "All the Bees

another fast series cartwheels.

Bob Deu warbles "All the Bees Are Buzzin," an adequate "I Said My Pajamas," and then gets lost on "My Foolish Heart." Carl Sands seems bewildered by it all. My Foolish Hear... seems bewildered by it al Chan.

Circle. Indpls.

Frankie Carle Orch, with Dolly Houston, Alan Simms, Surrise Sevenaders, Jerry Wayne, Paul Re-gan, Wong Sisters (2); "Trapped"

Frankie Carle is taking the Circle in full stride this trip, reaping plenty of kudos and what promises to be some fancy coin with a show that strikes a pleasing balance between musical and novelty numbers. Carle and the band satisfy their fans and Jerry Wayne makes a strong first impression on the locals, but the bill still leaves plenty of scope for Paul Regan and the Wong Sisters to do their stuff.

Carle's sparkling keyboard tricks t their usual warm response in Carle's sparkling keyboard tricks get their usual warm response in a lengthy medley of old and new favorites. Wayne's easy, relaxed style registers smartly in a varied choice of songs, including "Room Full of Roses," "Olckie Bird," "September Song," "What a Wonderful, Wonderful Thing" and "By the Light of the Silvery Moon," with a guitar and a bit of a soft-shoe routine thrown in for good measure. Alan Simms makes a likeable impression in "Old Master Painter" and "If You Were the Only Girl." Dolly Huston handles ainter." and "If You Were the Girl." Dolly Huston handles , Bye, Baby" and "That Old ng" in acceptable manner.

Feeling" in acceptable manner.

The band not only does its own specialties expertly, but does a good job of furnishing background for rest of the show. Regan's comedy gags are oke for moderate laughs, but he gets his best results with sharp mimicry of movie personalities. The Wongs display plenty of pep and talent in a flash of dancing. Their jitterbug and acrobatic stunts are especially good. Show started strong and it looks like a big week.

Corb.

St. Louis, Feb. 11.
DeMarco Sisters (5), Johnny
Downs, Frank Ross & Anita LaPierre, Alphonse Berge Co., Martez & Lucia, Joe Schirmer, Frank
Panus Orch; "Whirlpool" (20th).

The DeMarco Sisters, liberally publicized for their initial p.a. at this midtown house, discovered that their radio stint with Fred Allen was just the proper buildup to make them a b.o. attraction. However, with all their popularity they are finding stiff competish from Johnny Downs, of stage and screen, and Frank Ross and Anita LaPierre.

Ross' impresh of Henry Bussel.

LaPierre:
Ross' impresh of Henry Busse and Clyde McCoy playing their theme dittles with nothing more than his voice, and a mountain ditty win a solid mitt. His clowning with Miss LaPierre on "Nobody's Sweetheart Now" is also sock.

body's Sweetheart Now" is also sock.

DeMarco Sisters in the next to closing score solidly with their versions of "Hucklebuck," "Pretty Baby," "I Love Jimmy," "Wonderful Guy" and "Sweet Sixteen."

Down, warbles "It's a Good Day" before launching into his tap routine that gets a terrif response.

Session tees off with Alphonse Berge doing a strip in reverse as he uses long lengths of cloth to fashion fetching gowns on three eye-filling gals, The femmes give turn a big boost.

Frank Panus and tooters in the second slot click on "Holiday for Strings." Martez and Lucia, who appear to be teen agers, also score with their dance and balancing stint.

Loe Schirmer telepted barriest

appear to be teen agers, also score with their dance and balancing stint.

Joe Schirmer, talented banjoist with band, closes session with a speedy rendition of "Tiger Rag" that gets over well. Biz good.

Sahu.

Music Hall, N. Y.

"Cosmopolitan," a revue produced by Russell Markert, sets by Rruno Maine, costumes by James Stewart Morcom, lighting by Eugene Braun; with Gene Nelson, George Conley, Richard Tetley. Kardos, Viola Crucil, Robert De Voye, Jessica Haist, Dean Myles, Olga Burke, Mary Ann Bestor, Barbara: Vaughan; Choral Ensemble, Rockettes, Corps de Ballet, Symphony Orch; "Young Man With a Horn" (WB), reviewed in Variety Feb. 8, '50.

Current Music Hall stage show holds up to standard, in a varied melange that includes symph, ballet, tap, comedy and choruses, dressed up in glowing costumes and sets. There are no high spots or brilliant bits, one of the two solo turns being more or less standard and the other so-so, and the Rockettes—as they have to so often—saving the day at the close. Final production number, however, is a riot of color, and in its combination of singing and dancing has a good deal of flavor and appeal. Show opens a little severely, with two longish longhair numbers in a row. Instead of a symph orchestra overture prior to the stage show, the orch comes up out of the pit, the stage curtains part to a simple setting of a piano, and orch goes into the "Warsaw Concerto," with Richard Tetley-Kardos as a brilliant soloist at the keyboard. An attractive ballet number follows to the music of "Invitation to the Dance." with ensemble dancers in male hussar and femme billowy-gown costumes creating an appealing 19th century ballroom setting, and Viola Crucil and Robert De Voye standout in the solo dance parts.

Quick change to a nitery scene brings on the Music Hall Choral Ensemble in some engaging group singing, serving also as background to the brief tap routine of Gene Nelson (New Acts). George Conley (New Acts) has a monologist impressions bit, followed by the finale, set on a Caribbean island, and bringing in Rockettes and Choral Ensemble for a swell mood and color piece. It's the best thing in the show, with the Rockettes dolled up in their most attractive costumes, and music, setting, and dance providing a nifty closer.

Olympia, Miami

Miami, Feb. 11.

Connec Boswell, Catron Bros., Irene Kaye, Al Mardo & Co., Ferdinand & Jerry, Les Rhode House Orch; "The Inspector General" (WB).

There's well balanced variety on tap here though only name with marquee value is Connee Boswell. The sultry-voiced thrush is as potent as ever, offering a showmanly set of tunes to keep the aud reaction building throughout. Most of them are pops she has been associated with through the years, with a medley of oldies a standout. Canto by Irene Raye, with her harmonica work is accepted heartily. When she teams up with Al Mardo (who garners giggles with the routines he does with a doleful-looking bulldog) the palmpounding reaches a solid pace with their mouth-organ sequences. Best part of the Mardo stint, however, is the biz with the square-jawed mutt.

Catron brothers are a fresh

is the biz with the square mutt.

Catron brothers are a fresh young pair of performers. They've improved since last here. Patter is fast and scores frequently for laughs; hoofing is blended in for change of pace plus work on the keyboards to add novelty.

Rhythmic acro-balancing of Ferdinand and Jerry is adequate for teeoff spot. Les Rhode and house orch background in capable manner.

Lary.

Capitol, Wash.

Washington, Feb. 10.
Edwards Bros. (3), Dolly Dawn,
Doris Patts & Mrs. Waterfall, Jan
August; "Malaya" (M.G).

It's pleasant fare at Capitol this week, though less solid throughout than usual here. Bill is weak on the comedy side, but registers well otherwise

the comedy side, but registers well otherwise.

Headliner Jan August, of Mercury recording fame, gets top honors from payees as well as on marquee. Pianist's smooth, effortless style and his selections of semiclassical to jive tunes garner appreciation throughout, with a beg-off at end. August's first vaude stint here comes off with flying colors, thanks partly to his disk rep, mostly to his own technique and pleasantly casual, modest stage personality.

ity. Ily Dawn gets by with a group Capitol toff pop and novelty tunes. Capitol audiences, which go wild over house chantoosey Kay de Witt, are normally tepid towards visiting femme singers. Miss Dawn, who

has a strong, melodious set of pipes, is no exception to this rule, Best bet is a novelty without much sense, "I Beeped When I should Have Bopped." Also does such faves as "With My Eyes Wide Open," "You Missed the Boat" and "Sorrento."

Open," "You Missed the Boat" and "Sorrento."
Trio of acros, the Edwards Bros., do a slick job as curtain-raisers with some hair-raising stunts on a grand piano. Galleries go for the balancing and handstands.
A new type of femme comedy act, billed as an "inquiring reporter" stunt, doesn't quite come off. Doris Patts & a zany partner, "Mrs. Waterfall," who plays stooge from the audience, have an uneven kind of success with some corny material.

Lowe,

Palace, N. Y.

Howard & Wanda Bell, Duke Art & Junior, Stubby Kaye, The Albins (2), Dewey "Pigmeat" Markham & Co. (2), Dorothy Claire, Prof. Backwards, Roberta's Circus (3); "The Introped Stranger" (RKO), "The Tattooed Stranger" (RKC reviewed in Variety Feb. 1, '50.

Backwards, Roberta's Circus (3);
"The Tattooed Stranger" (RKO),
reviewed in Vaniery Feb. 1, '50.

It's sometimes difficult to please
the Palace regulars. The current
bill is a good example. Most of the
talent is standard, have clicked in
local theatres and niteries on previous instances. There's a youthful
mien to the proceedings and the
general gait is lively, but audience
response on show caught didn't
match the merit of the acts.

Indicative of the uphill fight by
most performers is the fact that
Jimmy Edmondson (Prof. Backwards) had to force home the comedy for about 20 minutes before
making a dent on the audience.
His determination paid off in lusty
applause. Other comedy turns taking less time didn't fare as well.
Stubby Kaye, for example, in a
regulation-length stint, has some
impressive comedics, based on his
rotundity. The material is welldevised and projection is good, but
many sections of the house preferred to sit this one out despite
the hepness of his routine. Dewey
"Pigmeat" Markham with a pair
of performers that have appeared
with him frequently at Harlem's
Apollo theatre, forced his way to
audience attention with his haunted hous. bit.

The opening and closing turns,
Howard and Wanda Bell, and
Roberta's Circus (both New Acts)
provide good stanzas. Novelty
note in both sessions pays off. The
Albins are good comedy terp practitioners. Male has an extremely
funny phiz that suits this type of
turn and they get a good quota
of laughs. Duke Art and Junior
do okay with the clay-moulding
act, and Dorothy Claire, who recently wound up a date at the
Paramount, has a good set of tunes
which gets the measure of the
house.

Casino. Toronto

Casino. Toronto

Toronto. Feb. 10.
Stump & Stumpy, Don Cornell,
Bob Dupont, Sabin's Personettes,
Jimmy Cameron, Mimo Elhlo,
Thelma Frechette, Charles Gregory Girls (18). Archie Stone house
orch; "Jigsaw" (UA).

ory Girls (18). Archie Stone house orch; "Jigsaw" (UA).

Murray Little is still expending funds for commendable payoff returns on the b.o. angle, with current package one of the best in recent weeks. Whole staging and timing, plus talent, socks over for terrific audience response, with sets and costuming particularly outstanding.

Traveler parts on a Valentine production number in which Charles Gregory reveals the full virtuosity of his 18 girls from precision terps to ballet. In dainty costumes, girls are revealing greater discipline for audience palmpounding tribute. Opening number, with line on for operating of mechanical Valentine cards, has a colorful full-stage finish enhanced by warbling of Jimmy Cameron and Thelma Frechette for a sock curtain. Sabin's puppets, in one, show clever manipulating.

Bill Dupont follows with clever inggling act with balls, tambourines and clubs for clever off-catches; but it's Stump & Stumpy, the customers are waiting for. This pair of Harlem cutups, with their face-slappings, their incongruous imitations of film stars, and their particularly hot hoofing, are new here and had to begoff. Ditto Don Cornell, late of the Sammy Kaye outfit, who scores on his own style of robust singing and then into impressions of such as Frankie Laine. Vaughn Monroe, Mel Torme, the trick tenor in The Ink Spots, and a smash finish of Bing Crosby, complete with the non-chalant chatter identified with this singer. Crosby, complete with the non-chalant chatter identified with this singer, Other fine

Other fine dance production number has the girls on in a full-stage holiday set, complete with carousel, with Mimo Elhlo on for stately ca-toes solo and a toe-acrobatic routine for hefty returns, McStay.

set of Victoria Palace, London

Joy Nichols, Jimmy Edwards, Dick Bentley, Wallas Eaton, Anton Karas, Lucienne, Ashour & Roberton (3), 3 Bassis, Len & Bill Lowe, Los Gatos (3), Maurice & May, The Wallabies (8), Freddie Bretherton & Victoria Palace Orch.

The "Take It From Here" company, recently voted as top radio attraction, plus the name of Anton Karas, makes this bill an easy sellout for its limited four weeks' run. Joy Nichols, Jimmy Edwards, Dick Bentley and Wallas Eaton, each have solo spots as well as playing jointly in a colorful sketch taken from the radio show. Miss Nichols, personification of boisterous vivacity, has a vocal range which includes something of Betty Hutton and a little of Gracie which includes something of beny Hutton and a little of Gracie Fields, and is just as much at home with a sentimental ballad as with a breezy comedy number. Jimwith a breezy comedy number. Jimmy Edwards, whose personality comes across nicely, is a skilled raconteur who knows just how and when to get the laughs. Bentley, on the other hand, tends to be more subdued than expected, but makes good use of his first-rate material. Wallas Eaton, although developed into a distinctive character, is very much the junior partacter, is very much the junior partacter. acter, is very much the junior part-ner in the proceedings, but garners

Anton Karas, whose "Harry Lime Theme" from "The Third Man," has topped the London hit parade for many weeks, is seen for the first time in a London show. His five minutes on the zither, in-cluding the hit tune, gets over

cluding the hit tune, gets over nicely.

Opening the show are The Wallabies, a quartet of attractive femme acrobats on a springboard, followed by Len & Bill Lowe, a pair of comedians with average material. The Three Bassis are a distinctive team who juggle with skill. Another threesome on the bill are Los Gatos, whose comedy acrobatics is distinguished by perfect timing and a pleasing nonchalance.

The Wallabies, eight of them this time, open after the interlude with some more knockabout, giving way to Lucienne, Ashour & Roberton, a continental team, of whom two give a comedy apache interpretation which has been skillfully devised, while the third member contributes an accordion solo. It's a fortest and accordion solo. It's a

tributes an accordion solo. It's a first-rate act and wins a big hand. Maurice & May, who close the show, are a duo of zany cyclists who get laughs from a rubber framed bicycle.

Myro.

Orpheum, L. A.

Los Angeles, Feb. 8.
The Glenns (3), Jack Hilliard,
Trini & Manolo, Max & Gang, Ken
Card, Perry Franks & Janyce,
Charley Chaney, The Diacoffs (2),
Rene Williams House Orcli;
"Riders of the Range" (RKO).

Orpheum is offering a very solid vaude bill this week. There's plenty of variety in the eight acts and all click.

Topping laugh portion of the bill is Charley Chaney, a zany nitery comic whose material plays very well on the vaude stage. Act is clean and funny. Chaney has a mobile face and larynx that helps sell the 22-minute offering.

Another in the laugh section is Ken Card, sad-faced comedian who uses a banjo and a stock of old

Ken Card, sad-faced comedian who uses a banjo and a stock of old gags. Card was a definite hit at show caught. His delivery and timing had the gags rating a reception that ranged from giggles to guffaws for a solid 15 minutes. Third corner of the comic triangle is occupied by Max & Gang and it, too, is a solid seller. Max gets act started with a nimble soft-shoe dance and then brings on his gang of four fox terriers. Canines are clowns in their own right and display their education in a topnotch assortment of stunts. Turn is just about the best dog act currently playing. playing.
Dance varieties this week

ing in a 45-degree velodr saucer. Mother-daughter team plies a fast six minutes to win the show and top thrill bit is blindfolded spin around the sauc Brog-

La. College Nixes 'Shrew' Due to Negro Actors; Webster Censures Prexy

caused Margaret Webster's Shake-spearean repertory company to be cancelled out of a Feb. 2 booking at Northwestern State college, Natchitoches, La., it was learned yesterday (Tues.): Sol Hurok of-fice, which books the troupe with National Concert & Artists Corp., reportedly permitted the cancella-tion without collecting the stipu-lated fee.

iton without contenting the supultated fee.

It was the first such incident of the tour, although the company has played numerous other college and civic organization dates through the south in recent weeks. No question of living accommodations was involved in the Louisiana college case, as it had been arranged for the two actors to stay at the home of a local physician, a Negro, during the engagement. Miss Webster was asked to replace the actors, who play small parts in the Shakespeare comedy, for the single performance, but she flatly refused.

Miss Webster first learned of the ivic organization dates through

performance, but she flatly refused.

Miss Webster first learned of the situation early in January in a letter from Dr. Sherrod Towns, head of the college music department, in which it was noted that "Negroes have not appeared in our auditorium (in companies of their own, much less in mixed groups), and we frankly feel that the time to begin the practice in this area has not arrived." The producer-director replied that she failed to see the basis for the objection, since no segregation question was involved. "As far as I am concerned it is wholly an artistic one," she wrote. "I have cast the two Negroes for the sole reason that they were the best possible actors for the particular parts they play and without regard to their race."

Sensibilities Stand Out

Dr. Towns then wrote to NCAC, stating in part, "Our institution is for young ladies and young gentlemen of the white race and without expressing any opinion one way or the other about segregation, we are compelled to consider the ideas and sensibilities of our students, their parents and others of this area." If the actors were not replaced, he warned, the college would cancel the contract.

After her attorney, Louis Nizer, had written to the college president, Dr. G. W. McGinty, without success, and the booking was dropped, Miss Webster issued a statement saying in part, "From the experiences of our company in the south, I do not for one moment believe that the sensibility of the students would have been affected by the negrormance of this role. Miss Webster first learned of the

believe that the sensibility of the students would have been affected by the performance of this play with two fine Negro actors in the cast. I have the feeling that the college authorities have imposed their presidents. college authorities have imposed their prejudices upon the students rather than vice versa, and that this may well be a case where the students are not going through the college but the college is going through the students.

"I do not think the good citizens of the south will approve the action of this college," she concluded, "for they know that there is one thing more expensive than education and that is ignorance."

ELT Budgets \$6,135.43 For Quartet of Plays in Bronx To Test Admissions Poll

To Test Admissions Poll
About \$4,500 in salaries will be handed out to participants in the Equity Library Theatre's presentation of a quartet of plays to be offered on a paid admission basis. Productions, each to be presented for four performances, will be put on at the Clinton Community theatre, Bronx, N. Y. ELT, switching from its policy of cuffo presentations, has set a 50c admission fee. Total cost of the project, which bows Friday (17) with the presentation of William Saroyan's "My Heart's in the Highlands," is expected to be \$6,135.43.

Step, a test case taken by ELT, will enable the participants to take home the basic minimum rates demanded by their respective unions. The four plays will employ a total of 70 actors, each getting \$10 per performance, or \$40 for the play's run, for total of \$2,800. A flack, belonging to the Assn. of Theatrical Press Agents and Managers, will get \$240 for four shows. Stage-(Continued on page 50)

'Jest' Rights Awarded In N.Y. Sup. Ct. Judgment

Declaratory judgment establishing the rights of Dr. Royce Emerson and the late Sem Benelli to their English language adaptation of the latter's play, "The Jest," was awarded last week by N. Y. supreme court justice Carroll G. Walter. Action had been brought by Emerson and Benelli against Arthur Hopkins, who produced in 1919 an earlier version of the drama, adapted by the late Edward Sheldon. Benelli died before the case came to trial.

In a five-page opinion, Judge

case came to trial.

In a five-page opinion, Judge Walter ruled that Hopkins' contract with Benelli, signed in 1926, had expired in 1935, and that the producer no longer has any rights in either the original work or in the Sheldon or any other adaptation. Rights to Benelli's original Italian play, titled, "La Cena dell Beffe," and to the Sheldon version, are subject to decision by a federal court, under the copyright law, the jurist Indicated.

Hopkins' 1926 production of

jurist Indicated.

Hopkins' 1926 production of "The Jest" costarred John and Lionel Barrymore. According to Emerson, he has a deal pending for production of the new version, which he co-authored with Benelli under the penname of Reuss Emerson.

Mull Operetta Tent-Show Tour

The Shuberts are reportedly planning a tent-show tour of oper-etta repertory, including "Blossom Time," "Student Prince," "Merry Widow" and "Countess Maritza," to start late this spring and continue until early fall. Understood a special tent is being constructed, with a steel framework at one end

a special tent is being constructed, with a steel framework at one end to provide wings and fly-space backstage.

Canvas playhouse is intended to accommodate audiences of 2,500-2,800. Scenery and costumes will be transported by truck, with the company trayeling by bus, so the production can play towns off the regular railroad routes. It's figured possible that the shows could be booked through the south next fall and winter, when cold weather will make performance under canvas impossible in the north.

Ned Alvord is dickering for the assignment to book the tour and be advance man.

LUNTS MAY DO 'LOVE' PIC VERSION, SEZ ACHARD

Alfred Lunt and Lynne Fontanne, stars of "I Know My Love," at the Shubert, N. Y., may appear in the film version, according to Marcel Achard, who sailed for Europe last week on the Ile de France. Play is an S. N. Behrman adaptation of Achard's 1946 Paris success, "Aupres de Ma Blonde."

Option on "I Know My Love"

Blonde."
Option on "I Know My Love" film rights, Achard said, is held by Sir Alexander Korda. The play-Sir Alexander Korda. The play-wright, who came to New York to attend the opening of the Behr-man adaptation, cut short his stay in order to be on hand for the Paris preem of his "Mariborough Goes to War." It opens Feb. 22, Jean Louis Barrault is producing.

Doreen Wilson for Aussie 'Norway'; 'Streetcar' Bows

Norway'; 'Streetcar' Bows
Doreen Wilson, who played the
Irra Petina role in "Song of Norway" during its U. S. taur and is
doing it this week in Detroit, has
been signed for the Australian production of the musical. Show will
open in Melbourne in June, under
J. C. Williamson Theatres management. It will then play other
cities in Australia and New
Zealand.

cities in Australia and New Zealand.
"Streetcar Named Desire" will preem for Williamson at the Com-edy, Melbourne, Saturday (18), with U. S. and British leads. Viola Keats plays Blanche; Arthur Franz, Stanley; Russell Hardie, Mitch, and Adele Longmire, Stella.

Apparently George Bernard Shaw, after more than 50 years of arguing the point, is still determined to prove that he's a greater dramatist than

ne's a greater dramatist than Shakespeare. In a recent letter to director-producer-actress Margaret Webster, the 93-year-old Irishman referred to the Bard as "the Stratford Shaw."

'Stars' Lost to D.C.: **Politics Claimed**

Washington Feb. 14 Proposed benefit performance of Lost in the Stars" here next Mon-lay night (20) for the National Conference of Christians & Jews Conterence of Christians & Jews has failen through. Although the Playwrights' Co. was having difficulty arranging a theatre for the show, the plan was called off late last week by NCCJ, reportedly under pressure from political circles have

ldea was that the Maxwell Anderson-Kurt Well musical version of Alan Paton's tragedy of racial persecution, "Cry, the Beloved Country," would have been a particularly appropriate opener for the local Brotherhood Week observance. Not only would it probably have drawn sellout attendance and thereby provided a sizable profit for the NCCJ, but it would have meant that a mixed-cast show would have been the first Broadway production to play here since the National theatre became a film house rather than abandon its Jim Crow admission policy.

Attempts were made to obtain

Attempts were made to obtain the Gayety, which last week ceased the Gayety, which last week ceased operation as a burlesque house and is slated to go over to legit March 6 with the bookings of "Barretts of Wimpole Street," with Susan Peters. However, Jay Hornick, who manages the spot, could not have it ready by next Monday. The president of George Washington U. merely said Lissner auditorium was "not available," without offering an explanation. Statler hotel ballroom and Constitution Hall were already booked for that night.

Playwrights' Co. considered the

Playwrights' Co. considered the possibility of using the 5,000-seat National Guard armory, where Hazel Scott just played to large attendance. It had just about ruled uentance. It had just about ruled out the spot because of the building's faulty acoustics and inadequate production facilities, when the NCCJ called off the entire project.

Fancy' Would Reopen For Tour to Coast If Top Star Can Be Procured

ago, may be reopened if pro-lucers Richard Aldrich and Rich ducers Richard Aldrich and Richard Myers, in association with Michael Kanin, can get a top star for the femme lead. Ann Harding, who played the part for the final months of the New York run and on tour, will not be available again.

on tour, will not be available again.

With a gross of \$16,000 last week, the show might have been continued at least another week, but "Merry Widow" had been booked into the Blackstone, Chicago. That would have required another move for "Fancy," which shifted over from the Harris only two weeks before. On the outside shifted over from the Harris only two weeks before. On the outside chance that a major star can be signed and the Harris is available again, Aldrich & Myers would give the comedy a short tune-up in Chicago, then move it to the Coast. The Miss Harding company of the show, which was actually the original production, since a second edition was formed last fall, with new financing, to go on tour with

edition was formed last fail, with new financing, to go on tour with Madeleine Carroll starred, lost about \$8,000 during its Chicago stand. That was its only road date. stand. That was its only road date. The play made a moderate profit on Broadway, but the Miss Carroll troupe had not earned back its investment when the star's illness forced its closing last fall.

'SWING' OUT IN DALLAS

Dallas, Feb. 14.

Henrik Ibsen's "Ghosts" will replace "High Swing," original script by Ashley Dukes, on the Theatre '50 schedule. The Ibsen classic will open a three-week run here Monday (20).

'ANTA Album' Coast Edition Seen: All-Star Bills for N.Y. House Mulled

Pacific' Cleve. Spring Date Sellout on One Ad

Initial engagement of the sec-d company of "South Pacific," at the 3,000-seat Cleveland auditorium, is practically sold out already for the entire two weeks, starting April 24. Only a single ad has been used in the local papers to announce the mail order

In booking the show into the larger capacity Auditorium instead of the 1,435-seat Hanna, Rodgers & Hammerstein are following the practice they started with their production of "Annie Get Your Gun." They're similarly following precedent in booking larger houses in Los Angeles, San Francisco, Denver and Des Moines. In most other cities they're booking "South Pacific" into the regular legit houses and in Kansas City, normally a one-week or split-week date, the show is booked for two weeks at the limited-capacity Orpheum, which has recently been renovated.

Production is being booked by the Rodgers & Hammerstein office in New York, through UBO,

Central Ticket Office Planned

Central ticket office in New York to solicit convention patronage and handle mail orders from out-of-town will probably be set up shortly by the Committee of Theatrical Producers. Agency would not act as a regular boxoffice to serve New York theatregoers, but concentrate on national business.

concentrate on national business.

It's expected that the office will be staffed by a single employee at the start, probably a member of the Assn. of Theatrical Press Agents & Managers who has extensive experience in handling tickets. The setup will probably be cooperatively financed by CTP members and other managements whose tickets are distributed. Detailed plan for such an agency will be submitted at next week's CTP meeting by a subcommittee com-

be submitted at next week's CTP meeting by a subcommittee comprising Herman Shumlin, Max Gordon and Lawrence Langner.

The Convention Bureau in New York, which has been approached on the idea, has expressed approval and promised active support. There would be keen interest among convention groups toward any setup for simplifying purchases of tickets for Broadway shows, it is indicated.

EQUITY WINS \$1,600 PAY AWARD VS. FANCY

PAY AWAKD VS. TANCY
Dispute between Actors Equity and Aldrich & Myers, over a half-week's salary for the cast of the Madeleine Carroll touring company of "Goodbye, My Fancy," was won last week by the union, after an arbitration hearing. Amount of money involved was about \$1,600.

Issue arose when the management closed the show in Baltimore, because of Miss Carroll's illness. Equity claimed that the producers should have posted closing notice as soon as Miss Carroll said she would be unable to continue, instead of waiting two days, until the actress was examined by doctors.

George Skouras Biggest 'Bird' Backer With 71/2G

Largest single backer of "The Bird Cage," Walter Fried-Lars Nordenson production of the Arthur Laurents melodrama, is film exhibitor George Skouras. He has two slices totalling \$7,500, under the name of Antonia Rossi. The show is financed at \$75,000.

is manced at \$75,000.
Other backers include actor Bert Freed, pressagent Samuel J. Friedman, publicist Edward L. Bernays, \$375 each ;actor Rudy Bond, \$500; Laurents, lighting technician Eddie Veck. \$375 each ; actor Rudy Bond, \$500; Laurents, lighting technician Eddie Kook, \$1,500 each; theatre manager of the national company of "Mister Roberts," resigned as of ger Raymond L. Broeder, \$2,250; Saturday (11) to become a direct Anthony Brady Farrell, Leland tor of TV shows for NBC's Chicago dutlet, WNBQ, in association with Douglas, star of the show, \$4,500. Ted Mills.

A Hollywood edition of the "ANTA Album" may be presented this summer, with Ethel Barrymore, Jack Benny and other Coast stars who have appeared in the three annual "Album" shows at the Ziegfeld, N. Y., heading the project. American National Theatre & Academy officials discussed the idea with Miss Barrymore and Benny while they were east to guest on the recent presentation, and both expressed approval.

Another possible fund-raising project to help finance ANTA's purchase and operation of the Guild theatre, N. Y., might be a series of all-star bills of one-act plays and sketches for limited runs. Various top names have enthused over the idea, which would give them a chance to appear in favored vehicles between their regular commitments. It's figured such shows could be presented at the Guild under economical conditions and at popular prices.

ANTA isn't expected to have much trouble financing the Guild theatre venture. Besides its "Album" revenue and the proposed revival series, it plans packaging a television series, along the lines of its "Theatre U.S.A." radio program of last season, which could originate in its own playhouse Sunday nights, when the spot would not otherwise be used. Arrangements

of last season, which could originate in its own playhouse Sunday nights, when the spot would not otherwise be used. Arrangements to change over the house for either legit or video would not be too difficult, it's believed.

Initial financing for the deal may come from station WOR, New York, which has been leasing the property as a studio and is contractually committed to restore it to its previous condition. It's figured ANTA and the station may agree on the sum involved in such reconstruction, and have the latter turn it over in cash. ANTA could then use the coin to do the work by degrees, as required.

Tour of 'Private Lives' Extended; Tallu Show May Return to New York

Tour of "Private Lives," in which Tallulah Bankhead has been mop-ping up, has been extended through the balance of the season, probably the balance of the season, probably ending with a return engagement on Broadway. Currently playing a repeat week at the Hanna, Cleveland, the revival splits next week between Utica, Albany, Schenectady, Ithaca and Syracuse, and divides the following week between Elmira, Binghamton, Allentown and Wilmington.

tady, thaca and Syracuse, and divides the following week between Elmira, Binghamton, Allentown and Wilmington.

It plays the week of March 6 at the Locust, Philly; week of March 13 at the Royal Alexandra, Toronto, then goes into either the Harris or Selwyn, Chicago, for four weeks beginning March 20. Show is slated for the week of April 17 at the Shubert-Lafayette, Detroit, then plays two weeks of one-nighters, and will probably come into the Broadway, or possibly the City Center, N. Y., for a limited run of about three weeks.

Tour was originally planned for about three months, mostly one-nighters not previously played during the star's previous two years of trouving in the consedy wince.

ing the star's previous two years of trouping in the comedy, prior to her full season run on Broadway in

'LIBERTY' ANGELS PAID BACK 60% THUS FAR

Backers of "Miss Liberty," Irv-ing Berlin-Robert E. Sherwood mu-sical, received a dividend of 10% last week, bringing the distribu-tion to 60% thus far. The pro-duction, financed at \$200,000, and costing about \$163,000, has earned back all but about \$20,000 of its investment. Part of earnings is being held in reserve.

The show's break-even figure has

been whittled down to about \$25, 000-\$26,000, so it is making a steady operating profit at the Imperial, N. Y.

Celler Group Soon to Probe Shubert 'Monopoly'; Rep. Calls It 'Stranglehold'

Best estimate here is that the Celler sub-committee will open its public hearings into the alleged Shubert monopoly of theatres and legit tickets about the end of March or the beginning of April.

Before then it is likely that the Anti-Trust Division of the Justice Dept. will have decided whether to take any action against the Shuberts. Anti-Trust has been digging into the Shubert theatre control for many months. The investigation phase is said to be virtually completed, with the information now being studied to determine whether there is cause for either a civil or criminal action.

Rep. Emanuel Celler (D., N.Y.)

a civil or criminal action.

Rep. Emanuel Celler (D. N.Y.) cut loose with a blast against what he described as the Shubert "stranglehold" and announced that President Truman had given his blessing to a Congressional investigation in this as well as in other fields. Celler, chairman of the House Judiciary Committee, also heads its special sub-committee into monopolistic practices. In his statement Celler declared:

"The Shuberts control over 60%

statement Celler declared:

"The Shuberts control over 60% of the theatres presently operating in New York, and approximately 90% of the theatres throughout the country. They dominate the League of New York Theatres, and arrange for the allocation of tickets to their own pet brokers, using kickbacks of all kinds. In Boston, the sister of the Shuberts has control of the brokerage agencies, and on hit shows it is almost impossible to get tickets unless one gets them through an agency.

'Afraid to Testify'

"In Chicago and Philadelphia

"In Chicago and Philadelphia this is true only to a minor extent. There they control only the boxoffices of the theatres they rent, through the distribution of tickets and affiliation with the ticket brokers

"I ask this question: What happens to the amusement tax on the markup of their tickets? The answer is that the government is cheated out of its rightful revenue. You can bet all the tea in China no income tax is paid on 'South Pacific' tickets which sell for \$25 plus.

"Theatre people hesitate to testi-fy. They are afraid of being put out of business, for they don't know where they could house their productions either on the road or in New York, if they were to speak out."

'Irresponsible,' Sez Weir

The charge that the Shubert "stranglehold" on the theatre presents a "very malodorous picture" was ridiculed by Milton R. Weir, Shubert attorney. He asserted that Congressman Celler is "wholly unfamilar with the theatrical business; otherwise he could not have made such broad and wholly irresponsible charges."

Ratoff to Direct 'Nina,' With Blondell, for Todd

Returning to New York last week ter several weeks in Paris, Mike odd declared that he had closed deal with Gregory Ratoff for the Todd dectared that he had carried a deal with Gregory Ratoff for the U. S. rights to the Andre Roussin comedy hit, "Nina." Todd's wife, Joan Blondell, who accompanied him on the European junket, will-star in the play's Broadway version

Ratoff had sold his "Nina" rights outright or retained a small interest in the piece. In announcing his own acquisition of the comedy last month, Ratoff stated that he had nosed out Todd in negotiating for the Parisian success and planned to present and stage it himself in New York next season. Todd, however, noted that Ratoff will direct under his (Todd's) auspices. In the course of his Paris stay, the producer said, he also signed several French acts for his upcoming "Peep Show" for which preparations are starting "immediately." Todd was vague as to whether Ratoff had sold his "Nina" rights edy last month, Ratoff stated that he had nosed out Todd in negotiating for the Parisian success and planned to present and stage it himself in New York next season. Todd, however, noted that Ratoff will direct under his (Todd's) auspices. In the course of his Paris stay, the producer said, he also signed several French acts for his upcoming "Peep Show" for which preparations are starting "immediately."

Eric Victor, who has been touring with "Inside U.S.A." for the past year, has left the show in California and is now motoring back to New York to begin an engagement at the Persian Room at the Plaza, N. Y., Feb. 23.

Preem Saroyan's 'Son'

Hollywood, Feb. 14.

"The Son," William Saroyan's newst play, will be premiered here March 7 by the Circle Players. Ross Bagdasarian, playwright's cousin, will direct. Saroyan also gave "Sam Ego's House" and "Don't Go Away Mad" to the Ecircle group for first production. First of these opened in 1947. The second hasn't been staged, due to morbid quality of illness dealt with in the play.

"The Son," William Saroyan's Son' here the Narch 7 by the Circle Players. Ross Bagdasarian, playwright's cousin, will direct. Saroyan also gave "Sam Ego's House" and "Don't Go Away Mad" to the Ecircle group for first production. First of these opened in 1947. The second hasn't been staged, due to morbid quality of illness dealt with in the play.

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"The Son" treats with Illegitimacy. Saroyan and Bagdasarian players and "Don't Go Away Mad" to the Circle group for first production. First of these opened in 1947. The second hasn't been staged and "Don't Go Away Mad" to the Circle group for first production. First of these opened in

Do 'Harvey' in Aussie

Joe E. Brown turned down a bid to return to London in the lead in "Harvey," to keep a prior commitment to act in the Mary Chase comedy in Australia. Actor is on a U. S. lecture tour till May, when he goes out to Aussie to open in "Harvey," for J. C. Williamson Theatres at the Comment Melbourne at the Comedy, Melbourne,

atres at the Comedy, Melbourne, end of May.

Brown had filled in for the late Sid Field in the London "Harvey" for five months last year, while Field was out ill. Field returned and Brown stepped out. When, Field died Brown was contacted again. But Williamson's London office had been dickering for some time to get Brown for Australia, with final details being worked out by the N. Y. office after Brown's return to the U. S. Dorothy Stewart, Williamson's N. Y. rep, flew out to Chicago a week ago to sew the deal up.

N.Y. Troupe Emerging As No. 1 Ballet Co.; Six New Works to Cost 30-35G

Works to Cost 30-35G

Pacting last week of a threemonth British engagement for the
N. Y. City Ballet Co. has put final
stamp on the emergence of the
fledgling ballet troupe as a firstrank company. Formed only two
years ago, the troupe has now, according to the dance trade, reached
maturity, with a couple of unique
features distinguishing it from its
two major. rivals, Ballet Theatre
and Ballet Russe de Monte Carlo.
Evidence of its prime position,
aside from the British booking,
comes in such instances as the six
new works that the company will
include in its forthcoming spring
season (other troupes usually give
one premiere during a season); its
lengthened season (troupe will do
22 performances in N. Y. for a
three-week run, starting Feb. 21,
at the City Center); fact that Igor
Stravinsky is coming expressly
from California to conduct his
"Firebird" on opening night; and
added fact that Frederick Ashton,
chief choreographer of Sadler's
Wells Ballet, came over from London to create and stage a new ballet for the troupe's spring season.
Other evidences of company's
major rank come in its choreographers which include George Balanchine, Jerome Robbins and William Dollar; its composers, including Stravinsky, Leonard Bernstein,
Marc Blitzstein and Benjamin Britten, and in its lead dancers, which
include Maria Tallchief, Robbins,
Dollar, Janet Reed, Tanaquil LeClerq, Melissa Hayden, Nicholas
Magallanes, Francisco Moncion,
Todd Bolender, Beatrice Tompkins
and Herbert Bliss.
Cost of the troupe's new ballets
(five full-length works and one pas
de deux) is estimated at from \$30-

and Herbert Bliss.

Cost of the troupe's new ballets (five full-length works and one pas de deux) is estimated at from \$30,000 to \$35,000. Troupe would probably break even this spring if it had no new works in its repertoire, so that the cost of the new ballets will probably be the season's estimated deficit. Lincoln Kirstein, troupe's founder and general director, is expected to raise about \$20,000 of that amount, with the City Center expending the balance.

Center expending the balance.
Troupe will open a six-week season at Covent Garden, London, July 4, and follow this with six weeks' touring of the British Isles.

Circle Players Will Preem Saroyan's 'Son'

VARIETY Markova-Dolin Brit. Tour In Unique Symph Setup

In Unique Symph Setup
Alicia Markova and Anton Dolin,
now on a Caribbean dance tour,
have been inked for an 11-week
tour of English provinces in late
spring. Tour will end with a sixday season of ballet music at
Albert Hall, London, starting June
26. This will be a unique setup,
with a symphony orchestra playing
an evening of ballet music numbers, and the two dancers coming
on at various times to illustrate
certain portions of the works
played. If venture goes over, duo
will try it elsewhere.

They're now negotiating for a
tour of South Africa, or Australia,
to follow the British engagement.

Theatre Guild's **Boxoffice Boom**

After several comparatively lean seasons, the Theatre Guild is hav-ing one of the biggest boxoffice booms in its history. With three heavy grossers on Broadway, an-

ing one of the biggest boxoffice booms in its history. With three heavy grossers on Broadway, another production due this week ("Come Back, Little Sheba") and the perennial "Oklahoma!" still drawing hefty business on tour, the organization has totalled receipts of more than \$500,000 in the last four weeks.

During that period "Oklahoma!" has drawn an aggregate of over \$150,000. "I Know My Love," starring the Lunts and presented in association with John C. Wilson, has totaled almost \$130,000 at the Shubert, N. Y. "Arms and the Girl," presented in association with Anthony Brady Farrell, has grossed about \$125,000 on tour and at the 46th Street, N. Y. "As You Like It," with Katharine Hepburn, has taken in around \$90,000 in tryout and at the Cort, N. Y. And "Sheba" has chalked up approximately \$30,000 in three weeks of break-in tour.

Not since 1945-46, when the Guild had "Oklahoma!", "Carousel" and "O Mistress Mine" running for many months at capacity on Broadway (with two companies of "Oklahoma!" on tour), has the firm had such strong grossers on the boards at the same time. Coincidentally, the Guild was virtually penniless when "Oklahoma!" opened and kept it from bankruptcy. That was probably the lowest of several low periods in Guild finances and prestige,

Film Chain Turns Over Okla. City House to Legit

Oklahoma City, Feb. 14.

The Cooper Foundation, controlling a chain of 23 film houses in this area, has turned its Vogue theatre here into a legit showcase. The Vogue will offer winter stock productions by the Piper Players. Professional Acting Co. Pat McGee, Frank Roberts and Ralph Ayers, Foundation's managing directors, were responsible for the theatre's switchover. City has had no live theatre.

The Piper Players company playing here is one of a group owned and managed by Paul Piper, Beverly Presley and Robert Allen.

ELT Budgets

hands, wardrobe attendant, musicians, teamsters, ticket taker, treasurer and scenic artist for the quartet will draw a combined total of \$1,283.68. Unit office expenses plus extra salaries will come to \$1,120, while physical production and house expenditures will run about \$691.75. The Clinton, 1,800-seater, can do a capacity business of \$14,400 for 16 performances.

Project is an outgrowth of negotiations between the Board of Edu-

400 for 16 performances.
Project is an outgrowth of negotiations between the Board of Education, represented by Mark A. Mc-Closkey, of the Clinton Community Center, under the direction of Gerald Klot, and the theatrical unions' Fact-Finding Committee and Actors Equity. Klot has been labeled producer of the venture, and to date has advanced the necessary coin needed to cover all the bonds.

Besides the Saroyan work, the other shows scheduled for presentation in March and April are George Bernard Shaw's "St. Joan," Frances Goodrich and Albert Hackett's "The Great Big Doorstep" and Sidney Howard's "Lucky Sam McCarver."

Inside Stuff—Legit

Willard Swire, asst. executive secretary of Actors Equity, who goes to England in April for conferences with British Equity officials and on various other matters, will make the trip in an unofficial capacity. He will not be authorized to speak for the union, but will merely sound out leaders of the British organization on an informal basis. Also in an unofficial capacity, he will discuss the setup of small, private subscription theatres in London, and will tour the provinces to observe the operation of local stock and repertory companies under Arts Council sponsorship.

It will be a business-pleasure trip for the Equity official, and he will be traveling on his own time, as he will be using vacation weeks accumulated over the last three years.

League of N. Y. Theatres has protested the Dramatists Guild's recent agreement with the Committee of Theatrical Producers, whereby author royalties may be cut as much as 75% during losing tryouts of shows produced by CTP members. Guild council members reportedly denied the League's claim that the concession to the CTP is discriminatory, pointing out that similar terms are available to any management using the production accounting system recently adopted by CTP. Members of the League are understood to have declared they will not use the new bookbeening system however. use the new bookkeeping system, however.

Shubert-Lafayette, Detroit, is being renamed the Shubert, effective in the next few weeks. Manager David Nederlander has reportedly worked out a deal for Benrus to erect an illuminated clock outside the house, as an advertising gimmick for the watch firm, at an estimated cost of \$8,500. Work on it will start shortly.

Legit Bits

Although the \$200,000 financing for "Guys and Dolls" is all sub-scribed, Cy Feuer and Ernest Martin have postponed production of the musical until next fall by which time they expect to have the Frank Loesser-Jo Swerling musical comedy cast and in final shape for rehearsal. Lars Jorgenson is the new house manager of the Empire, N. Y., succeeding Chandor Sweet, who resigned to become general manager for the Chandler Cowles-Efrem Zimbalist, Jr., production of Gian-Carlo Menotti's "The Consul." Madeleine Carroll planed Monday (13) to Europe on personal matters and for two or three weeks' vacation.

Scene designer Rolf Gerard returned over the weekend from the Coast, where he huddled with Carl Ebert. of the Sea tin have postponed production of

Scene designer Rolf Gerard returned over the weekend from the Coast, where he huddled with Carl Ebert, of the San Francisco opera, about the production of Mozart's "Marriage of Figaro" to be presented this summer at the Glyndebourne festival, Scotland. The Sidney Kingsleys (Madge Evans) have returned from a West Indies vacation. Peter Illing planes from England this week to join the cast of the Rodgers-Hammerstein production of the Graham Greene-Basil Dean "Heart of the Matter." John Van Druten has returned to his California ranch to work on revisions of his "Bell, Book and Candle," which Irene M. Selznick will present on Broadway next fall. Dennis Johnston, a ut hor of

Candle," which Irene M. Selmick will present on Broadway next fall.

Dennis Johnston, a ut hor of "Moon and the Yellow River," has returned from Europe and will lecture at Amherst college while rewriting his play which Geraldine Fitzgerald plans to present on Broadway next season, with herself as star... With Rex Harrison no longer set to direct "House on the Cliff" and Roland Young out as prospective co-star with Fay Bainter, the Erik Morton-Charles Colby play has been postponed until next season by Peggy Wood, Roger Stearns and Joseph Moon. Instead of the legit assignment, Young will appear in a film with Dick Haymes, to be produced in the east. Bratish director Peter Ashmore, whose actress-wife Rosalle Crutchley has a leading role in "Heart of the Matter," probably won't be able to remain in the U. S. long enough for the play's Broadway premiere, as he's returning to London in about 10 days to stage a play for Sir Charles B. Cochrane, based on the life of the late Czechoslovak statesman, Jan Masaryk.

With the Saint Subber-Lemuel

With the Saint Subber-Lemuel Ayers production of the Cole Porter musical, "Out of This World," apparently off until fall because of book trouble, David Wayne has returned to the Coast for a picture assignment, but is still set for the male lead in the legiter Theatrical attorney John F. Wharton has gone to Williamstown, Mass., to complete revisions of a novel for fall publication Deal is in the works for the Shuberts and Louis Lurie, Coast financier, to operate the Earl Carroll theatre, Hollywood. Details on the lease of the Studebaker, Chicago, as a video studio will be found in the Television section.

Nina Foch will star in a tryout

as third man, with William Harris as treasurer and Walter O'Connor assistant.

With his return to musical comedy as the male lead in "Miss Liberty," at the Imperial, N. Y., dramatic actor William Redfield is again billing himself Billy Redfield.

Clarence Gray is manager and Harold Hevia booking agent of the touring "Hasty Heart". Irving Becker is manager and Dick Williams p.a. of "Diamond Lil". Max Meyer is manager of "Come Back, Little Sheba". Paul Groil co. mgr. of "Now I Lay Me Down to Sleep".

Emmet Callahan manager and James Hughes pressagent of "Philip adelphia Story" under Lewis & Young sponsorship. Harry Kline manager and Lee Freedman p.a. of "Wisteria Trees". Harold Goldberg and Michel Mok pressagent of "Heart of the Matter". Karl Bernstein p.a. of "What a Day". Rube. Bernstein manager of "Happy Time."

Bernstein manager of "Happy Time."

Committee in charge of plans for a new arts center, including an expanded drama department, for Columbia U, is headed by Richard Rodgers as chairman, and includes producer Alfred de Liagre, Jr., and singer Lawrence Tibbett. First series of recorded "ANTA Album of Stars," including Helen Hayes in scenes from "Victoria Regina."

Fredric March and Florence Eldridge in "Years Ago" and "Skin of Our Teeth." Eva LeGallienne in "Hedda Gabler" and John Gielgud in "King Richard II," has just been released by Decca.

George Schaefer, production executive of the current revival series at N. Y. City Center, is doubling as director of the forthcoming tryout of "When the Bough Breaks" at the Abbe Practical Workshop, N. Y. After a vacation in Europe he will return next summer as, stager at the Hilltop strawhat, Lutherville, Md. Edward Choate planed Monday (13) to San Francisco, where Margaret Webster's Shakespeare repertory troupe opens next Monday night (20). George Abbott, vacationing in South America, is due back about the end of March. Text of "Happy Time," Samuel Taylor's dramatization of the Robert Fontaine book, will be published next fall by Randenbulse."

H. T. Tsiang, Chinese playwright, poet and actor, will appear in a double-bill consisting of his "Hanging On Union Square" and "Canton Rickshaw" at the Chinese American Theatre Club for one performance Saturday (18).

Anthony Palma's "There Is No End" will be given its initial presentation by the Dramatic Workshop at the President theatre, N. Y. tomorrow (Thurs.). The Blackfriars' Guild will preem Father Urban Nagle's biography of St. Paul the Apostle, "Armor of Light," at its theatre Feb. 23. Play in 25 scenes will feature a cast of 70.

Negotiations are still on to make H. T. Tsiang, Chinese playwright,

of 70.

Negotiations are still on to make a theatrical center of the projected 21-story building on the parking lot on the Hippodrome site at Sixth avenue and 44th street, N. Y., with two legit playhouses, television studios and office space for various show business firms and organizations. Pressagent Tom Weatherly is managing theatrical and fashion vision section.

Nina Foch will star in a tryout of Eileen Tighe's "Congressional Baby" at Malcolm Atterbury's Albany playhouse, starting Feb. 28 with Katherine Emmett and Nell Fitzgerald in the cast and Eddie Dowling directing. Irving Morrison continues as treasurer of the Lyceum, with Abe Potal assistant. Latter has succeeded Hugh Mogauley, who moved to the Hudson inc. next year's edition.

Total Legit Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates for last week (the 37th week of the season) and the corresponding week of last season:

BROAD		Season	Season	
Number of shows current		30	30	
Total weeks played so far by all	shows	749	822	١.,
Total gross for all current shows	last week \$	717,600	\$719,400	×
Total season's gross so far by all	shows:\$19,	023.100 \$.	19.681.500	
Number of new productions so fa	ar	42	53	
RO.	AD	19,73,84	e de la companya de l	
(Excludin	g Stock)	2 3		
Number of current touring show	s reported	32	28	
Total weeks played so far by all		690	831	į.
Total road gross reported last we	ek \$	575,200	\$600,400	
Season's total road gross so far.	\$14,	256,000 \$	17,013,800	

Chicago B.O. Shows Healthy Upbeat; 'Salesman' 21G, 'Kate' 42G, 'Lady' 20G

'Phila. Story' OK \$19,000, Ballet 20G in 7. Frisco

San Francisco, Feb. 14.

Ballet Theatre suffered a de-layed opening when the cars con-taining the costumes were held up by storms enroute here and in-stead of scheduled preem Monday (6), opening was Tuesday (7). Seven performances for first stanza held grosses down to a pleasing \$20,000 at the 1,550 seat Curran, scaled to a \$4.20 top.

"Philadelphia Story," with Sarah Churchill and Jeffrey Lynn, held to an okay \$19,000 for second stanza at the 1,750 Geary. House was scaled to a \$3.60 top.

'Sleep' 12G, Philly

"Bird Cage." Arthur Laurents melodrama, starring Melvyn Douglas, grossed a promising \$13,500 in seven performances at the 1,580-seat Locust, and continues its break-in this week.

break-in this week.

"Now I Lay Me Down to Sleep," in its second and final week at the 1,766-seat Forrest, slipped about \$5,000 to a mild \$12,000, and pulled out Saturday night (11) for two more weeks of tuneup in Boston, prior to Broadway.

"Barretts of Wimpole Street," with Susan Peters, got a modest \$8,000 in the first of two weeks at the 1,340-seat Walnut.

"Lend an Far" with John Beal.

"Lend an Ear," with John Beal, topped the town with a moderate take of \$21,600 on the opening week of a fortnight stand at the 1,877-seat Shubert.

In Week of Split Stands

Erie, Pa., Feb. 14.
Tallulah Bankhead, playing a string of one-nighters in a revival of "Private Lives," grossed a nifty \$18,000 in six performances ending Saturday night (11). Dates included the Colonial, Akron; Park, Youngstown; Shea's, Mansfield, O., Lima, Lima. O.; Shea's, Ashtabula, O., and Shea's here.

Star is playing the Hanna, Cleve-land, this week.

Shows in Rehearsal Keys: C (Comedy), D (Drama), O (Comedy-Drama), R (Revue), (Musical), O (Operetta).

Erie, Pa., Feb. 14.

Tallu Nifty 18G in 6

Philadelphia, Feb. 14.

'Ear' \$21,600,

San Francisco, Feb. 14.

Although take from the two departing shows, "Goodbye, My Fancy" and "Light Up the Sky," was light and affected the general boxoffice, all the other legiters reflected a healthy rise at the bo.
"Fancy" and "Sky" both ended their town here Saturday (11) flected a healthy rise at the b.o. "Fancy" and "Sky" both ended their tours here Saturday (11). "Death of a Salesman," which closes Feb. 18, zoomed \$1,500 to \$22,000 last week. "Kiss Me, Kate" also hiked its receipts by several thousand, as did "That Lady." First week of "Musical Depréciation Revue" was strong and "Merry Widow" opened with a special Lincoln Day matinee yesterday (13) at the Blackstone to slim attendance and so-so reviews.

Estimates for Last Week

Estimates for Last Week
"Death of a Salesman," Erlanger
(21st week) (1,334; \$4.33). Entering into final week with about
\$21,000.

"Goodbye, My Fancy," Black-stone (7th week) (1,358; \$3.71). Closed Saturday (11) with good

Closed Saturday (11) with good \$16,000.

"Kiss Me, Kate." Shubert (21st week) (2,100; \$6.18). Jumped again with \$42,000 registered.

"Light Up the Sky," Studebaker (4th week) (1,237; \$3.71). Also closed Saturday (11) with lean \$7,500.

"Musical Depreciation Revue,"

\$7,500.

"Musical Depreciation Revue,"
Great Northern (1,560; \$3.71). First
eight performances of Spike Jones
revue racked up Justy \$23,000.

"That Lady," Harris (1,000; \$4.33)

(2nd week). Matinee trade has been near sellout, with nearly \$20,000; run extended a fourth

'Brigadoon' Fair \$23,500 For Week in London, Ont.

London, Ont., Feb. 14.

"Brigadoon" found fair takings at the 1,200-seat Grand here last week. Musical opened to an advance of around \$15,000, but had only moderate going thereafter, winding up with about \$23,500 for the stanza.

Show is splitting the current week between Hamilton and Ot-tawa.

'Roberts' Boff \$29,800 In Final at Milwaukee

Milwaukee, Feb. 14.
For the final stanza of a two-anda-half-week run ending Saturday night at the 1,496-seat Davidson here. "Mister Roberts" came through with a thumping \$29,800 gross. Show got \$28,000 for the previous week.

House has James Dunn in "Harvey" for a four-night stand ending tonight (Tues.).

'Streetcar' \$25,200, N.H.

New Haven, Feb. 14.
A substantial gross was chalked up at the Shubert last week (6-11) when "Streetcar Named Desire" (Uta Hagen-Anthony Quinn) played an eight-performance stand. At the \$3.60 top, take hit an approximate \$25,200.

This week has a split of Ballets de Paris (14-15) and pix. Next week gets preem of "What a Day!" (formerly "Great to Be Alive") for three days (23-25).

"Streetcar' 191/2G In Split
Peoria, Feb. 14.

Second company of "Streetcar
Named Desire," with Judith Evelyn
and Ralph Meeker as leads, put
together a moderate \$19,500 last
week in short stands at the Auditorium, Louisville; the Lincoln,
Decatur, Ill., and the Shrine
Moscue here.

Production is at the American,
St. Louis, this week.

"Heart of the Matter" (D)—Richard Rodgers and Oscar Hammerstein II; Basil Dean, director.

"Laddies Night in a Turkish Bath"
(C) (Tab)—George Brandt.

"Silver Whistle" (C) (Road)—Theatre Guild; Paul Crabtree, director.

"What a Day!" (M)—Vinton
Freedley. Anderson Lawler and
Russell Markert; Mary Hunter, director.

'Invalid' 5G, 'Banker' 2½G

Los Angeles, Feb. 14.
Monty Woolley's first appearance here in "The Man Who Came to Dinner." for 12 days at the Bilt more, is leading the town as the chief legit attraction. "The Banker's Daughter," rewritten from Dion Boucicault's "Streets of New York," has been made into an interesting musical under auspices of the Actor's Lab.

Estimates for Last Week "Fabulous Invalid," Century (350; \$3,60) (3d week). Okay at \$5,000.
"Kitty Doone," Circle Playhouse (150; \$2,40). Good at \$1,300.

"Man Who Came to Dinner,"
Biltmore (1,636; \$3.60) (1st weeksix days). Doing moderately at
\$13,000.

"The Banker's Daughter," Globe (281; \$2.00) (1st week-five days). Just about capacity \$2,500.

"The Ladies Misbehave," Las Palmas (388; \$3.60) (1st week-four days). Okay for a bedroom farce, \$2,400.

'Lil' 27G, Hub, 'Chaillot' \$20,600

Boston, Feb. 14.

"Yes M'Lord," only Hub opener last week, filled the local bill for light comedy to balance the attractions and paid off neatly at the Wilbur. "Diamond Lil" continued as a complete SRO on its second and final week; "Come Back, Little Sheba" held its own at the Colonial, and "Madwoman of Chaillot" sagged a little in third and final stanza at the Shubert. Three well-favored attractions bowed this week, "Now I Lay Me Down to Sleep" teeing off at the Shubert, "A Streetcar Named Desire" returning to the Plymouth and "The Wisteria Trees" bowing at the Colonial under Guild auspices.

Estimates for Last Week

Estimates for Last Week

Business was generally off a bit last week from the level of the previous stanza. With two-pre-Broadway tryouts and two touring productions in town there was "Come Back, Little Sheba,"
Colonial 2d week (1,500; \$3.60).
Much-improved show gathered stam in second week and maintained a good b.o. take, with almost \$13,000. Broadway tryouts and two touring productions in town there was ample choice for playgoers.

Three offerings are current, but the only definite booking for next week is the all-Negro edition of "Tobacco Road;" opening Monday night (20) at the Locust.

*B13.000.

"Diamond Lil," Plymouth (2d week) (1,200; \$4.20). At a stiff top for legit, this one nonetheless went clean every show for a wow

week 11,200; \$4.20. At a stiff top for legit, this one nonetheless went clean every show for a wow \$27,000. Moved out Saturday (11) to make way for "Streetcar."

"Madwoman of Chaillot," Shubert 3d week) (1,750; \$3.60). This one was a steady draw throughout its run, with nothing remarkable but a good solid take. Final week touched okay \$20,600.

"Yes, M'Lord," Wilbur (1st week) (1,200; \$3.60). Got helpful notices and neat word-of-mouth to give it a healthy \$13,000. Second week current, after which the show folds and the cast returns to England.

'OKLA.!' STILL ROLLING; \$48,600 IN 4 CAL. STOPS

https://do. or in the control of the

'Detective' Slim \$13,500 In Seven in Two Stands

Woolley-Dinner' 13G, L.A.; B'way Unsteady, But Hits Are Firm; 'Arms' Capacity 39G First Full Wk., 'Innocents' \$14,400, 'Barry' \$5,500

000). Musical has failed to catch but continues; about \$20,000.

"All You Need Is One Good Break," Mansfield (1st wk) (D-\$4.80; 1,041; \$26,000). Arnold Manoff drama didn't get the reaction it found as a one-acter on the Coast; premiered Thursday night (9) to a solid eight pans and quit Saturday night (11) after four performances; efforts being made to reopen with a scaled down production and at minimum salaries; show lost about \$70,000; gross was around \$4,000.

"Arms and the Girl," 46th Street (2d wk) (M-\$6; 1,319; \$39,000). Theatre Guild-Anthony B. Farrell musical is getting solid subscription attendance and then has numerous party bookings; subscription is limiting the gross for the first six weeks; first full week was capacity at more than \$39,000.

"As You Like It," Cort (3d wk) (C-\$6: 1.064: \$24200). Katharine

limiting the gross for the first six weeks; first full week was capacity at more than \$39,000.

"As You Like It," Cort (3d wk) (C-\$6; 1,064; \$24,200). Katharine Hepburn starrer is also on Theatre Guild subscription and is building an advance sale thereafter; standee trade brought last week's receipts to \$24,400.

"Caesar and Cleopatra," National (8th wk) (CD-\$6; 1,172; \$30,000). Shaw revival is running along to sizable operating profit; illness of Lilli Palmer hurt the gross; \$25,800.

"Clutterbuck," Biltmore (10th wk) (C-\$4.80; 920; \$23,000). British import is also making a consistent operating net; over \$14,600.

"Cocktail Party," Miller (4th wk) (C-\$4.80; 940; \$21,500. T. S. Eliot verse play has gone clean since the opening, but doesn't sell standing room; about \$21,500.

"Dat \$2 Me a Song," Royale (4th wk)-(R-\$6; 1,635; \$32,000). Dwight Deere Wiman's intimate musical couldn't find an audience but might have held on a bit longer if the house weren't booked for the transferred "Devil's Disciple" revival; around \$12,500. Closes Saturday night (18).

"Death of a Salesman," Morosco (53d wk) (D-\$4.80; 1)016; \$23,700). Continuing a comfortable profit; \$21,800.

"Detective Story," Hudson (47th wk) (D-\$4.80; 1,016; \$23,700). Continuing to pile up profits, but eased a bit to \$19,400.

"Gentlemen Prefer Blondes," Zlegfeld (10th wk) (M-\$6; 1,628; \$48,500). With party bookings ending next week, the musical smash may increase its takings by about \$1,500; capacity again last week, with commissions limiting receipts to \$47,000.

"Hampy Time, Plymouth (3d wk) (C-\$4.80; 1,603; \$29,000). Getting regular standee patronage; \$29,000.

"Howdy, Mr. Ice of 1950," Center (38th wk) (R-\$2.88; 2,964; \$38,000). Closing of the Sonja_Henle

In Seven in Two Stands

Des Moines, Feb. 14.

Touring edition of "Detective Story," with Chester Morris, garnered a slim \$13,500 in Seven performances last week between the Omaha, in Omaha, and the KRNT theatre here.

Production is playing Kansas City this week, and winds up its tour next week in St. Louis.

"Park' 45G, Detroit Detroit, Feb. 14.

Civic Light Opera Co.'s production of "Up in Central Park," starring Kenny Baker, grossed about \$45,000 last week Baker has the lead role in the current production, "Song of Norway."

Detroit's two legit theatres still are dark.

Ting regular standee patronage; \$29,200.

"Howdy, Mr. Ice of 1950," Centhe "Broadway tryout this week in St. Octosing of the Sonja Henie Stong of the Sonja Henie Stong

Business was spotty again last week on Broadway. For most shows, attendance continued the skid of the previous week, but the pressure of large advance sales helped the top smashes to maintain their capacity pace. There were nine sellouts.

Little, if any, improvement is expected this week, but the traditional Washington's Birthday spurt should swell next week's grosses. After that, receipts will probably taper off gradually to a seasonal low during Holy Week, make a brief comeback Easter Week, and shrink steadily through the remainder of the season.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

Alive and Kicking," Winter Garden (4th wk) (R-\$6; 1,510; \$42,000). Musical has failed to catch but continues; about \$20,000.

"All You Need Is One Good Break," Mansfield (1st wk) (D-\$4.80; 1,041; \$25,000). Arnold Manoff dram didn't get the reaction it found as a one-acter on the Coast; premiered Thursday night (9) to a solid eight pans and quit Saturday) trimmed its running expenses a bit; trimmed its running expenses a bit;

Felt the general uncertainty, but made an operating profit again at \$29,300.

"The Enchanted," Lyceum (4th wk) (D-\$4.80; 990; \$22,500). Has trimmed its running expenses a bit; around \$10,000.

"The Heiress," City Center (1st wk) (D-\$3; 3,025; \$42,000). Final production of the revival series opened Wednesday n ight (8) to seven favorable notices and a single negative reaction; first eight performances through Sunday (12), including a cut-price preview, grossed \$14,000.

"The Infocents," Playhouse (1st wk) (D-\$4.80; 365; \$18,700). First full week promising \$14,400.

"The Man," Fulton (4th wk) (D-\$4.80; 966; \$23,000). Still no clear indication whether this Kermit Bloomgarden production will make the "rade; topped \$9,000.

"Touch and Go." Broadhurst (18th wk) (R-\$6; 1,160; \$34,500). George Abbott presentation moves Feb. 27 to the larger (1,900-seat) Broadway; about \$23,500.

"Velvet Glove," Booth (7th wk) (CD-\$4.80; 712; \$20,000). Moved Monday night (13) to the 769-seat Golden; has made a modest operating profit; nearly \$10,400.

"Where's Charley?" St. James (69th wk) (1,509; \$37,800). Spins along at near-capacity; \$34,900.

"Come Back, Little Sheba,"
Booth (D-\$4.80; 712; \$20,000). Play
by William Inge, presented by the
Theatre Guild, with Shirley Booth
and Sidney Blackmer, opens tonight (Wed.); production was financed at \$40,000, cost \$40,000
(including bonds), and can break
even at about \$14,000.

Future Dates

Future Dates
"Devil's Disciple," Feb. 21, Royale; "Bird Cage," Feb. 22, Coronet;
"Now I Lay Me Down to Sleep,"
March 2, Broadhurst; "Wisteria
Trees," March 8, Martin Beck.

TREES' IN PRINCETON RECORD; \$8,700 IN 3

Princeton, Jan. 14.

Princeton, Jan. 14.

Helen Hayes in "Wisteria Trees" set a new house record for the 1,077-seat McCarter theatre here last Friday-Saturday (10-11), getting over \$8,700 in two evenings and a matinee. Show went clean Friday and had standees both times Saturday. That topped the previous mark of \$7,500 set last fall by Maurice Evans and Edna Best in the "Browning Version" double-bill (including "Harlequinade").

"Wisteria" is continuing its pre-Broadway tryout this week in Boston.

Plays Out of Town.

The Wisteria Trees

Princeton, Feb. 10.

Drama in three acts (four scenes) by Joshua Logan, based on Chellow's "The Cherry Orchard." Stars Heon Hayes; features Kent Smith, Walter Abel, Peggy Conklin. Directed by Logan; setting and lighting; Jo Mielziner; costumes, Lucinda Ballavd; musical arrangements, Lehman Engel. At McCarter, Princeton, Feb. 10. 50; \$4.20 top.

Vancy Long.

50; \$4.20 top. Yancy Loper Dolly May Henry Arthur Henry ucy Andree Ransdell Peggy C G. Albert

ossie Davis
eter Whitfield Douglas Watson,
hildren: Irene Treadwell, Ralph Robertson, Jr., Patsy Carol.
uests at party: Mary Valles, Ellen Cohb
Hill, Kitty Snapper, Patricia de Coursey, Elise Toca,
ther servants: Prince Edkers Hudson,
Reri Grist, Duke Williams, Wilhelmina
Williams.

The magnificent performance of Ielen Hayes and Jo Mielziner's dis-inctive settings are unquestionably he most redeeming elements of oshua Logan's "The Wisteria 'rees."

ces."

The play, which has a turn of century setting, depicts the ght of the aristocratic Andree illy which faces the loss of "Wisla Plantation," its ancestral ne in Louisiana. On the basis Miss Hayes' prestige as well as elziner and Logan's, the productive will probably enjoy a respecte Broadway run.

ielziner and Logan's, the producon will probably enjoy a respectble Broadway run.

In all probablity, the play's
ript will be tightened consideroly before it reaches Broadway—
specially in the first and third
its. However, even at the moient, it is not without merit. Depite the trite theme, it is reasonbly amusing, and boasts more
an a few sparkling lines.

Miss Hayes' masterful portrayal f
Lucy Andree Ransdell, who
omes home from Paris to face the
eartbreak of losing the plantation,
dds new laurels to her distinuished career. Kent Smith is outtanding as Yancy Loper, whose
ags-to-riches rise fails to bring
im the happiness and peace he
ubconsciously seeks. Walter Abel
ates a bow for his engaging role
f Gavin Andree, Lucy's brother.
'eggy Conklin handles the role of
ntoinette. Lucy's daughter, adroity, while Douglas Watson rates a
pecial bow for his exceptionally
ine performance as Peter Whitield, an impoverished young southrner, scion of a good family.

Vinie Burrows, Alonzo Bosan,
Maurice Ellis and Georgia Burke
well cast in supporting roles.
Ossie Davis, in the part of Jacques
he servant who acquired a smatering of French during his visit

Mielziner's excellent settings succeed in capturing the colorful atmosphere and mood of the production. His artful lighting serves to heighten the effect created. Lucinda Ballard's costumes are effective and in complete accord with the set tempo.

The Banker's Daughter

Kathryn Irene Her Gabrielle Mary

This rewrite of Dion Boucicault's old meller, "The Streets of New York," falls into a category where



BALLET DANCERS WANTED

BARTHOLOMEW STUDIO 146 East 56th St., New York

it is difficult to predict its ultimate commercial fate. Conceivably, the show could catch public favor because it is abrim with pleasant amusement and aglitter with nostalgic and modern tunes. Certainly it is good entertainment, with an excellent cast headed by Roward Da Silva and with fine direction by Danny Dare. Melodramas of the kind, no matter how dressed up, have a limited appeal, mitigating against smash b.o. possibilities.

dressed up, have a limited appeal, mitigating against smash b.o. possibilities.

Nevertheless, this Actors Lab production, written and staged by the people who made a success of "Meet the People," is hright and fresh in many of its aspects, chockful of laughs, with superior acting by Da Silva, Morris Carnovsky, Lloyd Bridges, Helen Ford, Cicely Browne and a host of lesser players. Sol Kaplan has written some interesting music, somehow fitting the period and yet modern in tone. Miss Ford takes the singing honors. Miss Browne, Kathryn Steele, Bridges, Carnovsky, Da Silva and other bit players also do okay with their pipes. Best of Kaplan's songs are "Genteel," "Second Chance." "My Father's Daughter," "To the Opera" and "Restless." This last one could make a bid for popularity with proper plugging. Leo Wolfe and Bill Rose, provide excellent musical interludes and accompaniment at two planos.

Costumes by Barbara White; settings by Thomas E. O'Neill; lighting by Thomas Starr, and dance direction by Jacobina Caro are all good. Irving White is okay at the production end. Dag.

Play Abroad

Larger Than Life

Larger Than Life
London, Feb. 8.
Wauna Paul, A. T. Smith (in association fith Piffard & Robinson Productions) resentation of comedy in three acts by uy Bolton, adapted from the novel, Theatre," by Somerset Maugham. Dieted by Jack Minster. At Duke of ork's, London, Feb. 7, '50.
lichael Gosselyn Reginald Denny ulfa Lambert Jessie Royce Landis om Fennell Hector Ross in Charles Temperley Stuart Lindsell oger Gosselyn. Brian Nissen olly de Vries Jane Carr vis Crichton. Nancie Jackson Vilson Laurence Naismith wie Betty Shale

Nison Laurence Naismith Evie Betty Shale

Dramatization of this Somerset Maugham novel is noteworthy if for no other reason than that it has brought Jessie Royce Landis to the London stage. She scored the biggest personal success since Edith Evans opened in "Daphne Lauredola"—a considerable achievement. Attraction of author's name and interest in the new star make it a likely winner.

Freely adapted from "Theatre," Somerset Maugham's backstage bestseller, story is a bit hackneyed, concerning an aging actress who files to a youthful loyer's arms to prove to her husband—and herself—that she has not lost her-sex appeal. Her best friend, long in love with the husband, makes a play for him when she learns the couple are not married, having obtained a secret divorce in the U. S. As they are known as the Darby and Joan of the theatre, they still live together to preserve the illusion that their home life is as felicitous as their stage partnership.

Reginald Denny is overshadowed by the more spotlighted part of the wife, but received a warm welcome back to London after 30 years. Jane Carr, a luscious blonde, makes the most of her seductive charms in the role of the interloper. Nancie Jackson is an earnest budding thespian and Hector Ross, who feathers his nest before turning to romance, is likable enough to make his conduct seem justified. Brian Nissen makes a serious minded youngeter of the serious minded youngeter of th

Ross, who feathers his nest before turning to romance, is likable enough to make his conduct seem justified. Brian Nissen makes a serious-minded youngster of the stars' son, bewildered by the insincerity and false glamor of their world, and Laurence Naismith is delightful as the ex-stage butler who finds it more profitable to play the same role in real life. Clem.

'U.S.A.' 13G in 5, St. Paul

St. Paul, Feb. 14.

"Inside U. S. A." with Beatrice Lillie, eked out a mild \$13,000 in five performances ending Saturday night (11) at the 3,000-seat Auditorium. The revue, jumping here from Vancouver; opened Wednesday night (8) to a light advance, and built slowly.

Show to playing the Lucaure.

and built slowly.

Show is playing the Lyceum, Minneapolis, this week.

Eva de Luca, leading soprano of the Philadelphia-La Scala Opera Co., returned to the U. S. last week after a concert and operatic tour of Italy.

Webster-Shakespeare — Liberty Hall, El Paso (13-14); N. Mexico A&M College, State College, N. M. (15); Arizona State College Aud., Tempe (16); Geary, S. F. (20-25).

"Wisteria Trees" — Colonial, Bosc. (13-25).

"What a Day"—Shubert, N. H. (23-25).

Mrs. Willkie Helps As Barter Theatre Asks Va. State for 10G Aid

Richmond, Feb. 14.

Robert Porterfield, making a pitch for continued state support of his Barter Theatre, appeared before the budge committee of the General Assembly a week ago (6) and asked for an appropriation of \$10.000.

\$10,000.

Organization has been receiving \$7,500 per year and is the first theatre in the country to be partly subsidized by its state. One-third of sum has come from the advertising fund of the State Conservation Commission, the other \$5,000 from a contingent fund, administered by the governor. This year's General Assembly eliminated the contingent fund, cutting Barter's proposed appropriation down to \$2,500. Porterfield's aim is to be included as a permanent part of the cluded as a permanent part of the state budget.

Barter's founder-manager based his arguments not only on the fact that his summer company in Abingdon brings tourist trade to southwest Virginia, but three winter companies take living theatre to 100 counties within the state and spread Virginia publicity to 22 other states during their tours. Committeemen seemed impressed by appearance of Mrs. Wendell Wilkie, who had flown in from New York to back up Porterfield's statements. Barter's founder-manager based

Current Road Shows

(Feb -13-25)

(Feb. 43-25)

Ballets de Paris—Shubert, N. H. (14-15); Erlanger, Buffalo (17-18); Hanna, Cleve. (20-25).

Ballet Theatre—Curran, S. F. (13-18); Biltmore, L. A. (20-25).

"Barretts of Wimpole Streets—Walnut, Phila. (13-18); Ford's, Balto (20-25).

"Bird Cage" — Locust, Phila. (13-18).

(13-18).

"Brigadoon"—Palace, Hamilton, Ont. (13-15); Capitol, Ottawa (16-17); Majesty's, Montreal (20-25), "Death of a Salesman" — Erlanger, Chi. (13-18); Hartman, Columbus, O. (20-25).

"Detective Story" — Orpheum, K. C. (13-18); American, St. L. (20-25).

(20-25). "Diamond Lil"—Court, Spring-field, Mass. (13-15); Aud., Rochester (16-18); Royal Alexandra, Toronto (20-25). "Harvey"—Davidson, Milwaukee (13-15); Vocational H. S. Aud., La-Crosse, Wis. (16-17); Aud., St. Paul (18); Lyceum, Minneapolis (20-25)

(20-25).

"Heart of the Matter"—Wilbur, Bost. (20-25).

"Inside U.S.A."—Lyceum, Minneapolis (13-18); Davidson, Milwaukee (20-25).

"Kiss Me, Kate"—Shubert, Chi. (13-25).

Lend an Ear"—Shubert, Phila.

"Lend an Ear"—Shubert, Phila. (13-25).

"Madwoman of Chaillet"—Ford's, Balto (13-18); Nixon, Pitt. (20-25).

"Man Who Came to Dinner"—Biltmore, L. A. (13-18); Curran, S. F. (20-25).

"Merry Widow" — Blackstone, Chi. (13-25).

"Mister Roberts" — Murat, Indianapolis (13-18); Erlanger, Buffalo (20-25).

"Now I Lay Me Down to Sleep"—Shubert, Bost. (13-25).

"Oklahoma!" — Orpheum, Phoenix (13-14); Paramount, Tucson (15-16); Plaza, El Paso (17-18); Kimo, Albuquerque (20-21); Aud., Amarillo (23); Forum, Wichita (24-25).

Amarillo (23); Forum, Wichita (24-25).

"Philadelphia Story" — Geary, S. F. (13-18); Jr. College Aud., Sacramento (19); White, Fresno (20-21); Fox, Bakersfield, Cal. (22); Lobero, Santa Barbara (23-24); Aud., Long Beach (25).

"Private Lives"—Hanna, Cleve. (13-18); Avon, Utica (20); Strand, Albany (21); Erie, Schenectady (22); Strand, Ithaca (23); Empire, Syracuse (24-25).

"Silver Whistle" — WRVA Theatre, Richmond (20-22); Playhouse, Wilmington (23-25).

"Streetcar Named Desire" (No. 1)—Plymouth, Bost. (13-25).

"Streetcar Named Desire" (No. 2)—American, St. L. (13-18); Indiana U., Bloomington (20-21); Quimby, Ft. Wayne (22-23); Keith's, Grand Rapids, Ia. (24-25).

"That Lady" — Harris, Chi. (13-25).

"Tobacco Road"—Loscust, Phila.

"Tobacco Road"—Loscust, Phila (20-25).

Plays on Broadway

All You Need Is One Good Break

Stella Lucille Patton Nurse Gertrude Corey Attendant Gertrude Corey Attendant Gert Manty's Double Good Break" as a shortstory, author Arnold Manoff adapted it into a long one-acter, which was enthusiastically received two summers ago when the Actors Lab presented it in Hollywood. But in its expanded form, the story of 24 hours in the life of a maladjusted egocentric Bronx youth is merely stupefying.

The play is a long flashback, opening and closing with the selfish, doublecrossing, self-glorifying, self-pitying hero in jail and yammering for the stroke of luck that will make him the bigshot he fancies himself. Virtually the entire first act is a montage setting fhe leading character and situation, with every inconsequential detail explicitly presented. The second act is shorter, more plotty and more lurid. Both acts are elaborately over-produced, with enough revolving stages, complex lighting, music and sound effects to bring back the theatre of 20 years ago.

Among the commendable elements of the show are the individual performances of Reuben Wendorff and Anna Appel as the hero's harried parents, J. Edward Bromberg and Shimen Ruskin in character bits, and Lee Grant as a lonely, remarkably forebearing baby-sitter. As the unsavory hero, John Berry fails to keep the interminable part from progressive monotony, and his and Bromberg's codirection lacks variety.

In the expansion of "Break" into a full-length play, about a dozen extra characters have been added. Remaining from the cast that played the piece as a one-acter on the Coast are Berry, Bromberg, Wendorff, Ruskin, Ellie (then billed as Elanore) Pine, Edwin Max, Phillip Pine, and Marianne Loris. Hobe.

... Mary McNamee
... Basil Rathbone
Edna Best
Margaret Phillips
Katharine Raht

Marian Aimona.

Morris Townsend.

Morris Townsend.

Morris Montgomery.

Betty Linley

The N. Y. City Theatre Co. keeps to its high level of dramatic presentations with the fourth and last of its fortnightly bills this winter, in "The Heiress." Despite the long Broadway run of the play, and the subsequent film version, the current production at the City Center more than holds its own in stature and appeal. Probably this is due to the excellent casting and performances, although the play itself holds up smartly in interest. Either way, it makes a visit to the Center an absorbing evening.

Story of an ugly duckling heiress in the New York of 1850, mentally abused by a stern father and thwarted by him from marrying an adventurer whom she loves, packs the same punch as in its first Broadway showing in 1947. Almost half the cast hails from the original production, which may also explain its smoothness and authority.

Basil Rathbone, as the su ave, brutal parent, repeats his full-bodied portrait in a performance that has style and eclat. Of the other veterans, Katharine Raht is again hearty and bluff as an aunt, and Betty Linley markedly sensitive as the adventurer's motherly sister.

What keeps this revival to the original level is a noteworthy per-

tive as the adventurer's motherly sister.

What keeps this revival to the original level is a noteworthy performance by Margaret Phillips, in the role of the young heiress originally taken by Wendy Hiller, Miss

OTTAWA'S IST HEIREDS

Ottawa, Feb. 14.

The first local showing of "The Heiress" will be offered by the Canadian Repertory Theatre here beginning Tuesday (21).

Phillips, who played the role opposite Rathbone on the strawhat circuit, endows it with a fluttery, delicate aura that magically captures the mood of a discarded, distraught young maiden. Her rapid, bitter growth to maturity is also sharply etched, to make this quite a characterization.

etched, to make this quite a characterization.

Edna Best is warming and appealing as the soft-hearted aunt trying to bring romance into her niece's drab life, and John Dail, after an indecisive start, is convincing and reliable as the young fortune-hunter. Rathbone did spadework on the direction, with Jed Harris (who staged the original) adding some fine touches, all under the watchful eye of artistic supervisor Maurice Evans. All contribute to a fine job.

Bron.

KERN-FIELDS MUSICAL ON R&H '50-'51 SLATE

Richard Rodgers and Oscar Hammerstein plan presentation of a musical comedy for which Hera musical comedy for which Herbert and Dorothy Fields are writing the book and lyrics, with a number of unproduced songs by the late Jerome Kern. That's slated for next season, as is a production of "Teyne's Daughters" a tion of "Teyne's Daughters," a dramatization by Irving Elman of Sholem Aleichem's short stories. Another possibility is a dramatization of "The Parasites," the new Daphne du Maurier novel. Currently in rehearsal is the Rodgers-Hammerstein production of "Heart of the Matter," the Graham Greene-Basil Dean dramatization of the former's novel with

Graham Greene-Basil Dean dramatization of the former's novel, with the latter directing. This is in addition to a musical version of "Anna and the King of Siam," which duo may write with Rex Harrison and Irene Dunne in mind for the leads. Pair are co-authors and co-producers of "South Pacific," at the Majestic, N. Y., and presenters of "Happy Time." Samuel Taylor's adaptation of Robert Fontaine's novel, at the Plymouth, N. Y.

Sheils Appt. Won't Affect Theatre Tix Situation

Induction of James H. Sheils as New York City commissioner of investigation, succeeding John M. Murtagh, is believed unlikely to affect the theatre ticket situation. Sheils takes over the investigation assignment this afternoon (Wed.) with the swearin-in of Murtagh as chief magistrate.

with the swearin-in of Murtagh as chief magistrate.

As Murtagh's chief aide, Sheils did most of the spade work in last year's probe of theatre ticket, scalping and he did the actual drafting, with subsequent minor modifications by the Mayor's committee on the theatre, of the rules and resultations convening ticket disand regulations covering ticket dis-tribution, which will be adopted in and regulations covering ticket—alstribution, which will be adopted in a few days by the Department of Licenses. As commissioner, Shells will be in charge of Department of Investigations policing of the code.

Ballet Russe \$31,700 In Six in Split Week

Ballet Russe de Monte Carlo grossed an estimated \$31,700 in six performances last week, divided among Knoxville, Columbia, S.C. Greensboro, Raleigh, and Rich-mond.

Troupe continues split stands

'Harvey' 17G in Split

Madison, Wis., Feb. 15.
James Dunn in "Harvey" grossed a total of around \$17,000 last week in eight performances divided between Cedar Rapids, Waterloo, Rockford, Ill., and here.

Comedy is splitting the current week between Milwaukee, LaCrosse and St. Paul.

Ballets 37G in 10, Mont

Montreal, Feb. 14

Ballets de Paris pulled in a healthy \$37,000 in seven evening and three matinee performances at His Majesty's here last week. House, a 1,579-seater, was scaled from \$4.80 to \$1.80.

Show was aided by the publicity resulting from its Quebec city banning.

OTTAWA'S 1ST 'HEIRESS'

Literati

Book Find Club's Deluxers
George Braziller, founder-director of the Book Find Club, has
Jaunched a new project, Seven
Arts Book Society, Outfit will
specialize in de luxe volumes on
painting, music, poetry, drama,
dance, sculpture and architecture,
Edwin Seaver, who holds the same
post at BFC, is ad-promotion manager.

First SABS selection is the two-lume "Rembrandt" by Jacob Rosenberg.

Sat. Review 'Cavalcade'

Sat. Review 'Cavalcade'
"Saturday Review Cavalcade,"
containing 14 best piéces of the
past 25 years in the mag, will be
issued by the Saturday Review of
Literature, Feb. 20, in a deluxe,
pocket-size edition.
Book will include Bennett Cerf's
article on VARIETY, as well as
pieces by Robert Sherwood, Wolcott Gibbs, Sherwood Anderson,
John Mason Brown, Arnold Toynbee, Clifton Fadiman, Norman
Cousins and others. Book won't
go on public sale, but be used
solely for new subscribers.

Craig to Protestant World
James E. Craig, former chief editorial writer for the New York
Sun, has been named managing is a native of Norborne, Mo., and bogan his journalistic career in Kansas City, working for the old Journal, then the Kansas City Star and later the Post. He went to New York via St. Louis where he was city editor of the Globe-Democrat for a time.

The new paper will be published by the Protestant Publishing Corp. Kansas City, and organizational work has been under way about a year. The editorial offices are expected to be in New York, with the administration of the paper conducted from the home office in Kansas City, according to Dr. Robert W. Searle, exec secretary, and Frank Totton, treasurer.

The paper is planned to be a news weekly in tabloid format, with at least 20% devoted to pictures, according to Searle.

Corporation is currently in the midst of a campaign to raise an initial fund of \$2,000,000 before it begins to print.

10th Series of One-Act Plays

"One-Act Plays for Stage and Study." 10th series, with preface by Emmet Lavery, has just been published by Samuel French; \$4. It contains 22 scripts by American authors, including George Ade, Walter Pritchard Eaton, Lynn Riggs, E. P. Conkle, Charles Tazewell. George M. Cohan, Frank Craven, Glenn Hughes and Hardie Albright. The volume is an obvious must for television and rat contains 22 scripts by American authors, including George Ade, Walter Pritchard Eaton, Lynn Riggs, E. P. Conkle, Charles Tazewell. George M. Cohan. Frank Craven, Glenn Hughes and Hardie Albright. The volume is an obvious must for television and radio producers (one of the plays Tazewell's "Can Long Endure." was written for the air, in fact), as well as for little theatre groups. Hobe.

CHATTER

S. Shalom, Hebrew poet, arrives in New York from Israel Friday (17).

Paul Gallico, columnist and author, off to London today (Wednesday) on the Queen Mary.

Patti Burns appointed assistant to Rae Lynn, West Coast editor of Ideal's string of four fan mags. Daniel Eastman, assistant editor at Henry Holt, resigned last week following quitting of editor Glenn Gosling.

Jack Norworth profiled as "Song Continued from page 1

situation, where a weekly nut of \$10,000 remains at \$10,000.

Complicating factor is that agencies have found it hard to pay for special television staffs with their 15% commissions—and some have a dozen or more salaried personnel on big video programs. Having set up TV departments, however, they now find themselves caught by the "extra charge" network squeeze and the weiß package move-in. Some agencies, to cover themselves, add 15% commission to the extra charges. This cut, network sources say, theoretically is unfair because the agency didn't do any extra work for the extra coin." Admen retort, however, that if a client has \$5,000,000 to spend, agencies get their percentage of that, whether the page of the program of the extra charges. This cut, network sources say, theoretically is unfair because the agency didn't do any extra work for the extra coin." Admen retort, however, that if a client has \$5,000,000 to spend, agencies get their percentage of that, whether the page of th

Wayne, onetime Broadway stage manager and Coast scripter.

Authors Guild had previously drawn more than 200 registrants for classes at New York University, but latter were "how to write" courses rather than the general lectures Columbia preferred.

Albert Merrick Pitcher, Jr., has been named executive secretary of the "Authors Guild, succeeding Peter Heggie, whose resignation became effective last week. He will be assisted by Edith Connelly, who returns to the organization after several years' absence.

Harold Robbins, Universal exec who authored "The Dream Merchants," writing on the financial structure of the film industry in a piece labelled "The Dollars and Cents in Tomorrow's Movies" which appears in the next issue of Films in Review, new mag put out by National Board of Review.

Columbia University's Institute of Arts & Science pulled a dud with a proposed lecture series by prominent writers, including Rex Stout, Paul Gallico, Mark Van Doren and William Sloane. A few days before the starting date last week only 35 students had registered at \$15. As the money was to be split 50-50 with the Authors Guild, whose members were donating their services, it didn't make sense and course was dropped.

and his wife hocked the family silver so that he could come to California. Six months later she followed him out, with the silver.

Jessel and Al Jolson brought down the house with some intramural jokes that were strictly from Rivington street. Jolson mopped up with "Swanee," "Old Man River" and a passel of other standards.

Extra TV Charge

Continued from page 1

of Universal and Eagle Lion in Britain. U and EL distribute for Rank in the U.S. while the latter handles both Yank companies in Britain.

Britain.

Both "Shoes" and "Hamlet" have now crossed the \$2,000,000 mark in this country. When "Shoes" earns another \$200,000, Rank will again take approximately 65% of the revenues above that point. Britisher, it is said, is also nearing a total on "Hamlet" where his producer interest is restored.

It is believed that Rank may then make a new deal, similar to the first for the swapping of earnings

It is believed that Rank may then make a new deal, similar to the first, for the swapping of earnings on his pix here against those of EL and U product in Britain. In light of the fact that any coin garnered in the U.S. by British pix lands anyway in the pockets of American distribs under the Anglo-American film agreement, Bank of England is offering no objections to the revenue-swapping arrangement. Of Rank and other British producers.

20th Cuts In

Continued from page 3

and "Ideal Husband," but also inand "Ideal Husband," but also included are several pix lensed by 20th in England which to date have not paid off at the boxoffice, such as "Fan" and "Forbidden Street." Smith is aiming for at least another \$2,000,000 in domestic rentals on the films. If that figure is reached, it would mean the 20th staffers would split a \$200,000 melon.

the 20th staffers would split a \$200,000 melon.

Smith has reportedly instituted the bonus plan on the assumption that the salesmen tend more to push newer product on which, of course, it is easier to line up playdates. But behind the system is the fact that none of the pictures has racked up anywhere near its quota of playdates. One of them, for example, has been revealed as having played only 20% of its availabilities to date, despite its having been in release for more

naving played only 20% of its availabilities to date, despite its having been in release for more than a year.
Fact that most of the pictures mentioned for the plan were lensed abroad does not mean that 20th will cut down on future foreign production. According to 20th execs, their foreign lensing had nothing to do with the weak showings they have made so far in the country. It is pointed out, moreover, that other 20th films shot in foreign countries have done well at the boxoffice, including "Prince of Foxes."

It had previously been revealed

done well at the boxoffice, including "Prince of Foxes."

It had previously been revealed that 20th, on certain pictures six months or more in release, is offering them to exhibitors for virtually whatever they will bring. Field salesmen reportedly inform exhibs who have not played the films that they can have them for what they will offer, but with the stipulation that cash is paid in advance.

Disney Triumphs

= Continued from page 5

"Cinderella" extension, pointing out that question of RKO's not carrying out distrib agreement could be settled between RKO and Disney once extension were grant-

ed.

At this point, Judge Igoe impatiently interrupted, declaring emphatically that whatever happened. "Stromboli" would definitely be limited to two weeks. Pointing at Burnham, he said, "You go back and tell RKO that "Stromboli" is limited to two weeks in the Loop as far as this court is

Daniel Eastman, assistant edutor at Henry Holt, resigned last week following quitting of editor Glenn Gosling.

Jack Norworth profiled as "Song and Dance Man" by Bill Kane in "Kandy Kanes" column, Los Angeles Independent Review."

"Rachmaninoft," a biog of the composer-planist by fellow-planist Victor I. Seroff, will be published by Simon & Schuster, Feb. 27.

Geoffrey Parsons, Jr., editor of the Ruropean edition of the N. Y. Herald Tribune, returned to Paris last week on the He de France.

Helga Moray, wife of film director-producer Tay Garnett, fainthored "Untamed" which Putnam's is publishing March 10. It's a South African period novel.

Jessie DeBoth, of DeBoth Feathers, publisher of Jessie's Noter book, named John C. Doorty sales and advertising executive of her windicated advertising executive of her windicated advertising executive of her windicated advertising column.

Jinx Falkenburg, Tex McCrary and Abe Burrows are scheduled among the entertainers for the National Book Award dinner at the Waldorf-Astoria, N.Y., March 16. Holiday salutes the Palace, N. Y., with a 10-page picture and copy apread in its March issue, out foday (Wed.). Piece is by Donald

SCULLY'S SCRAPBOOK

..... By Frank Scully

Shaw, Ore., Feb. 11.

Among the things tossed on my doorstep by a skittish pilot in what looked like a flying saucer, while I was up to my lovely ears trying to solve how these space ships from Venus got here and how they got home, was a package from New York. In it I found a reprint from the N. Y. Times of a half-page ad extolling Sir Cedric Hardwicke and Lihi Palmer in "Caesar and Cleopatra. The actors were billed above the title and in type of equal font. Cut down to half their size in billing, an indication that he must be slipping, was Bernard Shaw, the

More than half of the ad was taken up with good old-fashioned blurbs. Atkinson of the Times was quoted as saying "What a wonderful comedy!" From there the praises went down, naturally, till they reached the Journal-American, where Garland was quoted as saying, "Lilli Palmer is the sexiest Cleopatra you could wish to see."

Shunting this throwaway to the hysteria file, I looked next at the Saturday Review of Literature, where Bennett Cerf was apologizing for trespassing on the pastures of John Mason Brown. He gabbed for several lively columns on "South Pacific" and "Touch and Go." It was such a gay recap that I moved along to see whether any apologies were necessary and whether indeed a trespass was involved at all.

were necessary and whether indeed a trespass was involved at all.

John Mason Brown didn't happen to be among those quoted in the Times ad of "Caesar and Cleopatra" (any more than was George Jean Nathan), and for the life of me I couldn't see why Brown's eulogy was given the silent treatment. Brown took Shaw's often reiterated word for it that the old master knew more about Caesar than Shakespeare did. That Shaw succeeded with his Caesar where Shakespeare failed with his, Brown contended, few could deny. Consider me as among the few. But as Shaw said on another occasion, "What can we two do against so many?"

On the Town With Prome

On the Town With Brown

Brown runs down the list of former productions of this Shavian comedy since Walkley first described it as an opera bouffe, about the time Teddy Roosevelt was storming San Juan hill as a Caesarean man of action. He touches on the Forbes-Robertson production, the Theatre Guild's production with Helen Hayes and Lionel Atwill, and the Pascal screen version with Claude Rains and Vivien Leigh. All of these seem to have been loused up with a lot of static, in Brown's opinion.

And so after half a century of incompleted forward passes, it remained for Cedric Hardwicke and Lilli Palmer to score a touchdown for what began as a play for Puritans and has not become a comedy for anti-Puritans. In other words, as far as this thing goes, the play isn't the thing at all. It's the players.

Is not the thing at all. It's the players.

For years I marveled at the way Sir Cedric could play second fiddle to Shaw and bring life to much of the master's sawdust heroes. The first time I saw him do it was in Malvern 20 years ago. It was during the Shaw festival when they trotted out "The Apple Cart" for a first showing, and Hardwicke was cast in the role of a 20th century philosopher king—something the world hasn't seen since Aristotle's time, and even then only on paper.

even then only on paper.

By now you would think that any writer worth his salt would realize that a king keyed to an imperial design for living off backward people is Murder Inc., but in ermine. Shaw, the great socialist, the Fabian equalizer, has been chumped all his life in at least this one respect. It could be argued for Shakespeare that he didn't know any better, but in the 20th century anybody who would glorify Caesar, Napoleon, Mussolini and Stalin for the way they could dictate the way of life for other people is certainly, if you'll pardon the expression, a dope.

What is most awaing about these blurbs around the "Cocera and

What is most amazing about these blurbs around the "Caesar and Cleopatra" production at the National theatre is that anybody should get so far away from what was timeless and eternal in Shakespeare, to accepting Shaw's continual bleating. In this respect, as in all others, Shaw was still standing on Shakespeare's shoulders.

Shaw was still standing on Shakespeare's shoulders.

If, as Garland reported, "Lilli Palmer is the sexiest Cleopatra you could wish to see," it must be because they dropped the Shavian dialog, because when that guy writes a love scene, love died the moment before. I've had to read that "Caesar and Cleopatra" many times and at this moment if Show should direct his agent to hang me by my thumbs unless I quoted from it. I'd either hang from those thumbs, or beg to be shipped to some Arctic subcontinent forced labor camp in explation. I couldn't remember a line, so help me.

But I can quote or even misquote Shakespeare's "Anthony and Cleopatra." I can even see how such a line as "age cannot wither nor custom stale here infinite variety" could be draped over the curves of Lilli Palmer and appear as a perfect fit. Whether "she makes hungry where most she satisfies," I wouldn't know.

It was in the preface of "Three Plays for Puritans" that Shaw raised

It was in the preface of "Three Plays for Puritans" that Shaw raised the question, "Better than Shakespeare?," and then proceeded to spend thousands of words proving, to himself at least, that he was. All that thousands of words proving, to himself at least, that he was. All that Circe stuff and turning hogs into heroes in reference to Cleopatra is all there. Shakespeare's Cleopatra, Shaw contended, had to be intolerable to the true Puritan because, after giving a faithful picture of the soldier broken down by debauchery and "the typical wanton in whose arms such men perish," Shakespeare gives "a theatrical sublimity to the wretched end of the business and persuades foolish spectators that the "world was well lost by the twain." He said you could find such lovers in any ginmill.

Just how much of an improvement is it for a Caesar to tell Cleopatra in effect, "I'm an old crock but there's a young buck coming along, Marc Antony, who's just the one for you?" This sort of love gets even closer to a bawdy house than Shakespeare's. Today the same sort of characters are exchanging telephone numbers and limiting their dialog to "Doing anything tonight, babe?"

The Smothered Onion

The master claims that he attributed nothing but originality to acsar. Cracks like this, par example?
Caesar: Who are you?
The Girl: Cleopatra, Queen of Egypt.
Caesar: Queen of the Gypsies, you mean.

Or this?

Caesar (taking her hands coaxingly); Come, do not be angry with e. Oh, I am sorry for that poor Totateeta. (Cleopatra laughs in spite of herself.)

Her laugh was due to the fact that the great Caesar after three acts still couldn't pronounce the name of her maid Ftatateeta, who at the lime of this side-splitting Lollyism had been killed by one of Caesar's body goons.

As Cleopatra said, with no more originally but with more point, "Oh, I'm smothered!"

Shaw never liked idolatry. At least he didn't like it for Shakespeare, and I am assuming, despite these lapses in relation to Caesar, Napoleon, Mussolini and Joe, that he still doesn't favor idolatry as a way of life.

So if I seem to be airing an opinion about his play, which some people may think is more iconoclastic than dissenting, I'm afraid I'll have to tell them it isn't so. I'm glad the show is a hit, and, forgetting Shaw for the moment and concentrating on Sir Cedric Hardwicks it couldn't have have not and the place any wicke, it couldn't have happened to a nicer guy.

Broadway

George Abbott off to South America on a 38-day cruise. Montgomery Clift sailed Friday (10) for a seven-week vacation in

Italy.

Vet performer Francis Renault

vet performer Francis Renault underwent another operation at the Polyclinic hospital last week. Sister Rosetta Tharpe : gifted agent Dave Taps with a Buick Roadmaster for his 35th wedding

anni.
Actor Victor Francen to the
Coast following his arrival from
France. May do film there. He
just completed a North African locationer for Minerva Films of

France. May do film there. He just completed a North African locationer for Minerva Films of Paris.

After winding up h.o. huddles on releasing plans for "The Lawless", new Pine & Thomas opus slotted for Paramount, William Thomas returned to the Coast over the weekend.

Stewart Granger, British film thesper, planes Coastward today (Wed.) for added acting chores in "Metro's "King Solomon's Mines" after a prolonged stint on the pic in Nairobi, Africa.

Edward G. Robinson off to Israel last week at invitation of American Fund for Israel Institutions to address the National Press. Journalists and Writers Assn. of Israel at the group's annual ball. Film actor Henry Wilcoxon resuming his drumbeating tour for Paramount's "Samson and Delilah." Thesper hitting 12 southern cities within three weeks on a lecture schedule before women's clubs, civic groups and schools. Music Hall palmed with a special honor medal by Freedom Foundation for its annual July 4 production of the patriotic stage spectacle. "Let Freedom Ring." Russell V. Downing, theatre's exer vice-prexy, is accepting the award

production of the patriotic stage spectacle, "Let Freedom Ring." Russell V. Downing, theatre's exec vice-prexy, is accepting the award today (Wed.) at a luncheon of the N. Y. Kiwanis Club at the Mc-Alpin hotel.

Miami Beach

Weekend vaude being tried out in Wometco houses of Miami.
Joe E. Lewis at Roney for rest before opening at Club Boheme.
Danny Thomas at Saxony hotel while awaiting Copa City date this week

Chez Paree gave up idea of using names and turned to burlesque

policy.
Lauritz Melchior partied by J.
Meyer Schines at Roney Plaza after concert here Sunday (12).
Paul Benson and Frank Law
here for look-see before heading
for Nacional hotel in Havana.
Joseph Schenck and David O.
Selznick, with his wife, Jennifer
Jones, at Nick Schenck's estate
here.

Harold Lloyd in town with his ife. He will rest after recent op-ration; also confers with Shriners

here.
Art Childers opened his Little Palm Elub, then shuttered two nights later when casino okay was not forthcoming.
Golden Shores club, newest casino north of the Beach, doing heavy biz with Joan Merrill. Morton Downey due to follow her this weekend.

Paris

By Maxime de Beix)
(33 Blvd. Montparnasse)
Julie Gibson dubbing a Christian
Dior educational short film.
"Home of the Brave," released
here as "I'm a Negro," getting
raves.

raves.
Tamara Toumanova to open at
Paris Grand Opera Feb. 22 in
"Giselle."

"Giselle."
George Canty appointed to new Motion Picture Assn. of America

George Canty appointed to new Motion Picture Assn. of America Rome post.

Pierre Louis-Guerin back from Cl. S. scouting junket and giving a press dinner evening of his return. Robert Florey, veteran director and oldtimer of the French Holly-woodian colony, has received the Mel Martin Inked for film "Le Bornolulu to the Societte des Auteurs, Compositeurs et Editeurs de Musique to this authorship of song, "Were You Smilling at Me."

Honolulu

By Mabel Thomas Buster Crabbe's aquacade business Buster Crabbe's aquacade business spoiled by bad weather. Magician John Calvert opens at Chiego Statium to Task Marton Toscanin's May 17 contract the Martin Inked for film "Le Buster Crabbe's aquacade business spoiled by bad weather. Magician John Calvert opens at Chiego Statium to Task Marton Toscanin's May 17 contract Pierre Louis-Guerin David Statium to Task Marton Toscanin's May 17 contract Pierre Louis-Guerin David Martin Inked for film "Le Bornolulu Terre Colonna and Joan Barton David Statium to Task Marton Toscanin's May 17 contract Pierre Louis-Guerin David Martin Inked for film "Le Bornolulu Terre Colonna and Joan Barton David Statium to Task Matsun David Statium to Task Matsun. Martin Inked for film "Le Bornolulu Terre Colonna and Joan Barton David Statium to Task Matsun. Martin Inked International Martin Inked for film "Le Bornolulu" Terre Colonna and Joan Barton David Statium to Task Matsun David Statium to Task Matsun. Martin Inked International Martin Inke

Green were here for a five-day looksee, at the Royal. Seattle philanthropist and re-tired theatrs man Eugene Levey, honeymooning at the Royal for a

onth.

Giggy Royse, popular bandleadhere for 10 years, returned to
ben Spencer Weaver's Queen's open Spencer surfclub.

open Spencer Weaver's Queen's surfclub.
Shirley Temple, daughter Susan and Shirley's parents stayed only four days at the Royal, then checked out for a house on the other side of the island.
Location crew from M-G arrived for work on Esther Williams "Pagan Love Song." Howard Keel will be male lead. Miss Williams and baby, with her mother and nurse, arrive next week for two week's rest at Royal before starting work.

Rome

By Helen McGill Tubbs Gabriel Pascal at the Hassler

Dick Ross left for New York

Dick Ross lett for Active Feb. 7.
Italian actress Maria Denis back from St. Moritz.
Vittorio De Sica is in Milan on some pre-film work.
Maria Montez in Rome for further scenes at Scalera Studios.
Col. Robert McCormick, Chicago Tribune publisher, in from Graece.

Greece.
Filippo Del Giudice in Rome from Rappallo for the premiere of "Henry V."

from Rappallo for the premiere or "Henry V"
J. D. Ravotto, U. S. information officer here, plans return to U. S. late spring or summer.
Yvonne De Carlo slipped into Rome for one day, returning from her p.a. jaunt in Germany.
Marina Berti, Italian actress, has returned from Hollywood where she finished her role in "Deported."

Considine in Rome with Bob the group of newspapermen beating the drums for TWA tourist

season.,
Pat Medina, wife of Richard
Greene, visiting him on the Roman location for "The Eagle and Lamb.

man location for The Eagle and the Lamb."

Italian actor Ruggero Ruggeri, back from the Argentine, is now at the Quirino in "Tutti per Bene" ("All for Good").

Actors Repertory Theatre, new English-language group-performed Samson Raphaelson's "Jason" at Teatro S. Caterina, Jan. 31-Feb. 2.

Elaine Shephard flew in from Istanbul to play the lead in the Rome Theatre Guild's production of "Born Yesterday," opposite Bill Tubbs. Tubbs

Philadelphia

By Jerry Gaghan

Don Ettore, former member of
Borrah Minevitch's Harmonica
Rascals, named to faculty of
Granoff School of Music here.

Agent Bill Honey lined up
Sammy Keye, Guy Lombardo, Carmen Cavallaro and Jerry Colonna
for the Lion's charity show late
in March.

in March.
Bill Williams, lead tenor with

Bill Williams, lead tenor with Charioteers, currently at Showboat Musical Bar, winds up his long tenure with the quartet in March to branch out as a single.

James Quirk, former program director at WFIL and more lately general manager at WKNA, Charleston, W. Va., returned as assistant promotion manager of Philadelphia Inquirer.

promotion manager of Financiana Inquirer.

Owners of Del Rio Club, Ted Weintraub and Harry Pincus, are giving up present quarters and moving into the recently folded Faun Club, also located in Northeast Philly.

Chicago

London

Gordon Ellis, of British Empire Films of Australia, in town. Phyllis Robins to the Colony res-taurant today (15) for two weeks

with options Mervyn I

taurant today (15) for two weeks with options.

Mervyn LeRoy sailing on the Queen Elizabeth today (15) after a short visit casting for "Quo Vadis."

Ross and La Pierre are in the opening bill at the London Palladium March 27, which is headed by Danny Thomas.

Sidney A. Myers, asst. managing director of British Lion, back to his desk after a three month South African vacation.

A new "Crazy Gang" show, which is being presented by Jack Hylton at the Victoria Palace, opens March 16 and will be produced twice nightly for an indefinite season.

son.
Emlyn Williams is to direct his new play, "Accolade," in which he will also star, on his return from Hollywood, where he is soon to start filming in "Letter to Three

start filming in "Letter to Three Husbands."

Jack Hylton's first week of vaudeville at the Victoria Palace is expected to top \$16,000, yielding profit of over \$7,000 on week. Advance booking for the five weeks' season is well over \$17,000.

Within 24 hours of his arrival from America, Lew Grade was rushed to the London Clinic to be operated for duodenal ulcer. Operation has proved successful, with Grade expected back, at work in three weeks.

To add to London's small-tab attractions, J. Lyons & Co. inaugurated a 60-minute cabaret show at their Marble Arch Corner House Monday (13) known as "Melody Menu" which will be given for tea, dinner and supper patrons.

Menu" which will be given for tea, dinner and supper patrons.

20th-Fox sent C. P. Norman, art director; Jo Jago, lighting cameraman, and Kenneth Danvers, still photographer, to Gander, Newfoundland, to obtain photographic records for "No Highway," one of the four subjects now in preparation by the company. "Flowers for the Living" comes to the West End nearly 18 months after its tryout at the New Lindsey Club. Production is set for the Duchess, Feb. 21 replacing "The Philadelphia Story" Kathleen Harrison, Nova Pilbeam and Barry Morse head company.

Washington

By Florence S, Lowe Victor Borge current at Hotel Statle

Statler.
Gordon MacRae, star of NBC airer, "The Railroad Hour," feted last week by Assn. of American

last week by Assn. of American Railroads.
John Barrymore, Jr., made his D. C. debut last Monday (13) when he met the press and appeared on local radio and TV in behalf of "The Sundowners."
National Capital Sesquicentennial Commission combing field for somebody to play the George Washington role in Paul Green's symphonic drama on life of the founding father.

Pittsburgh

By Hal Cohen

Joe Hiller signed to line up talnt for Auto Show here next month

month.

Joe Kury re-elected president of Pittsburgh Entertainers Theatrical

Joe Kury re-elected president of Pittsburgh Entertainers Theatrical Society.

Mindy Carson playing first local nitery engagement this week at Carousel.

Dr. Neff's magic show, "Madhouse of Mystery," into Nixon Cafe for two weeks.

Moe Silver, zone manager for Warners, back at his desk after soaking up Miami sun.

WB's Paul Krumenacker a grandpop with birth of a son to his daughter, Mrs. Anita Algier.

Milt Kerns played opposite his wife, Irene Cowan, in final performances of "Grand Guignol" at Playhouse.

Michael Marlow, WWSW announcer, appointed co-chairman of annual Spring Festival at University of Pittsburgh.

home of Minneapolis Symphony orchestra, on Minnesota U. campus. Following his engagement at

Following his engagement at Curly's nitery here, Lou Seiler flew to New York to start rehears-als for one of comedy roles in als for one of comedy role "South Pacific" road company.

Stockholm

By Sven G. Winquist

"Oklahoma!" in its second month
at the China; "Annie Get Your
Gun" in its fifth month at the
Oscar's.

Gun" in its fifth month at the Oscar's.

Orson Welles signed 17-year-old actress Barbro Elfvik, who left last week for Morocco, to appear in his film productions,

German playwright Wolfgang Borchert's "Outside the Door" recently opened at the Boulevard. Well received by critics.

"The Third Man" (Korda) now in its 16th week at the Palladium.
"Pinky"" (Fox) very well received at its recent preem.

Oxford Films, Inc., in London will distribute several. Swedish films produced by Svensk Filmindustri. Swedish films haven't been widely shown in England heretofore.

Barcelona

By Joaquina C. Vidal-Gomis Miriam Kleckowa back in Bar-

celona at Rio nitery.
Tomas Rios orchestra and Ca-rund band at Windsor nitery, on their first trip to Spain.

their first trip to Spain.

Argentine actress Pepita Serrador, at the Borras theatre, a hit with "Tonight I Commit Suicide."

Manuel de Falla's "Amor Brujo," made into a musical pic, opened at the Coliseum, Feb. 6, starring Ana Esmeralda and Manolo Vargas.

Kirsten Flagstad at the Liceo in "Die Walkurie," with Gunther Treptow. Also to do "Triptos."

"Die Walkurie," with Gunther Treptow. Also to do "Tristan and Isolde."

Portland, Ore.

Stan Kenton orch will appear at Civic Auditorium in concert this week.

Sammy Davis and the Will Matsin trio opened at Clover Club Feb. 13.

Jantzen Beach Ballroom reopens after being shuttered for a month because of snow storms.

Louis Armstrong and His Esquire All Stars set for concert March 2 at the Auditorium; being sponsored by Ed Cheney.

Ben Mosher is presenting "Scant E'Lations" at his Jack and Jill nitery. J. & J. has been shuttered because of snow.

Caracas, Venezuela

By Mona London Caldwell
Jay Farr initiated the first daily
English broadcast in Venezuela.
Don Cossacks Choir, under direction of Serge Jaroff, giving
three performances in National
theatre.

Arturo de Cordova is in Caracas with Bolivar Films, starring in the second film being produced by this company, titled "The Sloop Isabel."

Other than British-made pictures, European films are finding difficulty showing here due to lack of pix theatres. There are over 450 theatres in operation in Venezuela but U. S., Mexican and Argentine films leave little room for outsiders.

Berlin -

By Bill Conlan

Ed Haaker flying to London to cover the British elections for NBC.

Clifford Odets' "Golden Boy" opens at Kammerspiele, Russian

Hollywood

Larry Crosby recovering from

Larry Crosby recovering from major surgery.
Charles Laughtons celebrated their 21st wedding anni.
Jane Wyman named American Red Cross Girl of 1950.
Robert Emmet Dolan will wield the baton at Oscar Derby.
LeRoy Prinz checked in at Warners after vacation in Cuba.
Dinah Shore in from N. Y. for huddles on picture at Metro.
Gloria Swanson going on p.a. tour to plug "Sunset Boulevard"
Joseph Sistrom returned to Paramount desk after siege of illness.
Morris Stoloff to New Orleans on first leg of a West Indies tour.
Raymond Massey in from N. Y. for role in "Sugarfoot," at Warners.
Claire Trevor and Milton Bren in town after a four-week personal tour.
Emlyn Williams arrived from

in town after a four-week personal tour.

Emlyn Williams arrived from London to play in "Three Husbands."

Duncan Renaldo to resume work after surgical operation in Santa Barbara.

Jed Harris in town hunting a femme lead for his next legiter, "Obligato."

Jennings Lang bedded after col-

Dbligato."
Jennings Lang bedded after col-pse at Screen Writers Guild's

femme lead for his next legiter, "Obligato."

Jennings Lang bedded after collapse at Screen Writers Guild's award ceremonies.

Lucille Ball training in Terry Hunt's gym for rough stuff in "Fuller Brush Girl."

Cecil B. DeMille appointed advisory chairman of L. A. Boy Scouts' annual show.

K. Elmo Lowe in town to line up guest stars for Cleveland Playhouse summer season.

Cedric Gibbons and his wife, Hazel Brooks, left for a four-week cruise of the Bahamas.

W. C. Fields' widow was awarded \$100,000 in a partial distribution of the late comedian's estate.

Dore Schary addressed Rotarian luncheon on "Motion Pictures and the Hollywood Community."

Jimmy McHugh is sponsoring the Southern California Swimming and Diving Championships.

Branch Rickey is supplying Brooklyn and Montreal uniforms for the Jackie Robinson film.

Randolph Scott's illness caused a rearrangement of Warners' shooting schedule on "Sugarfoot."

Darryl Hickman celebrated his 100th film role and his 15th year as an actor at the age of 19.

Ellen Drew heading east for appearances in 10 cities to ballyhoo Metro's "Stars in My Crown."

Friars have rounded up \$35,000 in advertising for their annual Frolic, with \$60,000 as the goal.

Headquarters of the Assn. of Motion Picture Producers moved to Rexall Building after 38 years at Hollywood blvd. and Western ave.

Robert Florey, vet director, made Knight of Legion of Honor by France. He directed some of first films made in Paris with Raimu and has written seven books in French on American pix industry. dustry.

Scotland

By Gordon Irving
Jack Chapman, bandleader at
Albert nitery, Glasgow, celebrating
20 years there.
Scots comedian Tommy Morgan
was operated on in Belfast clinic
for second time in four days.
Dave Willis, Scot comic, opens
in "Half-Past Eight," annual summer stint, at King's Glasgow, April
28.
Wilson Barrett repertory team
doing Noel Langley's "Little Lambs
Eat Ivy," as curtain-raiser to Edinburgh season Feb. 21.
Anona Winn, Jack Train and
Norman Hackforth heading "20
Questions" team skedded for Empire, Glasgow, Feb. 27.
Patricia Wayne, new British film
actress, who stars opposite Robert
Montgomery in "Your Witness," to
Glasgow for p.a.'s following her
pic debut.
"Madeleine," British pic about
last-century murder mystery surrounding Madeleine Smith of Glas-

Film Reviews

Father Is a Backelor
talent. For the bucolic date, it will just get by, and family audiences will find it strictly minor entertainment, old-fashioned and insipid. Whatever value the name of William Holden, plus a few other familiars in the cast, may have is showcased in a particularly uninteresting 33 minutes.

James Edward Grant's story started with a trite plot, and he and co-scripter Aleen Leslie keep the screenplay on the same level. Directing feam of Norman Foster and Abby Berlin do nothing to pick it up.

Holden appears as a tramp, whose philosophy is plenty of time for fishing and none for work. When a medicine show run by Charles Winninger is put out of business, he settles down for piscatorial triumphs. In doing so he comes upon a family of five moppets. These orphans adopt him, make him work and otherwise upset life's chosen pattern. Story brings in some uninspired complications strictly from the paper-backed novels of yesteryear before it resolves into a happy ending with Holden in a clinch with Coleen Gray, village belle.

Roles are a walk-through for the cast, none being called upon to give any display of histrionic ability. There are six oldies among the tunes spotted in the footage, which the Holden character is called upon to deliver in his carefree, vagabond role, plus a lot of mouth-organ tooting.

Moppet quintet, bearing the "quaint" names of January, February, March, April and May, is made up of Gary Gray, Billy Gray, Warren and Wayne Farlow, and Mary Jane Saunders. Such adult performers as Holden, Miss Gray, Winninger, Stuart Erwin, Clinton Sundberg, Sig Ruman, Lloyd Corrigan and remainder of cast are wasted. Lensing by Burnett Guffey and other technical credits are in keeping with the general flavor created by script, direction and production.

Brog.

Unmaked.

Hollywood, Teb. 8.

Republic release of Stephen Auer production. Features Robert Rockwell. Barbera Fuller, Raymond Burr, Hillary Brooke, Directed by George Blair. Screenplay, Albert. DeMond, Norman S. Hall; stoy, Manuel Seff, Paul Yawitz; camera. Ellis. W. Carter, music, Stanley Vilson; editor, Robert M. Leeds. Previous.

Running time 60

Robert Rockwell
Barbara Fuller
Raymond Burr
Hilliary Brooke
Paul Harvey
Norman Budd
John Eldredge
Emory Parnell
Russell Hicks
Grace Gillern
Lester Sharpe
Charles Guigley
Barbara Pepper
Charles Trowbridge
Harry Harvey MINS.
James Webster
Linda Jackson
Roger Lewis
Doris King
Harry Jackson
Biggle Wolfs Rocco Pop Swenson George Richards

Republic's "Unmasked" is an acon melodrama that will just

Republic's "Unmasked" is an action melodrama that will just about hold its own in the program pic league. Story gets off to a strong start and then falls by the wayside as plot complications become too heavy for what starts out to be a simple, straight-line yarn. Minus any top names, although with several excellent portrayals, it'll be tough to sell as other than the lower half of a bill.

Albert DeMond and Norman S. Hall's screenplay, from the Manuel Seff-Paul Yawitz story, deals with a blackmailing, scandal sheet editor who murders his femme backer and frames her husband for the clear until a little matter of stolen jewelry complicates things. Between this point and the finish of the story a gangster overlord enters the picture another murder is committed, and a prison break is thrown in for good measure. Pic is finally brought to a happy conclusion through efforts of the murdered man's daughter and a sympathetic police licutenant.

George Blair's direction makes the most of the overdone script by way of getting solid performances for the players and maintaining some semblance of pace. Stephen Auer's production chore is well-handled except in story supervision.

Raymond Burr is excellent as the blackmailing editor, and Barhara Fuller delivers in approved fashion as the daughter of the murdered man. Robert Rockwell performs properly as the police murdered man. Robert Rockwell performs properly as the police murdered man. Robert Rockwell performs properly as the police murdered man. Robert Rockwell performs properly as the police murdered man. Robert Rockwell performs properly as the police murdered man. Robert Rockwell performs properly as the police murdered man. Robert Rockwell performs properly as the police murdered man. Robert Rockwell performs properly as the police murdered man. Robert Rockwell performs properly as the police murdered man. Robert Rockwell performs properly as the police murdered man. Robert Rockwell performs properly as the police murdered man. Robert Rockwell performs properly as the p

Vision.

Raymond Burr is excellent as the blackmailing editor, and Barbara Fuller delivers in approved fashion as the daughter of the murdered man. Robert Rockwell performs properly as the policeman, and Hillary Brooke is a delectable dish who becomes a murder victim. Paul Harvey is competent, and Norman Budd, John Eldredge and others hit it off.

Lensing by Ellis Carter is sharp and film editing keeps film to a tight 60 minutes. Music score by it.

Father Is a Backelor | Stanley Wilson furnishes an okay emotional undercurrent to the melodramatics. Other stands find it strictly minor entertain.

Gunmen of Abilene

Gummen of Abiteme.

Hollywood, Feb. 11.

Republic release of Gordon Kay production. Stars Allan "Rocky" Lane; features Eddy Waller, Roy Barcroft, Donna Hamilton, Peter Brocco, Selmer Jackson, Duncan Richardson, Arthur Walsh. Directed by Fred C. Brannon. Written by M. Coates Webster; camera, Ellis W. Carter; music. Stanley Wilson; editor, Irving M. Schoenberg, Previewed Feb. 10, '50 Running time, 46 MINS.

M. Schoenberg Prevention of the Mints Stallon "Rocky" Lane His Stallon "Rocky" Lane Black Jack Nigsge Mints Callon Eddy Walle Mary Clark Donna Hamilton Henry Turner Peter Brocco Doctor Johnson Selmer Jackson Dickie Duncan Richardson Tim Johnson Arthur Walst Todd Don Harves Bill Harper George Cheesbr Martin George Cheesbr Wells Steve Clark Tim Johnson Todd Bill Harper Martin Wells

martin George Chesebro Wells Steve Clark

For the sagebrush theatre, there are few oaters rolling off studio assembly lines that measure up to the demands of the juve ticket buyer like Republic's Allan "Rocky" Lane series. "Gunmen of Abilene" is no exception. Action is forthright, as is the depiction of right and wrong, the pace is fast and the footage 60 minutes. There's little else that can be asked by the western fan.

This time, Lane is called in to find out why a town is being terrorized by a gang of trigger-happy outlaws. As U. S. Marshal, he's supposed to put the ineffectual sheriff out of business and take over. He prefers to keep his identity a secret and just become a deputy. A lot of hard chases, fisticuffs and gunfights spot the footage. Seems there's a rich gold vein under the town and the villains want to drive out the citizens so they can claim it. Lane eventually discovers the trouble and does his duty in a style that will please the matinee trade.

Mixed up in all the doings are Eddy Waller, the sheriff; Roy Barcroft and Peter Brocco, the heavies; Donna Hamilton and Arthur Walsh, the romantic end of the plot, and sundry other western stalwarts.

The Gordon Kay production makes good use of budget in a display of the standard oater setup, plus becoming aware of musical scoring to point up some of the sequences. Stanley Wilson did the cleffing and Ellis W. Carter's lensing is actionful.

Ivan Pavlov
(RUSSIAN)

Ing ...

Ivan Pavlov

(RUSSIAN)

Artkino release of Lenfilm Studios production. Stars Alexander Borisov. Directed by Gregory Roshal Screenplay, M. Papava; camera, B. Gordanov. At Stanley, N. Y., starting Feb. 11, '50. Running time, 93 MINS.
Academician Pavlov Alexander Borisov Ivanova Natalia Alisova Maxim Gorky Nikolai Cherkassov Zvantsev. F. Nikitin Semenov V. Balashov Nikodim. N. Pletinikov Nikodim. (Pavlov's wife). M. Safonova

NEW MONTREAL NITERY

A new nitery is being planned for Montreal on the site of the for-mer El Patio, opening March 30. Donn Arden has been signed to do the productions and a name policy is planned.

William Morris Agency will book

MARRIAGES

MARRIAGES

Barbara Joan Richardson to George Wright Gillespie, New York, Feb. 11. Bride is script editor for "Voice of America" airer.

Lona Ann Stoddard to Charles F. Felham, New York, Feb. 11. Bride is harpist with Phil Spitalny's all-girl orchestra.

Mrs. Mary A. Steele Gordon to Reginald Kent Hammerstein New York, Feb. 11. He is a brother of Oscar Hammerstein, II, and son of the late William Hammerstein.

Marle Quigley to Dr. Philip Reuben, Beverly Hills, Feb. 11. Bride is head of the Film Classics office in Los Angeles.

Audrey K. MacBurney to Billy Kenny, Hoboken, N. J., Feb. 8. He is a member of the Ink Spots.

Margie Leamer to William Ward, Pittsburgh, Feb. 4. Bride is secretary to James Balmer, general manager of Harris Amus. Co.

Barbara Little Chiaroni to B. Iden Payne, Austin; Tex., Jan. 14. Bride is a former dancer; he's a legit director.

Shirley Interthal to Robert O'Malley, Pittsburgh, Feb. 4. He manages. New Oakland theatre in Pitt for WB.

Jane Walton to Jack Rosen, Chicago, Jan. 31. Bride is vocalist, formerly with Lawrence Welk orch.

BIRTHS

Mr. and Mrs. Ray Heindorf, daughter, Los Angeles, Feb. 6. Father is head of Warner Bros. music department.
Mr. and Mrs. Robert F. Hurleigh, son, Chicago, Jan. 29. Father is director of news at WGN.
Mr. and Mrs. Nat (King) Cole, daughter, Hollywood, Feb. 6. Father is leader of the King Cole Trio.

Father is leader of the King Cole Trio.

Mr. and Mrs. C. E. Nicholson, son, Los Angeles, Feb. 1. Father is chief accountant at Paramount. Mr. and Mrs. Norman Krochmal, daughter, Pittsburgh, Feb. 7. Father's on staff of Station WHOD, Homestead, Pa.

Mr. and Mrs. Pearl Beckwith, son, Pittsburgh, Jan. 24. Father's a film buyer for Blatt Bros. circuit. Mr. and Mrs. William McIver, Jr., son, Pittsburgh, Feb. 8. Father's on staff of WB's Regent Theatre in Pitt.

on staff of WB's Regent Theatre in Pitt.

Mr. and Mrs. Jerry Price, son, Washington, Jan. 30. Father is United Artists' Washington exchange manager.

Mr. and Mrs. Jack M. Warner, daughter, Hollywood, Feb. 10. Child is the granddaughter of Jack L. Warner, studio chief of Warner Bros.

L. Warner, studio chief of Warner Bros.
Mr. and Mrs. Frank Allan, daughter, Odessa, Tex., recently. Father is news editor and disk jockey at KECK there:
Mr. and Mrs. Norman Meyer, daughter, Phoenix, Ariz., Feb. 11. Father is on managerial staff of Arizona Paramount theatres, Phoenix

nix.
Mr. and Mrs. Monty Ostrander, son, San Francisco, Jan. 29.
Mother, former Alma Marks, was radio script agent with William Morris agency in New York for several years.
Mr. and Mrs. John Gaunt, daughter, Hollwood, Feb. 8. Father is

Mr. and Mrs. John Gaunt, daughter, Hollywood, Feb. 8. Father is a television director.
Mr. and Mrs. Buck Harris, daughter, Los Angeles, Feb. 9. Father is publicity director for the Screen Actors Guild.

British Gross

Continued from page 3 =

were produced by Americans in England in 1948 and 10 in 1949. Very little production in other parts of the world, except to take advantage of realistic backgrounds, advantage of realistic backgrounds, may be expected, Johnston reportedly stated. In the two principal countries best equipped for production, France and Italy, the U.S. companies have practically no frozen coin, the MPAA topper is said to have explained.

The estimate of British gross is independent.

The estimate of British gross is understood to have been based on an anticipated one-third drop in the British boxoffice. Yank companies are believed to have taken in about \$42,000,000 in rentals in England during 1949. The figures compare with \$68,000,000 in the peak year of 1946.

Johnston said that if his \$28,000,000 \$30,000,000,000 estimate is correct, that will leave about \$12,000,000 frozen over and above the \$17,000,000 which Americans are now permitted to take out, under the

000,000 which Americans are now permitted to take out, under the March, 1948, films agreement. Of the \$12,000,000, he is understood to have explained, about \$5,000,000 would be used for maintenance of offices and other purposes allowed under the agreement. That would leave \$7,000,000 for production, which Johnston thought might result in about five films.

OBITUARIES ~

ERNEST L. BYFIELD
Ernest L. Byfield, 59, Chicago's leading hotel operator and innovator of hotel entertainments, died in Chicago, Feb. 10, of a heart attack. Further details are in the Vaudeville department ville department.

RAFAEL SABATINI
Rafael Sabatini, 75, the Anglo-Italian writer, died in Adelboden, Switzerland, Feb. 13.

His best-known works included "The Sea Hawk," "The Snare," "Scaramouche," "The Black Swan" and three books on the adventures of Captain Blood. Many of his novels had been filmed.

A resident of England for many years, Sabatini often chose medi-eval Italy as the setting for his swashbuckling stories.

Sabatini also wrote several histories and five plays

The writer became a naturalized British citizen in 1918. His first wife, whom he married in 1905, divorced him in 1931. Their son, Rafael Jr., had been killed in a motor accident in 1927.

In 1935 he married Mrs. Chris-

IN LOVING MEMORY OF MY DEAR FRIEND ANN RICHARDS February 14th, 1949 MILDRED JACOBS

tine Dixon. She was at his bed side when he died.

BEN POPPLEWELL

Ben Popplewell, 79, owner of Gaiety theatre, Ayr, Scotland, died there Feb. 7. He was the last "independent" variety theatre owner in Scotland.

in Scotland.

In 1907 he bought a coffee-house
in Yorkshire, which he rebuilt as
a variety theatre. In 1913 he took
over lease of Ayr Pavilion, and in
1925 took over the Gaiety theatre,

Ayr.

As theatre manager, he set many Scot comics, including Jack Anthony and Dave Willis, on the road to stardom.

His sons, Leslie and Eric Popplewell, will carry on the business,

ROBERT S. DOMAN

ROBERT S. DOMAN
Robert S. Doman, 61, film publicist, dropped dead Feb. 9 in Hollywood while on his way to work at the 20th-Fox stydio. He had recently recovered from a fractured hip and had returned to work only 10 days before the fatal heart attack.

- A former reporter on the N. Y.

BOB WILLIS

February 13; 1950 Another Birthday Always in My Heart WIFE. EDYTHE

Sun, Doman entered film publicity at Universal in the early 20s, later switching to Joseph M. Schenck Productions. He had been with 20th-Fox since the merger in 1935.

MRS. BERTHA UNGAR

MRS. BERTHA UNGAR

Mrs. Bertha Ungar, 86, died Feb.
12 in Van Nuys, Calif. She was the
mother of Arthur Ungar, editor
of DAILY VARIETY; Mrs. Edna
Newman, Jessie Wadsworth, agent,
and Mrs. Albert R. Puester of St.
Louis. She is also survived by a
brother, Max Rosett, of N. Y.
Mrs. Ungar was born in New
York. She was a school teacher
prior to her marriage to Emil Ungar, liquor distiller, who died 30
years ago.

GEORGE P. FLEMING
George P. Fleming, 80, theatre operator, died in Cavan, Ireland, Feb. 2. He entered exhibition in 1920, later building La Scala (later Capitol) theatre in Dublin and pioneering cine-variety in Ireland. Later the Capitol was incorporated and headed a small chain of which Fleming was a director.
Survived by daughter, Bessie Fleming, a director of Capitol and Allied Theatres, Ltd.

WILLIAM CONWAY

William Conway, 36, British theatrical manager, died in a London hospital Feb. 10 after a brief illness. Conway was general manager of H. M. Tennent, Ltd., London producers.

For nine years until 1939 he was theatrical correspondent for The London Daily Mail, then be-

came stage director and business manager for John Gielgud, actor and director.

MRS. J. B. GORODNITZKI

MRS. J. B. GORODNITZKI
Mrs. Eugenia Samoilovana Gerodnitzki, one-time Russian concert
singer and mother of pianist Sascha
Gorodnitzki, died in New York,
Feb. 13. With her husband, the
late Joseph B. Gorodnitzki, she
came to the U. S. in 1906 and established the Gordon College of Music
in Brooklyn.

Surviving besides her son are another son and a daughter.

HARVEY L. KIRK

Harvey L. Kirk, 76, former mayor
of Wheeling, W. Va., and father
of Myron P. Kirk, radio and
TV head of the Kudner ad agency,
died in Wheeling, Feb. 11. Kirk,
who retired in 1940; had long been
active in politics. Former city
manager of Wheeling, he was
elected mayor in 1913.

Also surviving are his wife; a
daughter and two sisters.

FRANK HILL
Frank Hill, 62, legit company manager, died in San Francisco Feb. 8 of a heart allment. Born in Sacramento, Hill had managed touring companies of "Desert Son," "Hit the Deck," and "Frivolities of 1921." At one time he managed Charlotte Greenwood, Kolb & Dill and Henry Duffy. and Henry Duffy. Survived by a sister.

FRANCOIS ARVIN BEROD
Francois Arvin Berod, 32, French
singer, died in a Mexico City hospital Friday (10) from what police
said was an overdose of sleeping
tablets. He had been in ill health
for some time. His last date was
at the swank Capri nitery, Mexico
City at the swank Capri nitery, Mexico City. The French consulate arranged for burial in Mexico City.

PETE MURRAY
Pete Murray, 48, died of a heart
attack in Portland, Ore., Feb. 1.
He had been working as advance
agent for the Ballet Russe and had
also done advance work recently
on "I Remember Mama" and Ken
Murray's "Blackouts."
Survived by mother, a daughter
and two sisters.

EARL S. DEWEY
Earl S. Dewey, 58, oldtime vaude
performer and later a film actor,
died Feb. 5 in Hollywood. He
toured the two-a-day circuit with
his wife, Billie Rogers, who survives him.
His last film role was in "All the
King's Men."

LENORA MYERS

Mrs. Lenora Myers, 46, died in Chicago, Feb. 10. She was the widow of Robert Myers, of the Wamsley & Myers vaude team, and also with E.m.pire Comedy Four. Both she and her husband had played minor roles in pictures. Survived by two sons.

STANLEY BREWSTER

STANLEY BREWSTER
Stanley Brewster, 69, bandleader, died in Cleveland, Feb. 12. Brewster's aggregation was a yearly attraction at the Euclid Beach Park and other Ohio summer resorts. wife survives

HENRY BELL

Henry Bell, 58, cowboy film actor, died Feb. 4 in Hollywood following a heart attack.

ROY A. DOHS

Roy A. Dohs, 65, marician, died
eb. 7 in Binghamton, N. Y.

Survived by wife and son. Fel

TOMAS BORBA
Tomas Borba, 83, music conductor and Lisbon Conservatory professor, died in Lisbon recently.

Charles Harris, 52. advertising layout artist for the Palace theatre, Chicago, for the past five years and an RKO employee for the past 20 years, died in Chicago Jan. 31.

Wife of Albert E. Foster, newly appointed station manager for WLAW, Lawrence, Mass., died in that city Feb. 6.

Gene Gray, 51, known as the Silver King of the Cowboys, died in his sleep, Feb. 10, in Hollywood.

Father, 77, of Jules Herbuveaux, Jr., NBC Chi television manager, died in Chicago Feb. 6.

Mother, 67, of Wesson Bros., for-mer vaude nitery comedy duo, died in Cambridge, Mass., Meb. 1.

Mother, 71, of Chaz Chase, comedian, died in Chicago, Feb. 7.

"EATS FOR LAUGHS" AT THE LONDON PALLADIUM

SUNDAY DISPATCH

TELEVISION IN LONDON

"The Cabarets Of Europe Are Searched To Bring New Talent To Alexandra Palace—This Is CHAZ CHASE From The Lido, Paris, One Of The Greatest—Clowns In The World To-Day." (From The Television Story By Frank Tilsley.)

PARIS

MONTE CARLO

CANNES

NICE

ALGIERS

CASABLANCA

TUNIS

The Absolute Climax Of The Fifth Programme Of The Casino Non-Stop Show Was The Eminent American Comedian CHAZ CHASE; Who With Incredible Routine Ate Cigars, Cigarettes, Burning Matches And Otherwise Everything He Could Get. A Fam Dance "With Notes" Produced Bursts Of Laughter And His Parody Of A Strip-Tease Was Inimitable. MR. CHASE Behaved Exactly Like Some Dancers Who Remove Most Of Their Clothing And Afterwards Receive The Applause Appearing In Furs. CHAZ CHASE WAS FANTASTIC.

—"Aftenposten," OSLO, NORWAY, July 18th, 1949.



LIDO, PARIS

"In The Very Moment He Appears On The Stage He Makes Them Laugh. It Is Simply Irresistible Drollery—He Never Being Vulgar—CHAZ CHASE Possesses A Comic Force Which Classifies Him Among The Great Numbers Of International Variety."

-M. Idzkowski, L'OPERA, Paris.

SWITZERLAND

GERMANY

NORWAY

SWEDEN

HOLLAND

AUSTRALIA

There Was Especially The American Comic CHAZ CHASE, An Absolutely Unique Figure Of His Kind And No Doubt One Of The Most Festive And Animating Men Who Ever Appeared At The China.

-Expressen, Stockholm, June 3, 1949.

London Palladium, Aug. 2, 1949
Surprise Comedy Hit Of The New
Programme—CHAZ CHASE, 5 Ft.Nothing Of Dumb American Foolery,
Who Eats Lighted Matches And
Cigars, Handkerchiefs, Pieces Of His
Suit And Anything Else Handy.

-Harold Conway, Evening Standard, London.

CHAZ CHASE

NOW

FOLIES BERGERE

LONDON HIPPODROME

Management:

HARRY FOSTER

LESLIE MACDONNELL

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PRICE 25 CENTS

NEED NEW PRODUCERS-SELZNIC

Bill Boyd's Tie With Cole Circus Real Threat to Ringlings' Prestige VIEWS ON H'WOOD

Chicago, Feb. 21.

William Boyd, the "Hopalong Cassidy" of television and films, this week acquired a one-third interest in the Cole Brôs. Circus, in a deal which is likely to be the most important circus combine in years. Ownership of the Cole outfit, this week passed to Boyd, along with Arthur M. Wirtz and Jim Norris, who together control arenas in several major cities, and are important stockholders in Madison Square Garden, N. Y.

Deal takes on a greater significance inasmuch as there's the likelihood that with Wirtz and Norris having an important slice of Garden stock, Cole circus may supplant the Ringling Bros.-Barnum & Bailey Circus at the Garden in 1951. Under the present lease at the Garden, Ringlings' contract runs out after this show plays the Garden this spring. For the past year there has been talk that the Cole circus would put in a bid for the Garden in 1951.

The Cole show has long been reported partially owned by Wirtz and Norris, since it's believed this duo hold the chattel mortgage on the show. Boyd is said to have come in on the deal because of the fact that his presence can fill the king-sized arenas.

If present plans work out, it's conceded that the Ringlings may be in a difficult position. While it's felt that the Ringlings are the top show of this kind in the countries it is the day.

tonceded that the kinglings may be in a difficult position. While it's felt that the Ringlings are the top show of this kind in the coun-try, it's felt that Boyd's b.o. draw, (Continued on page 2)

Exhib Group Demands Talent Guilds Police Moralistic Backsliders

In the wake of the countrywide hullabaloo raised over the Ingrid hullabaloo raised over the Ingrid Bergman case, Gael Sullivan, exec director of the Theatre Owners of America, will push his fight for adoption of a code of standards and conduct by the Hollywood guilds. Sullivan indicated this week that he has no intention of dropping the proposal that the guilds take on the responsibility of disciplining their own members when the occasion

proposal that the guilds take on the responsibility of disciplining their own members when the occasion warrants it. His plan, voiced at a meeting of the Theatre Owners Assn. of Illinois, was summarily rejected last week by Ronald Reagan, prez of the Screen Actors Guild. TOA topper, it is understood, is now mulling the necessary strategy to push his campaign. He is considering alternative moves—either a proposal when the Council of Motion Picture Organizations meets again or bringing it before the Motion Picture Industry Council in Hollywood. The guilds participate in both these groups. Contrary to the Reagan statement, Sullivan contends that his plan does not call for policing of stars and players. What the TOA exec wants is the voluntary establishment of rules of conduct by the guilds and their own enforcement (Continued on page 54)

Tommy Dorsey Paid Off in Oil (Cash Kind)

Houston, Feb. 21.

Houston, Feb. 21.

Tommy Dorsey probably will wind up with additional stock in an oil venture being promoted by Glenn McCarthy, owner of the Shamrock hotel, Houston. His band has been set to return to the spot March 31 for two weeks, for the second time within six months. McCarthy's salary deals call for a \$5,000 guarantee against a percentage, with the option of investing the coin in a new oil field on a capital gains deal. Dorsey put his previous salary into the venture.

Dinah Shore precedes Dorsey into the Shamrock on a similar salary setup. Whether she's investing it isn't disclosed.

Hildegarde's Boff Stix Take Blazes **Trail for Talent**

Talent agencies are watching the current Hildegarde tour with more than usual interest. Consensus of opinion is that the chantoosey's lineup of cafes is opening up more territories to the upper echelon of names and at the same time pointing out the fact that there are a considerable number of spots that can be sold on entertainment.

can be sold on entertainment.

Industry interest perked up immediately following Hildegarde's engagement at the Nicollet hotel, Minneapolis, where her two-week stint broke records for that inn. Her stand at the Lake Club, Springfield, Mass., was also instrumental in top grosses.

Hildegarde is currently at the Sheraton Plaza hotel, Daytona, Fla., and follows with the Soreno hotel, St. Petersburg, tomorrow (Thurs.).

Success of her engagements in

St. Petersburg; tomorrow (Thurs.).
Success of her engagements in both of these spots will indicate to percenters whether it's worthwhile to attempt opening up new territories in the Florida area. Agency men are despairing that Miami and Miami Beach cafes, in the future, will not be able to absorb as many of the high-bracket names as in former years. Consequently, new class resorts must be opened up if southern areas are to bring in the same amount of commissions.

Hildegarde will give nightly con-

Hildegarde will give nightly concerts in the Sheraton Plaza and Soreno hotels at a \$4 admission including all taxes.

Agency men feel that a successful run by Hildegarde in virtually new territories, will pave the way for more operators in small towns

(Continued on page 63)

By ABEL GREEN

Television's inroads, need for young production blood in the American film industry and the vigorous impact of certain European films on the American public are all tied into David O. Selznick's opinion on what's wrong with the film boxoffice. Now in New York, prior to leaving for Europe in April, the independent producer echoes much of the trepidation and masterminding currently obtaining in Hollywood.

On the other hand, Hollywood studio toppers expressed themselves not so pessimistically to this

studio toppers expressed them-selves not so pessimistically to this reporter on his recent Coast sur-

selves not so pessimistically to this reporter on his recent Coast survey.

That individual selling, because of divorcement, should prove a boxoffice boon and an economic hypo to Hollywood was voiced by such producers as Darryl F. Zanuck, Henry Ginsberg, Bill Goetz, Leo Spitz, Jack L. Warner, Dore Schary, Louis B. Mayer and Sid Rogell. Each had his reservations about television's possible effects. Samuel Goldwyn, who just left an extended New York stay for a fortnight back in Hollywood before salling for Europe next month for a combination holiday and business trip, is another who, like Selznick, is especially video-minded and video-worried.

Goldwyn, in fact, while in N. Y. sought out RCA prexy Frank M. Folsom for an exchange of viewpoints on TV, though the election of the selection of the sel

'So. Pacific' Seen Saving the Road

Minneapolis, Feb. 21.

As a means of reviving the road next season, James Nederlander, manager of the Lyceum, local road-show house, wants Rodgers & Hamerstein to offer "South Pacific" as bait for a half-dozen, or even more, subscription season offerings, similar to the American Theatre Society-Theatre Guild deal. When he goes to New York next month he'll confer with the producers regarding his plan.

With "South Pacific" as the bait, Nederlander points out, there'd be

will ask for an extension to presubscription season offerings, similar to the American Theatre Society-Theatre Guild deal. When he
goes to New York next month he'll
confer with the producers regarding his plan.

With "South Pacific" as the bait,
Nederlander points out, there'd be
no difficulty whatsoever in lining
up a record number of subscribers
everywhere—sufficient to assure
profitable going for the other attractions, in his opinion. And
with most people so eager to see
"South Pacific" it even wouldn't
be necessary to offer a price reduction for the series, the ability
to get seats for the R. & H. smash
being sufficient inducement in itself to subscribe, he believes. A
single ad in Cleveland has sold out
the 3,000-seat Auditorium there for
the two-week engagement starting
April 24.

The "package," including "South
(Continued on page 61)

will ask for an extension to prepart a defense.

The suit, which follows a Desubscriber set wit, which follows a Desubscriber set wit we defendants to give up either the
cheredants to give the the
sak that they be required to
dispres

OTHER EXECS AIR Chaplin, Garbo, Thalberg, Griffith Tops in Pix's Half-Century Poll

Wodehouse, 68, Busy On New Writing Career

British novelist P. G. Wodehouse, now residing permanently in the U. S., has embarked on an extensive playwriting career during the past year. The 68-year-old author has already completed four plays, with two more in the works in addition to a novel which he recently started.

One of Wodehouse's stage pieces, "Arthur," is an adaptation of a Ferenc Molnar play which Michael Ellis and James Russo are planning to produce on Broadway, with Sir

to produce on Broadway, with Sir Cedric Hardwicke slated as the with Sir

Wodehouse, who came to the U.S. as a British quota immigrant, is planning to apply for U.S. citi-

Shuberts, UBO Sued by Govt. **As Monopolies**

Anti-trust action against the Shuberts and the United Booking Office was filed by Attorney General J. Howard McGrath yesterday (Tues.) in N. Y. Federal court. The complaint charges that the defendants maintain a monopoly, and use coercion and intimidation to force producers to book exclusively through their theatres.

Defendants named in the suit.

through their theatres.

Defendants named in the suit.
Lee Shubert, J. J. Shubert, Marcus Heiman, UBO, Select Theatres, Corp. and L.A.B. Amus. Corp. lave 20 days to file an answer. However, it's expected that they will ask for an extension to pre a defense.

The suit, which follows a De-

"Gone With the Wind" Is the best motion picture ever made; Charles Chaplin is the best actor; Greta Garbo, the top actress; Irving Thalberg, the best producer; and D. W. Griffith, the best director. That is the result of a Dally Variety poll, to be published here tomorrow (Wed.), which picked industry greats of the half century.

More than 200 industry figures.

More than 200 industry figures, who have been in the business 25 years or more, were polled. Voters were asked to name their favorite picture, actor, actress, director and producer of silent films, and then to name their favorites in talking pictures and candidates in the all-time division.

Second to "Gone With the Wind" as best all-time film was "Birth of a Nation." frequently referred to by old-timers as "The Clansman." "Best Years of Our Lives" came in third.

came in third.

Ronald Colman and Laurence Olivier tied for second with Spencer Tracy in fourth place in the best all-time actor division.

Ingrid Bergman placed second with Bette Davis and Olivia De Havilland tying for third place in best actress category.

Darryl F. Zanuck was second and Samuel Goldwyn placed third in voting for the best producer.

Cecil B. De Mille was second and William Wyler, third, for best director.

In the sound picture voting, (Continued on page 54)

(Continued on page 54)

Both Durante & Pards. Marx Bros. Slated For

Hawaii Just Ain't All Pineapples With Its Hollywood Influences

By ABEL GREEN

Honolulu, Feb. 14:
The late Bert Kalmar, who, with Jean Schwartz and Edgar Leslie indited a paean to "Hello, Hawaii, How Are You?." was one of those realistic and moneyed songsmiths who decided one day to see the beach of Waikiki for himself. And did. He returned to Hollywood to tell the Brown Derby set that, as a beach, Waikiki was certainly disappointing.

There's some truth to the song-smith's report, but certainly Waismith's report, but certainly waismithed to the song-smith's report, but certainly waismithed to the song-smithed to the song-smith's report, but certainly waismithed to the song-smithed to the

appointing.

There's some truth to the songsmith's report, but certainly Waikiki and its environs today have
much to lure the American. If
nothing else, the proximitly by PanAmerican or United Airlines
brings this min-Pacific American
outpost closer than ever to the
mainland. And its Yankee Doodle
influences are many, particularly
with the decided Hollywood overtones.

Hawaii goes the Southern California Chamber of Commerce
pitch a shade better. The mixed
populations seem genuine in plugging this midway-with-cocoanuts to
any visiting American, particularly
if (a) loaded with the green stuff,
or (b) with a byline. And it has
plenty to offer, show-wise and tourist-wise, to support the hula-land
pitch. If there are overtones of
Chamber of Commerce with palm
trees, there are evidences of a big
payoff, despite some pretty fancy
tariffs.

The fact that the Matson Line
(Lurline) also owns the top two

out, because Calvert's terping sextet can come romping in half a city block away, hulaing from the arbor-like effect onto the main floor. And, likewise, another illusion finds the cage perched R at almost the same distance.

Tats Matsuo and his brother, Freddy, along with Louis Wolf, brother of Marco (Mike) Wolf (Fanchon & Marco), Lou Rosen and a syndicate operate Lau Yee Chal. The Matsuos, who are Nisei, also operate the top (of three) Japanese teahouses. Theirs is called Mochizuki, where elaborate native dinners are staged, Japanese teanous Japanese teanous Mochizuki, Japanese teahouses. Theirs is called Mochizuki, where elaborate native dinners are staged, including geisha girls, and all the props, in shoes-off, kimonos-on-

The plush life at the Royal Ha-waiian belies a local aphorism that (Continued on page 40)

154 West 46th Street

Too AK for Paree?
Paris, Feb. 21.
Because of the succession of because of the succession of vet U. S. performers appearing in Paris, the French are ask-ing whether America has de-veloped any young postwar acts

acts.

American act managers now headquartering in Paris, who know talent on both sides of the pond, claim the French would like to see some of the younger U. S. talent.

Vallee Sure in Middle Of Lots of Letter-Writin' In Tiff With Hub Scribe

Boston, Feb. 21.

Rudy Vallee, whose Boston misadventures of the past include a scrap with a photographer and getting socked on the stage of the Met with a grapefruit while singing "Oh, Give Me Something to Remember You By," managed to get into another Hub hassle last week.

week.

The crooner, doing sock biz at the Copley-Plaza hotel, confided to a Hub columnist that Hal Clancy, feature writer for a rival paper, had misquoted him in an exclusive interview. Columnist printed the

The fact that the Matson Line (Lurline) also owns the top two hotels, side by each, yclept the Royal Hawaiian and Moana, and gets \$45 to \$54 double and up at the former, per day, gives a certain segment of Waikiki the aura of a company town. The Moana, with its European plan, is cheaper. The Royal Hawaiian's policy of "American plan" is frequently the oretical in that many of the moneyed guests take their breakfasts light, their beachside buffet luncheons strong, and quite often dine away from the hotel.

Climatically, all the five Islands which comprise the Territory of Hawaii are of even temperature, day and night, i.e., in the balmy 70s but never sticky. Rain is seasonal and the lush post-New Year's tourist season is usually lucky for visitors climate-wise.

Fabulous Nitery Layout
One of the most fabulous nitery layouts is the Lau Yee Chai, not far from the Royal Hawaiian hotel, with a rambling acreage which permits John Calvert's magico roadshow to make elaborate entrances on both sides, which literally employ adjacent gardens as R and L wings. It's a dream layout, because Calvert's terping sextet can come romping in half a city block away, hulaing from the arbor-like effect onto the many of the many of the most fabulous from the arbor-like effect onto the most fabulous from the arbor-like effect onto the many of the many of the most fabulous nitery layout the following will probably end this colloquy unlander, it seems. The following will probably end this colloquy unlander, it seems. The following will probably end this colloquy unlander, it seems. The following will probably end this colloquy unlander, it seems. The following will probably end this colloquy unlander, it seems. The following will probably end this colloquy unlander, it seems. The following will probably end this colloquy unlander, it seems. The following will probably end this colloquy unlander, it seems. The following will probably end this colloquy unlander, it seems. The following will probably end this colloquy unlander, it seems. The

Paul Douglas to M.C. Oscar Derby March 23

Hollywood, Feb. 21.
Paul Douglas was appointed by
Chairman Johnny Green to emcee
the 22nd annual Oscar Derby at
the Pantages theatre, March 23.
C. Kenneth DeLand was named
business manager for the presenta-

Folsom's Appointment

Frank M. Folsom, president of RCA, has been appointed to the Post Office Advisory Board.

These are personal appointments by President Truman, and must be formally approved by the Senate.

New York 19, N. Y.

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Fear Shutdown Of N. Y. Show Biz In Fuel Famine

Sloughed this week by a double dose of brownout and chilblains, Broadway and other New York theatres faced the possible threat of a shutter order from state officials wrestling with coal shortage. It's feared that continuation of the miners' strike another week may force the authorities to close all places of entertainment, including film and legit theatres, bars, niteries, bowling allies and rinks. N. Y. State Solid Fuels Administrator Bertram D. Tallamy told Variety yesterday (Tues.) that representatives of the film industry would be consulted before any drastic step was made. He said that nothing was being planned for the next 48 hours but beyond that, anything might happen if the crisis deepened. The situation is not good, he said. Sloughed this week by a double

Other brownout coal shortage stories in Music and Legitimate sections.

Most Broadway theatres and many nabe houses use anthracite coal and oil for their heating systems, and are not immediately threatened by a curtailment of supplies. The famine of bituminous coal, however, is cutting into the other fuels, and N. Y. and other northern states are eyeing rationing of all heating supplies. The N. Y. fuel administrator said he would take the type of fuel used in various theatres under consideration as a factor before issuing any blanket shutter order.

Theatre ops fear, however, that the entertainment industry may be singled out in the emergency for the psychological effect on the public. It's pointed out that the current Broadway dimout, the third since the end of the war, represents only a drop in the power supply bucket. Lighting engineers estimate that switching off all the theatre marquees and rooftop spectaculars for three weeks would save less than a half a day's fuel supply for the city.

Despite the "voluntary" nature

ulars for three weeks would save less than a half a day's fuel supply for the city.

Despite the "voluntary" nature of the current brownout order, all New York theatres are complying with the regulations limiting outfront illumination to a total of 200 watts. Many Broadway theatres have doused their regular lights completely and have substituted fluorescent fixtures on their marquees for maximum lighting.

Broadway's desolate look, reminiscent of wartime, when theatres were limited to only 60-watt illumination, was heightened by the winter's coldest snap which dropped on New York just as the juice was turned off on the Main Stem Sunday night (19). Local thearegoers and curiosity-seekers were swept off the 10-block midway by the freezing temperatures which even discouraged the anticipated influx of pickpockets into the darkened area. Biz on the street, as a result, was chilled badly.

The dimout downbeat grew more accented on Broadway following (Continued on page 53)

Show Biz Reps Descend on D. C. In Seeking Repeal of 20% Tax

Fairbanks' 14th Badge

London, Feb. 21.

Douglas Fairbanks, Jr., broke his journey back from Austria Satur-day (18) to spend a day in Brus-sels where he received his 14th decoration—the Belgian Legion of Honor. The same evening he was guest of honor at a government charity ball.

Fairbanks is spending a few days on the continent before returning to London and Intends to sail to the States in about six weeks.

Greer Garson Bullish As Scottish Cattle Breeder

Perth, Scotland, Feb. 14. Leading cattle breeders here vere startled when Greer Garson shared the limelight in a spectacular big money day at the pedigree Shorthorn sales. Actress has turned cattle breeder.

cattle breeder.

The fact that Miss Garson has become a Shorthorn "fan" was disclosed only after Chicago beef magnate F. Harding had gone in for an unusual sequence of purchases—seven white helfers. He also paid 910 guineas (\$2,740) for two white bulls.

Miss Garson plans to start an all-white Shorthorn herd on her New Mexico ranch.

Longrange Weather Forecast as Show Biz Aid Washington, Feb. 21.

longrange government veather forecasts—just being issued here on an experimental basis—are expected to prove val-uable to the traveling and openair segments of showbiz, ranging from circuses and carnivals, to drive-in theatres, swimming pools, amusement parks, etc. It could also be helpful in planning loca-tion shooting by film companies.

The long range predictions will forecast the weather for the nation and specialized sections for a month in advance. Government weather bureau spokesmen point out, however, that the service is still experimental and that the problem of a longrange forecast has only been partially solved. The service is to be sold to subscribers at the rate of \$4.80 per year.

Bill Boyd

Continued from page 1 :

coupled with the fact that sufficient coupled with the lact that stincent acts can be bought to build this layout up to top show, some believe there will be little difficulty in lining up the prize dates throughout the country.

throughout the country.

A keen rivalry between both layouts was started last year. The Cole Bros, route, in many cases, paralleled that of the Ringling tour. Tactic, this year, was to have Cole beat Ringling in a given town. Larger outfit, would then plaster signs proclaiming "Don't be fooled—Wait for the Big Show." In some instances, one circus' paper was covered by the other circus.

Witz is conreducer of the Socie

covered by the other circus.

Wirtz is co-producer of the Sonja
Henie "Hollywood Ice Revue" and
with Miss Henie owns the Center
theatre, N. Y., show, Norris is
associated with Wirtz on most
deals. In addition, Wirtz and
Norris frequently cooperate with
the Arena Managers Assn., which
controls many important showspots
around the country.

Wirtz-Norris interests, operating

around the country.

Wirtz-Norris interests, operating as Son-Art, Inc., bought the Terrell Circus Corp., which had the rights to the Cole Bros. show. Deal was made last week with the Hoosier Circus Corp., which previously leased the Terrell equipment to Cole Bros. on a conditional bill of sale which the Cole group couldn't meet.

There's a likelihood that the

Representatives for show biz in all its phases came to Washington today (Tues.) to pan the 20% Federal admissions tax. Testify-

ing at a day-long session of the House Ways and Means Committee, the industry's spokesmen painted a dark picture of current falling receipts and rising unemployment resulting in part from the high admission prices necessitated by the excise tax.

Speaking for the entire motion picture industry, Abram F. Mycrs, chairman of the legislation committee of the Council of Motion Picture Organizations, reported that theatre receipts had fallen from 4 to 30% in various sections of the country during January, Approaching from another direction, Myers asked Congress to recognize films as part of the press, which is tax-free, since the Supreme Court had recently granted the picture industry the same rights under the First Amendment, Gael Sullivan, exec secretary of Theatre Owners of America, described the film industry as being overtaxed while the press was being overtaxed while the press was being overtaxed while the press was being subsidized through mailing privileges.

In a 4,000-word statement which they filed with the committee in connection with their testimony, Myers and Sullivan declared repeal of the admissions tax was necessary for "preservation of the motion picture business." They pointed out also that similar excises were not hung on competing media and emphasized that the bulk of the motion picture industry is the exhibition end, which is mainly composed of small business.

"A great majority of the ineatres also is significant. The average seating capacity of the U.S. theatres is 643," they added.

"The admissions tax as applied to motion picture theatres is primarily a tax on the middle-income groups—only a small part of it is paid by the well-to-do. Official figures show families and individuals with a total money income of less than \$2,000 spend almost twice as much of their recreation dollar for movies as those whose total incomes are horizoned almost twice as much of their recreation dollar for movies as those whose total incomes are horizoned almost with legit field was widespread currently, and she wa

fields.

One of the loudest squawks was entered by reps of the television industry, which is now tax-free, but is being threatened with the imposition of an excise tax. David B. Smith, Philco v.p., argued against singling out the "new TV industry to impose on it a regressive excise tax at this time, when it is generally recognized that excise taxes are undesirable and an inequitable method of raising revenue." Other manufacturing spokesmen attacked President Truman's proposal for a video tax along similar lines.

Distressed conditions in the symphony orchestra and opera fields were drawn by Floyd G. Blair, National City Bank veepee and treasurer of the N. Y. Philharmonic Symphony, and Charles M. Spoford, prexy of the Metropolitan Opera Assn. of N. Y. Both testified their organizations were piling up annual deficits and indicated that they would not cut their prices if the excise tax was repealed or reduced.

National Assn. of Photographic One of the loudest squawks was

rights to the Cole Bros. show. Deal was made last week with the Hoosier Circus Corp., which previously leased the Terrell equipment to Cole Bros. on a conditional bill of sale which the Cole group couldn't meet.

There's a likelihood that the Cole circus may consolidate with the Barnes Bros. circus, which Son-Art also controls. Layout may open at the Chicago Stadium April 10.

PHONEVISION DIALS WRONG NO.

COMPO Caught in 2-Way Stretch MAJORS NIX CALL Uncertainty Over TV's B.O. Inroads Of Moralistic Stance, Realistic Bally FOR 15T-RUN PIX

With the Council of Motion Pic-ture Organizations getting closer to becoming an actuality, at least one segment of the membership one segment of the membership feels the time is approaching for some "soul searching" by the entre industry as to what its attitude should be in regard to lurid publicity coming out of Hollywood, particularly concerning personal

licity coming out of Hollywood, particularly concerning personal lives of stars.

It is argued by this segment of the new all-industry public relations organization that two alternatives must be recognized. One is that the more-or-less lurid publicity concerning players' personal activities creates an aura of glamor and interest that is favorably reflected at the boxoffice. The other is that this type of publicity hurts and the industry should make every effort to prevent it.

This group within COMPO is strongly of the opinion that the lurid publicity, which might be bad as far as overall industry public relations are concerned, is nevertheless a stimulant to the boxoffice. It takes the position that most industryites "deep in their soul" feel the same way and that COMPO should therefore not be hypocritical in making a big hullabaloo about trying to stop something that few of its members concerned with the dollars-and-cents end of the business really want to stop.

The whole problem is highlight-

stop.

The whole problem is highlighted by the embarrassing position that Ned E. Depinet finds himself in at the moment. As president

(Continued on page 16)

O'DONNELL EXHIB ASS'N PITCH: BE A JOINER

Robert J. O'Donnell, one of Interstate circuit's top execs and chief barker of the Variety clubs, is on a one-man campaign to induce theatre men to join an exhiborganization — any org will do. O'Donnell's plea at a number of recent theatre meets has been: "Show biz has done so much for you, it's your turn to do something for show biz." He is convinced that only through organization can the industry solve its own ills.

tion can the industry solve its own ills.

O'Donnell has sidestepped possible criticism by declaring that he does not care whether the org joined is affiliated with Theatre Owners of America or National Allied, so long as the exhib becomes a member of some group.

He made that statement at the recent convention of the United Theatre Owners of Illinois, a TOA affiliate.

Circuit op plans to attend a number of other meets within the next couple of months to make the same pitch. He will visit several confabs in the south on his join-an-organization drive.

Sullivan on Bicycle, Again Cook's Touring

Gael Sullivan's perambulating through the country goes into a new high this week and next folnew high this week and next following his appearance yesterday. (Tues.) with Abram F. Myers, National Allied general counsel, in Washington before the House Ways & Means committee. Exec director of the Theatre Owners of America immediately scoots back to New York to prepare the agenda for the exec committee meet of his group, March 1-2. Sullivan then treks to Albany to introduce Eric Johnston, Motion Picture Assn. of America's prez, at a Variety club

Johnston, Motion Picture Assn. of America's prez, at a Variety club dinner in honor of Saul J. Ullman, retiring chief barker.

Once the dinner is out of the way, TOAer panes to the Coast to participate in handing Charles P. Skouras, National Theatres head, the B'nai B'rith award as the Manof-the-Year. Sullivan is then scheduled to return to Chicago, March 8-9, to speak at the 20th-Fox showmanship confab slated in the 8-9, to speak at the 20th-Fox show-manship confab slated in the Windy City.

Army Cites 8 Pixites

Army Cites 8 Pixites

Washington, Feb. 21.

Army Certificates of Merit were presented last week to eight company and newsreel reps "for the particularly valuable assistance they have extended the Army during the war years and in the critical years following."

The Certificates and lapel insignia went to Carter T. Barron, Loew's; J. C. Brown, Metro's News of the Day; Robert H. Denton, Paramount News and Paramount Pix; Allen Dibble, March of Time; George M. Dorsey, Warner-Pathe News and WB Pix; James F. Lyons, Universal International News; Hardie Meakin, RKO theatres and RKO-Radio Pictures, and Tony Muto, Fox Movietone News, and 20th-Fox.

GRIFFIS IRED AT PIX BALK ON **ARGENTINA**

Stanton Griffis, U. S. Ambassador to Argentina and former chairman of Paramount's executive committee, has worked out a plan, following talks with Buenos Aires officials, which he feels may be acceptable for returning American pix to that country. Yank firms have refused to go for it unanimously, however, and Griffis is threatening to withdraw from any further efforts on their behalf if they can't come to agreement.

Griffis stated he feels it possible to get import permits for 12 to 17 pictures per company per year. Distribs, in turn, would have to agree that 25% of their earnings would be invested locally in Argentina, tying them up for about five years. The other 75% would have to re
(Continued on page 22)

Cousins vs. Johnston Radio-Debate H'wood Pix's Impact Abroad

Eric Johnston, Motion Picture Assn. of America's prez, detects snobbery in the film industry's severest critics, "especially those abroad who rarely, if ever, see an American picture." Johnston made that observation last night (Tues.) in a radio debate in which he crossed swords with Norman Cousins, editor of the Saturday Review of Literature. Cousins countered with a dig at "average" Yank films as representing Americans as "a slap-happy, grog-happy and trigger-happy people." "They (the critics) seem to resent the fact that motion pictures are

the fact that motion pictures are the art of the masses." Johnston re-torted, "and that the American mo-tion picture in particular has such (Continued on page 20)

Slowing 'Volcano' On Account of 'Stromboli'

William Dieterle, who produced and directed "Volcano," and Motion Picture Sales Corp., which is distributing the Anna Magnanistarrer, have slowed their efforts to get it into release. Pic. which bears many similarities to "Stromboli," was originally racing the Ingrid Bergman film to the release line.

test of Phonevision in Chicago looks like it may never get off the ground. Major companies will not provide the first-run films needed for the experiment and without for the experiment and without them it is felt that the test will be

valueless.

In the meantime, Eugene F. Mc-Donald, Jr., prexy of the Zenith Corp., owners of the wired-video system, declared in Chicago that "no film company has refused" product and that talks are still going on. Major company execs agreed in New York yesterday (Tuesday) that they had not refused because no specific request from Phonevision had been laid before them yet.

They made it clear however.

them yet.

They made it clear, however, that if and when the request does come it will be nixed. One reason is that they don't believe the system to be economic. Even more to the point, however, they say, is that regulations of the American Federation of Musicians prohibit the use of new films with music on TV. TV.
Latter angle is apparently being

Latter angle is apparently being relied on by the companies to meet any legal challenge by McDonald. He is said to have suggested the possibility of charging conspiracy in an anti-trust proceeding if all of (Continued on page 18)

Par Still Buying

In Its Own Shares With its divorcement stages now

With its divorcement stages now safely past, the new Paramount production-distribution company is renewing the tremendous drive of its parent outfit to reduce outstanding common stock. Par is again buying its own stock on the open market in a continuation of a campaign which resulted in the expenditure of over \$20,000,000 in 18 months and the retirement of more than 1,000,000 shares of old common.

mon.

In its first month of operations, the new company has picked up 12,300 shares of common stock at an estimated cost of \$233,700. Since the outstanding shares were cut in half by divorcement, new acquisitions are a step towards re
(Continued on page 18)

BUZZELL BACK AT COL.

Eddie Buzzell returns to Columbia under a new five-picture deal signed Monday (20).

He ankled lot five months ago.

May Spark Faster Divorcement

More · Selective?

Check of major affiliated and independent circuits this

and independent circuits this week discloses that b. o. returns for the first six weeks of 1950 were off varying amounts. from 7% to 12% compared with the same period last year. As has become commonplace in the past year or so, there was extremely wide variation in biz from week to week. A few big films did excellently, such as the great week that "Battleground" gave the Loew's chain, but there have also been some very poor stanzas. That reflects greater selectivity being exercised by the public.

20TH HOPES FOR 'SHOWCASE' OK FROM U.S.

As the dust raised by the new anti-trust decision of the Federal court begins to settle, 20th-Fox has launched a drive for a consent decree which would include the right to retain showcases, according to reliable reports. Although the latest ruling in the monopoly suit provides for outright divorcement of exhibition from production-dis-tribution, the decision leaves the door open to a Dept. of Justice okay to the showcase principle.

National Boxoffice Survey

Cold Wave Clips Biz But 'Samson' Still Sturdy Champ; 'Stromboli' 2d, 'Battleground' Third

Severe cold weather along the "All King's Men" (Col) round out Atlantic seaboard is slashing into the Big 10 in that order. Runner-business this week at many of up films are "Foolish Heart" the bigger firstruns. Lack of new, (RKO), "Borderline" (U), "Key sturdy product being launched between the city" (M-G), "Ambush" (M-G) cause most exhibitors are holding and "Dear Wife" (Par).

back opening of bills until Washington's Birthday also is a handicate possibilities. "Cinderella"

Unveiling of "Stromboli" (RKO) held chief attention because teeling off in so many theatres simultaneously, and because of publicity linked with film and Ingrid Bergman, pic's star. Because picture failed to hold up in many situations, after generally big to smash initial days, it is missing first place in the national boxoffice derby this week. Top position again goes to "Samson and Delilah" (Par), for fourth week in succession, although "Stromboli," second nation-wide, seems certain of getting the biggest amount of firstrun coin.

"Battleground" (M-G) is wind-Unveiling of "Stromboli" (RKO)

boli," was originally racing the Ingrid Bergman film to the release line.

Neil Agnew and Charles Casanave, MPSC toppers, feel that in light of the "Stromboli" reaction they'll be better off not bringing "Volcano" out too closely on its heels. They're now aiming for a late April release.

Casanave is heading for Hollywood this week for confabs with Mike" (UA) is pushing forward (Complete Boxoffice Reports on Dieterle.

Sundowners (Est is doing intering in the Mashington and fine in Denvisy.

"Battleground" (M-G) is wind in Use in Denver.

"Battleground" (M-G) is wind in Denver.

"Battleground" (I-G) is w

and "Dear Wife" (Par).

Several new productions indicate possibilities. "Cindercella" (RKO), one of these, is smash on opening weck in Boston, with tee-off helped by youngsters being out of school. "Outside the Wall," with resounding bally centering about fact that much of picture was shot in and around Philadelphia, looks to hit new high in Philly. "Paid in Full" (Par) is lightweight this frame. "Guilty Bystander" (FC) is okay in Minneapolis. "Astonished Heart" (U), another new pic, is only good in N. Y. "Never Fear" (EL) shapes nice in L. A.

"Capt. China" (Par) looms dull

"Capt. China" (Par) looms dull in Chicago, oke in Baltimore, while "Sundowners" (EL) is doing nice-ly in Washington and fine in Den-ver, "Without Honor" (UA) is nice

theatre b. o. may spark a faster divorcement under the Government divorcement under the Government anti-trust suit than the three-year lease on life provided for in the recent court decision. Video's threat, it is understood, is playing its part in current mulling by major company toppers of whether to swap the liberal period allowed by the three Federal judges in return for Government concessions on other points in any settlement made in the suit.

The hig temptation is to hold on

made in the suit.

The big temptation is to hold on to the theatres for the full 36 months and thereby take the benefits of theatre profits for that stretch. Ordinarily, it is said, there would be no hesitation on the question by the top brass since the biggest end of corporate film profits still comes from exhibition.

profits still comes from exhibition.

What is causing second thoughts on the problem is the conviction that tele will be a bigger competitor of theatres one year from now. In three years, once the Federal Communications Commission opens the dam on new tele stations, there is fear that hundreds of theatres now in full operation may be shuttered. Currently there is a freeze on new stations.

Film producers are hadly wore.

n new stations.

Film producers are badly wor(Continued on page 4)

2-YEAR REELECTIONS FOR WARNER SLATE

Wilmington, Del., Feb. 21.

Harry M., Albert and Jack Warner, Waddill Catchings, Robert W.
Perkins and John E. Bierwirth were reelected here for two-year terms as directors of Warner Bros. in the company's annual stockholder meet. Total of 5,096,979 shares voted while 50 stockholders were or meet. Total of 5,096,979 shares voted while 50 stockholders were personally on hand for the half-hour, routine meeting.

Negotiations to meet the require-

ments of the court anti-trust decision and the Dept. of Justice with reference to a consent decree are continuing, acting chairman Hugh M. Morris-told stockholders.

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DAILY VARIETY
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JOHNSTON TIPS THAT YANK PRODUCERS THAWED OUT MOST FOREIGN FROZEN COIN

Yank film firms, it became evident this week, have surprisingly little coin frozen abroad. Eric Johnston let the cat out of the bag last week and foreign toppers confirmed his assertion in part, although they said that there are considerably more unthawed funds overseas than the Motion Picture Assn. of America topper indicated. Johnston reportedly declared that the U. S. industry has cleared all of its frozen money except in Argentina, a few other minor Latin American countries, South Africa and Australia. He made the statement at a dinner meeting at the Waldorf-Astoria hotel, N. Y., with reps of Hollywood labor

at the Waldorf-Astoria hotel, N. Y., with reps of Hollywood labor groups early last week:

MPAA chief's point was to assuage union fears that the industry was making foreign deals that would require production of films abroad in order to de-ice frozen coin. Reps of the guilds and crafts had come east to protest that this would still further increase Hollywood's unemployment problem.

would still further increase Hollywood's unemployment problem, which is already serious.

Among reports that Johnston was faced with by Richard Walsh, Roy Brewer, Kenneth Thomson and Ray Lenihan was that the British were trying to put over a deal by which all U. S. funds would be frozen and would be thawable only by using them for production. This, it was said, would be the proposal of the British government at the forthcoming negotiations on

This, it was said, would be the proposal of the British government at the forthcoming negotiations on renewal of the Anglo-U. S. film agreement of March. 1948. Johnston denied that he had ever heard such a proposition.

Foreign department execs, hearing of the MPAA boss' statement regarding the small quantity of frozen coin abroad, were inclined to the opinion that he had gone slightly overboard in making a point for the benefit of the labor leaders. He was trying to impress them with the fact that there would not be much production overseas, since the film companies had no coin there to unfreeze. Ingenious De-Icing Methods
Although Johnston's statement may have been slightly overoptimistic in the interest of selling an idea, it did serve to point up how successful the Yank industry has been in devising ways and means of getting the icicles off their

successful the Yank industry has been in devising ways and means of getting the icicles off their money. Extreme ingenuity has been shown, with the result that no other industry has succeeded to anything like a similar degree.

Jealousy of some of these other industries and their tendency to (Continued on page 16)

WB Slots 'Victim' for May To Cash in Gambling Furer

On the licels of the current pub-licity pressure attendant to the rackets, mobsters sunning them-selves in Florida, "the syndicate," selves in Florida, "the syndicate," and suggestions by solons that the only way to outlaw the gambling and underworld's struggle for the territorial spoils is to legalize gambling, Warner Bros. figures to cash in big with "The Victim." It cash in big with The victim. It is said to be a not too thinly disguised saga of the No. 1 hoodlum in America. It has been in the can for some time but is now set for a May release date.

Vincent Sherman directed with Parist America. Here Caraford in the caraford in the

David Brian and Joan Crawford in the leads. Jerry Wald produced.

Tom Lewis Planning To Go Into Pic Prod.

Tom Lewis, former v.p. and director of radio-television of the Young & Rubicam ad agercy, plans to become a film producer this summer with a chiller written by playwright-scenarist Mel Dinelli. He's dickering a deal to make the picture at a major studio. Since leaving Y&R, nearly three years ago, Lewis has been in the real estate business.

Dinelli Sails

Mel Dinelli; whose "The Man"
Is current at the Fulton, N. Y.,
sailed Saturday (18) for England
to confer with film director Carol
Reed about authoring an original
screen thriller. While in London
he'll also huddle with Hugh Beaumont, head of H. M. Tennent &
Co., about a possible West End
production of "The Man."

with Rathvon providing second
money.

Thorpe Directs 'Ivanhoe'
Hollywood, Feb. 21.
Richard Thorpe will direct Metro's "Ivanhoe."

He and producer Pandro Berman
head for London April 1, with
shooting to commence there this
summer.

U-I Production Up

Hollywood, Feb. 21.

March production program at
Universal - International calls for
three starters, making a total of
seven pictures in work at the same seven pictures in work at the state of time, an unusual production splurge in that vicinity.

Slated to start in March are

Splurge in that vicinity.

Slated to start in March are
"The Milkman," "Saddle Tramps"
and "Smuggler's Island." Holdovers from February will be
"Louisa," "Ma and Pa Kettle Back
Home," "Panther's Moon" and
"Winchester 73."

Techni, Govt. In **Consent Decree**

Hollywood, Feb. 21. Technicolor and the Government entered into a consent decree in the latter's anti-trust action against the company. The Technicolor board and the Federal court here must approve the decree. Matter comes before Federal Judge William C. Mathes Friday (24).

William C. Mathes Friday (24).
Technicolor board meets sometime this week in N.Y. Technicolor and Eastman were original defendants in the anti-trust action, being charged with conspiring to monopolize color photography in the United States and foreign countries. Eastman entered into a consent decree some time ago.

Dr. Herbert Kalmus, Technicolor president, stated: "Nothing in this decree adjudges Technicolor guilty

president, stated: "Nothing in this decree adjudges Technicolor guilty in any manner, nor has Technicolor at any time believed that it has been doing anything contrary to law. Technicolor has agreed to this decree primarily for the following reasons: (1) To save the enormous amount of time and expense that would be involved if the case were allowed to come to trial, and (2) because the consent decree outlines a practical product of the consent decree outlines a practical product. decree outlines a practical pro-cedure for avoiding future difficul-ties with the government."

FIDELITY-PHILADELPHIA **NEW PIX BANKROLLERS**

NEW PIX BANKROLLERS

Philadelphia, Feb. 21.

Important new source of bank financing for indie producers will open up here if the Fidelity-Philadelphia Trust Co.'s current loan for Eagle Lion productions proves satisfactory. The institution's directors are desirous of seeing how the advance for four indie pix works out before sanctioning any further film loans, v.p. Wentworth Johnson stated this week.

If they find this new type hiz pays off as anticipated, Fidelity-Philadelphia will open its coffers to Hollywood for as many other loans as are merited by the deals offered, Johnson stated. Johnson himself is an old hand at film loans, having handled them as v.p. of the Irving Trust Co., N. Y., before moving to the Philly bank.

Fidelity - Philadelphia advanced the mainty part of a loan of slightly

the Philly bank.

Fidelity - Philadelphia advanced the major part of a loan of slightly over \$1,000,000 for the four pix being made by N. Peter Rathvon for EL release. F-P put up 60%, First National Bank of Boston 10% and Detroit National Bank 30%.

Boston bank, of which Serge Semenenko is v.p., holds loans of almost.\$10,000,000 to EL, and came into the Rathvon deal through this.

almost \$10,000,000 to EL, and came into the Rathyon deal through this, Detroit institution handles some of the other business of Robert R. Young, EL's controlling stockholder, and came in at his suggestion. It is understood to have no present intention of following the Philly bank's lead by going into other Hollywood deals if this proves successful.

cessful.

Bank loans are for 60% of the production cost of the four pix, with Rathvon providing second

Most Indie Exhibs In An Excellent Financial Position, Survey Show

More than 90% of the country's die exhibitors have completely indie exhibitors have completent erased any mortgages on their the atres and have built up solid cast reserves, it was reported this weel the company exec, base reserves, it was reported this week by a major company exec, based on a survey taken by his firm. Sit-uation, present for the first time in the industry's history, is respon-sible for exhibs' optimism which has led to their apparent apathy towards the extra promotion and ballyhood that the majors have ballyhood that the majors have been seeking, the film exec said.

been seeking, the film exec said.

Many exhibs went into the hole financially during the depression of the early '30s and the recession in 1937 and 1938. As a result, they were forced to borrow money on their houses to stay in business. Came the lush war years, however, capped by the peak boxoffice year of 1946, and the exhibs found themselves able to boost their admission prices and still crowd in the customers with virtually only the effort it took to open the boxoffice each day. As a result, they could pay off their mortgages and sock away some bank reserves, while losing the showmanship touch through the lack of need for it.

for it.

Today, according to the survey, business is off about 7%-8% over this same time a year ago and, while attendance is actually off in comparison to prewar years, the higher admission prices now have kept grosses about the same as prewar. While exhibs have complained about the dip in business, the major distributors believe their good cash position has made the theatre operators apathetic towards making the extra merchandising efmaking the extra merchandising effort necessary to lure in the recalcitrant filmgoers.

calcitrant filmgoers.

Exhibitors, while they agree that their balance sheets show them to be out of the red, maintain the distribs have done little to help them boost their attendance figures. Most of the major companies, they point out, have vastly depleted their field exploitation forces for reasons of economy and few of the majors will now agree to any cooperative advertising or ballyhoo. Thus, the exhibs claim, while the need for extra merchandising is evident, they cannot be expected to do it alone.

U.S. Exports of Film Equipment Off in '49

Washington, Feb. 21.
Exports of U. S. films and equipment last year fell below the 1948 totals although they were still substantial, according to U. S. Department of Commerce figures. While there were small increases in some categories of 16m pictures and categories of 16m pictures and equipment, the stiff decline in the 35m field dragged the whole list down.

down.

Total exports of all rawstock in 35, 16 and 8m came to 366,907,461 linear feet valued at \$6,541,816 during 1949. In 1948, U. S. exported 383,482,225 feet of raw stock, valued at \$6,653,873. The decline in value of equipment was about 30%. Generally speaking American shipments of prints and negatives held up about even with the preceding year.

N. Y. to Europe

Peter Ashmore Gladys Boot George Curzon Mel Dinelli Mel Dinelli Robert Golden Mary Jane Gray George Hamid Sherman Harris Rex Harrison Rex Harrison
Diane Hart
Philipa Hastings
Mary Hinton
Hugh Kelly
Tom Macaulay
A. E. Matthews
Richard Myers
Sam Siritaky
L. Arnold Weissberger
Thornton Wilder
Jack Wrather
Martina Zuberi Martina Zuberi

Myers Askance Over MPAA Spotlite

Appearance of Eric Johnston, head of the Motion Picture Assn. of America, before the House Ways & Means Committee last week in a plea for reduced excise taxes is having its unforeseen aftermath. For one, Abram F. Myers, general counsel of National Allied, is said to be simmering over the fact that Johnston included a direct appeal to lower admission taxes. Johnston had previously agreed, it is reliably reported, to leave those chores to Myers and Gael Sullivan, exec director of the Theatre Owners of America.

Congressional members of the House committee did not take kindly to the klieg-light technique and newsreel camera play that went on promptly when Johnston took the stand. These solons were peeved over the fanfare raised by the reels and the fact that the cameras concentrated on Johnston and ignored the listening lawmakers. Some Congressmen were heard expressing a gripe that the affair looked like a publicity buildup for the MPAA topper. Reportedly, Myers and Johnston had made a preliminary deal whereby Johnston, speaking for the National Committee for Repeal of the Wartime Excise Taxes, would confine his statement to a general attack on such levies. This was done to leave the way open for a fresh assault on admission taxes by Myers who chairmans the taxation committee of the Council of Motion Picture Organizations.

TOA Balky on COMPO OK, Because May Tip Off Exhibs' Rental Figures

U Toppers Extend

In a similar pact, Spitz has agreed to reduce his stipend to \$1,500 weekly from the \$2,000 figure, stated in his contract, Understood that Nate J. Blumberg, U's prez; William A. Scully, distribution vee-

20th Repacts Mature

Hollywood, Feb. 21.
Twentieth-Fox has reticketed
Victor Mature for another year.
He is currently on RKO loanout
for "Alias Mike Fury."

TV's Inroads

Continued from page 3 z

ried over the stories about surveys in different parts of the country. These are turning up the fact that video is making greater inroads into theatre b. o. than previously suspected. Wall Street, it is said, is already so leary of exhibition investments that no syndicate is prepared to pay big coin for circuits on the block.

There is considerable weight to reasoning that now is the time for the majors to unload their houses as long as that step is inevitable anyway within a few years. Prices are still fairly firm. Company execs feel the story may be different three years hence when the dead-

are still fairly firm. Company execs feel the story may be different three years hence when the deadline is reached. If so, they would face pointed criticism from stockholders who would be the first to play up a loss caused by the delay.

Europe to N. Y.

Anton Karas Laudy Lawrence Raymond Lovell Dave Lewis Herbert Marshall Frank McCarthy Agnes Moorhead Michele Morgan

Mono's Color Bender

Monogram is upping its 1950
tinter schedule from four to six pictures, all to be filmed in Cine-color.

First of this year's color crop is "Kentucky," to be followed shortly by "Young Daniel Boone" and "County Fair." Studio's story department is hunting for yarns suitable for tinting.

U Toppers Extend

Ratification of the Council of Motion Picture Organizations as it presently stands may be slowed by growing opposition among Theatre Owners of America members. As result of increasing complainted pouring in from regional orgs, as well as objections voiced by a number of top circuits ops. TOA may call for another exploratory confab to revise the current plans for COMPO.

TOA's executive committee armed with the power to vote either way on the all-industry public relation project, meets March 1-2 in New York to take up the important question. From the looks of things now, at least one change Ratification of the Council

Pay Cuts to 1950

Universal has extended the paycuts of its top-ranking execs for another year on the same voluntary basis that held for the past 24 months. William Goetz, production chief, and Leo Spitz, studio exec, have both inked agreements to take pay slashes for 1950. Goetz has consented to a reduction of his \$5,000 weekly salary to \$2,500 weekly "during the calendar year of 1950 only." Otherwise, his employment ticket, made in Dedember, 1946; remains in force.

In a similar pact, Spitz has agreed to reduce his stipend to \$1,500 weekly from the \$2,000 figure, stated in his contract. Understood that Nate J. Blumberg, U's prez;

stated in his contract. Understood that Nate J. Blumberg. Us prez; William A. Scully, distribution veepee, and other top brass have also volunteered on cuts.

Blumberg received \$84.750 last year as reduced pay and Scully, \$69,500.

L. A. to N. Y.

L. A. to N
Murray Albert
Fred Allen
Pandro S. Berman
Marlene Dietrich
Kirk Douglas
David Golding
Vincente Gomez
Bonita Granville
Alfred Hitchcock
Ben Irwin
Nunnally Johnson
Jack Karp
Dorothy Kirsten
Jean Negulesco
Elliott Nugent
Margaret O'Brien
Pat O'Brien
Pat O'Brien
Victor Pahlen
Alan Paton
James Stewart James Stewart Richard Thorpe Audrey Totter Audrey Totte Crane Wilbur

N. Y. to L. A.

N. Y. to L.
Charles Casanave
Bob Considine
Cy Feuer
Celeste Holm
Arthur Kober
Jock Lawrence
Mervyn LeRoy
Tom Lewis
Ilona Massey
Cathy O'Donnell
Margaret Phillips
Harry M. Popkin
Gradwell Sears
J. C. Stein
Sam Stiefel
William L. Taub
J. Arthur Warner
Lois Wilson

INDIES IN THE MIDDLE-AGAIN

'Stromboli' One-Day B. O. Wonder; **Fade-Cools Exhibs in Bookings**

Fast decline of "Stromboll" atthe b.o. after a flashy first-day start is already giving RKO a hard time in lining up playdates with the speed and in the quantity desired. Pressure of civic and religious groups, which exhibs might have been willing to overlook had the pic been smash at the b.o., is now beginning to take its toll.

Result is that the RKO sales department is being forced to battle for bookings. It hoped for 14,000 or more playdates originally had not the bluenose pressure risen, or if the Ingrid Bergman-Roberto Rossellini pic had been solid at the blo. Now it may settle for half that.

With the number of potential

that.
With the number of potential playdates substantially cut, anticipated total gross on the film is likewise limited. RKO execs were unwilling this week to make an estimate of what the domestic returns might be on the basis of engagements so far, but opined the company would get off the hook obay on negative cost, prints, adoblighing with the cost, prints, advertising and distribution fee. Hopes of huge profits, however, dwindled after weekend returns

awinded after weekend returns came in.

RKO was using for comparison the grosses on "Fort Apache," one of its biggest hits of the past few years. Results in most cases were behind "Apache," although "Stromboli" was ahead in scattered situations.

ations.

The boxoffice story on "Stromboli" was just about the same throughout the country as it was in the approximately 125 engagements in the New York metropolitan area. It opened tremendously, (especially at matinees, which attracted large femme trade) and (Continued on page 20)

Nat Holt's Par Switch Augurs More Outside Product for 20th-Fox

Distribution deal signed by Para-ount last week with indie pro-

Distribution deal signed by Paramount last week with indie producer Nat Holt Indicates that 20th-Fox, which formerly released Holt's pictures, will start scouting sooner than anticipated for other indie product to fill the breach in its releasing schedule.

Such outside-produced films will be needed by 20th, it is believed, to meet the expanded production plans announced recently by prez Spyros P. Skouras. In line with intensified competition among the majors expected to result from divorcement and to meet the needs of the market, the 20th topper set a gradual boost in company product from the 24 features in 1949 to at least 42 by 1952. While 20th also voted \$6,000.000 towards enlarging studio facilities to expand the number of home-produced films; it's considered unlikely the company ber of home-produced films, it's considered unlikely the company

considered unlikely the company will turn out 42 top-budgeted pictures on its own lot. Thus, the need for more indie product is evident.

With Holt exiting 20th to take up releasing headquarters at Par. 20th's only remaining contracted indie is Edward L. Alperson. Latter's "Dakota Lil" is just now starting into release, and he'll have at least one more film for distribution this year. Holt's "Cariboo (Continued on page 16)

Rossellini Disowns

Rome, Feb. 21.
Charging RKO with mutilating "Stromboli" beyond recognition, Roberto Rossellini has disowned the pic which he produced, and renounced his interest in the film's U. S. earnings. Rossellini told the presstoday (Tues.) that he is a "victim of Hollywood's brutality." He launched an attack against Hollywood's "low level of intelligence."

telligence."
Singling out RKO, producer attacks the company's promotion of the film as "bordering on pornography." He also accuses Howard Hughes, RKO's production chief, of violating an agreement to make only those changes necessary for the film to pass censorship.

E. J. Mannix to Be **Arbitrator Sub In** DOS Vs. Korda?

duction exec, will probably su tute for Joseph M. Schenck as bitrator in the running legal blitator in the running legal bat-tle between Sir Alexander Korda and David O. Selznick. Schenck has withdrawn because of plans for an early trip to Puerto Rico during his present vacation in Miami Beach.

Mannix is one of two arbitrators between whom a choice will be made. Name of the other has not been divulged. They are included among a list in the pact by which Selznick and Korda agreed to arbitrate.

bitrate.

Dispute is over U. S. distribution income on "The Third Man" and "Gone to Earth," which were produced in England by Korda with participation by Selznick. New arbitrator is being called on because of the breakdown of negotiations by which it was hoped that further battling would be obviated. Attorneys for Korda and Selznick will trek to the Coast shortly to lay the case before the arbitrator and may be followed later by the principals.

Selznick plans to head for Puerto

the principals.

Selznick plans to head for Puerto Rico March 18 with his two sons for an Easter vacation. This has nothing to do with the Schenck visit to the island. DOS expects to go to Europe in April. Meanwhile, Korda's suit will remain pending in N. Y. supreme court awaiting the arbitration decision. Basis of the dispute is Korda's feeling that the original deal was unfair and his desire to revise it in (Continued on page 22)

Schneider, McConville's Columbia Stock Options

Columbia has issued an additional 17,500 shares of common stock to be held in reserve in the tional 17,500 shares of common starting into release, and he'll have at least one more film for distribution this year. Holt's "Cariboo" (Continued on page 16)

Universal Names Horton

Special Washington Rep

John Horton, who recently married Drucie Snyder, daughter of the Secretary of the Treasury, has been tapped by Universal to serve as special public relations rep in Washington. Horton previously worked for the Warner Bross studio following his discharge from the Army, where he acted as White House aide and special liaison officer for the Dept.

I tional 17,500 shares of common stock to be held in reserve in the event Abe Schneider, Col's veepee and treasurer, and Joseph A. Mc Conville, foreign dept. chief, exercise their stock options under new employment contracts. Stock will be added to a present reserve of 31,174 shares being held on existing warrants and options to Col's top brass.

Under the terms of his new ticket, Schneider can pick up the stock at \$12 per share. Of the 12,500 shares, he has the right to take 6,250 shares at any time, between March 4, 1949, and Sept. 14, 1958.

McConville foreign dept. chief, exercise their stock options under new employment contracts. Stock will be added to a present reserve of 131,174 shares being held on existing warrants and options to Col's top brass.

Under the terms of his new ticket, Schneider can pick up the stock at \$12 per share. Of the 12,500 shares at any time, between March 4, 1949, and Sept. 14, 1958.

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McConville foreign dept. chief, exercise their stock options under new employment contracts. Stock will be added to a present reserve of 31,174 shares being hept. Col's foreign dept. Chief, exercise their stock opti

CUES PIX BATTLE

Los Angeles Feb. 21.

Breakup of theatre partnership on the Coast which previously were dominated by the Fox-West Coast chain is stirring a number of battles for product, but has apparently made the lot of the smaller exhib even worse than heretoparently made the lot of the smaller exhib even worse than heretofore. Metro appears to be feuding with F-WC on pix terms, with result that it has now sold away three big films to United Artists circuit in a number of spots. Company and several others are driving for better terms among F-WC. United Artists, Principal theatres and the Music Halls chain.

"Battleground" has gone to the UA circuit in a number of first-run situations where ordinarily F-WC would have copped the booking. Metro demanded extended playing time for the film in the form of a one-week guarantee instead of the usual four days and the 20th-Fox affiliate refused to go for the deal. Company then sold to UA.

Metro has thereupon sold "Adam's Rib" and "Key to the City" to UA and away from F-WC. Former chain now operates 17 theatres in important spots. These houses were formerly run by F-WC. but now the battle is on for

houses were formerly run by F-WC, but now the battle is on for product between the two chains with Principal and Music Halls joining the fray.

While the four big circuits are fighting it out, smaller fry are griping that their problems on product and availability are even worse than before. Fact that they must now contend with four circuits instead of one makes it that much tougher, it is argued.

tougher, it is argued.

Except for a few isolated spots, theatres that were playing 21 days after first-run Los Angeles are still booking pix on that clearance. Moreover, when a company such as Metro demands extended runs, the indie is worse off because another competitor besides F-WC is in the field ready to meet those terms if F-WC refuses. It is claimed this acts as a compulsive feature requiring the indie to go along or lose out on the big film.

Foreign Correspondents In H'wood Give Awards To 'King's Men,' 'Stable'

Hollywood, Feb. 21.
Hollywood Foreign Correspondents Assn. will hand Golden Globes to the winners in 14 classifications at its annual dinner Thursday (23) at the Ambassador hotel. Classifications, each with two nominations, are:

Best Hollywood Produced Pic-ure—"All the King's Men" and Come to the Stable."

Best Actor-Broderick Crawford and Richard Todd.

Best Actress—Olivia de Havilland and Deborah Kerr. Best Supporting Actor—David Brian and James Whitmore.

Best Supporting Actress—Miriam Hopkins and Mercedes McCam-

Best Director—Robert Rossen and William Wyler

Best Foreign Produced Picture— "Bicycle Thief" and "Fallen Idol." Best Original Screenplay—"Bat-tleground" and "Röpe of Sand."

Best Musical Score—"All the King's Men" and "Inspector Gen-

MG-FWC SCHISM Loew's Theatres Barrage of Strong M-G Pix to Break Century, Skouras, Brandts' 30% Rental Ceiling in N.Y.

Oater Oscars

Reno, Feb. 21.

This city is putting on its own Oscar Derby, restricted to thesps who gallop thataway. Chamber of Commerce is sending ballots to 650 Hollywood correspondents, syndicated columnists and daily newspaper film editors.

Reno is about to stage a frontier celebration and one of the outstanding features will be the presentation of the Reno Silver Spurs Award. The winner will be decided by a poll of professional film critics—not by popular vote.

Donald Crisp Sues Nassours in Fraud Rap

Los Angeles, Feb. 21.

Donald Crisp filed a countersuit in LA superior court charging William and Edward Nassour with intent to defraud in their application for declaratory relief involving a loan of \$150,000. Litigation deals with a loan for completion of the Abbott-Costello picture, "Africa Screams.'

King's Men" and "Inspector General."

Best Photography — "All the King's Men" and "Champion."

Best Newcomer Actor—Juano Hernandez and Richard Todd.

Best Newcomer Actors—Mercedes McCambridge and Ruth Roman.

Best Use of Color—"Mr. Ichabod and Mr. Toad" and "On the Town."

Best Picture Promoting International Understanding—"The Hasty Heart" and "Monsieur Vincent."

Screams."

Crisp, in his counter-action, demands an additional \$90,114, which he claims was a loan to the Nassours and other defendants. This loan, he asserts, was made to complete construction of a sound stage on the Nassour lot. In another section of the counter complaint Crisp declares the Nassours violated an agreement to turn over to him their 20% interest in "Africa Screams" and their 15% cut in "Mrs. Mike," in addition to an interest in a doughnut manufacturing machine.

York metropolitan area, is in the midst of a rough-and-tumble battle with three of the most important circuits in the territory. They are Century, Skouras and Brandt.

Trio, as in the case of most other chains with key subsequents, are alleged by Metro to have set up a system whereby no picture gets more than 30%. Determined to break up a custom of years' standing, the distrib is refusing to sell on that basis and the three circuits are not playing Metro product.

Company, as a result, is maneu-

celebration and one of the outstanding features will be the presentation of the Reno Silver Spursy Award. The winner will be decided by a poll of professional film critics—not by popular vote.

Depinet Trying

To Hasten RKO.

Skouras Split

Ned E. Depinet, RKO prez, is taking a personal hand in talks with George Skouras aimed at the breakup of joint holdings of RKO and Skouras theatre chain in a group of New York houses. Depinet speed in after malcolint Kingsberg, RKO theatre topper, and Skouras failed to hit on a deal after protracted dickerings. In the event Depinet and Skouras at Aire Malcolint Kingsberg, RKO theatre topper, and Skouras failed to hit on a deal after protracted dickerings. In the event Depinet and Skouras for the beaken of the beak and the number of the deadline provided in the RKO consent decree on parallels one now pending in New Jersey against RKO theatre pard Walter Reade in which a breakup of the Bopinet-Skouras talks continue for the balance of the week. The court originally set Feb. 16 as the time for RKO to come forward with a definite partnership iliguidation plan and then extended that date to Friday (24). Government is not expected to oppose another delay if required.

Skouras has already rejected a price set by RKO on its 20% holdings in Metropolitan Playhouses, subsid of United Artists circuit. Unless the current talks are widened to take Metropolitian into consideration, RKO will make a formal offer in court to trustee the stock. Bench would then appoint a trustee to lake over the RKO shares; vote them if necessary; and arrange for their utilitant as ale. The maiff would still be entitled to collect on dividends until a sale was put through.

Donald Crisp Sues

Naccoure in Frand Ren

Naccoure in Frand Ren

To Hasten RKO.

The product.

Company, as a result, is maneu-vering as squeeze play to force the webs to buy. It is booking the other. They are "a maneurity for either the other. They are "a maneurity for either t theatre operators invited to attend.

While 20th execs declined to divulge actual figures of the theatres which entered the exploitation contest on "Father," they maintained that the winners in every instance did far better than average business, while theatres which did not enter the contest showed no increase in grosses. Most of those in the latter category, they pointed out, probably did nothing extra to sell the picture, or else they would have taken part in the drive for cash prizes. Thus, according to 20th, there is ample motivation in the current industry campaign for a revival of oldtime showmanship.

Bosley Crowther, N. Y. Times (Continued on page 54)

Roberts-Algren Settle 'Golden Arm' Hassle

Suit by Roberts Productions, Inc. to restrain Nelson Algren from selling screen rights to his novel, "The Man with the Golden Arm," has been dropped and the author has accepted new terms of a \$5,000 option against a \$15,000 purchase price. Threat of legal action developed because of Roberts' claim that the author had agreed verbally to a sale last November.

Author's agent, Ingersoll &

bally to a sale last November.
Author's agent, Ingersoll &c
Brannan, said however that the
original terms had not been agreed
to and that the new offer, which
gives Algren a 5% participation in
the producer's net, was acceptables
Author's participation will continue
even if the picture is resold.

Hollywood, Feb. 17.

aramount release of Richard Malbaum
Stars Barbara Stanwyck,
In Ludd, features Jane Cowl. Phylis
ted, by Mitchell Leisen. Screenplay,
by Benson. Catherine Turney; based on
el by William Irish; camera, Daniel L.
19; score, Hugo Friedhofer; editor,
in Macrorie. Tradeshown Feb. 16, 50,
ming time, 17 MiNS.
en Ferguson. Barbara Stanwyck
Harkness. John Lund
Harkness. Jane Cowl
ice Harkness. Phyllis Thaxter
then Morley. Lyle
Harkness

Tradeshown Feb. 16, 50, 77 MiNS.

I. Barbara Stanwyck
John Lund
Jane Cowl
155. Phyllis Thaxter
y Lyle Bettger
Henry O'Neill
Richard Denning
Carole Mathews
Harry Antrim
Catherine Craig
Esther Dale
an Milburn Stone
Griff Barnett winde y Winthrop osalie Baker isie nciothes Man Parker

"No Man of Her Own" qualifies as an excellent "woman's picture." It combines an adult love story with melodrama: runs off with the intensity of a full-bloom-soap-opera and is all together satisfying screen dramatics.

The instinctive probing of femme emotions in Mitchell Leisen's direction and in the well-written screenplay by Sally Benson and Catherine Turney, set the William Irish novel up for an expert display on the screen. While it is a tearjerker, it rarely goes overboard on the sobsister angles and the trouving has just the right amount of restraint needed to compel the attention of the femme ticket buyer.

Barbara Stanwyck does a beautiful job of portraying the heroine, a girl who has been kicked out by her lover after becoming pregnant. She takes advantage of a train accident to assume the identity of a fellow passenger killed in the wreck and moves in with the latter's in-laws to assure her son a home and the love of good people. Her new happiness is threatened when the ex-lover tracks her down and becomes greedy for her adopted family's wealth. The lover is killed and Stanwyck and the family's eldest son live in dread the connection will be disclosed. It works out to a neat, happy ending. Plot outline doesn't do justice to the understanding approach which writing and direction has taken to the story and the characterizations. There's a constant tug at the emotions and a careful building of suspense in depicting the various members of the family Miss Stanwyck has moved in on and the situations in which they become involved. They are nice, human people and she, despite her past, has audience sympathy completely. John Lund wraps up his role as the man who falls in love with a girl he believes to be the widow of his dead brother. It's a fine job. Jane Cowl, as the mother, demonstrates star histrionics. Film newcomer is Lyle Bettger, legit actor, and he creates a decided impression as the story's heel. He seems destined to become better known in films than on the stage. Phyllis Thaxter, the girl who is ki

c assignments.

chard Maibaum's production

not miss on any phase of the

y, whether drama or melo
na, and the lineup of behind
camera credits are in keeping. the-camera credits are in keeping. Daniel L. Fapp's photography, the score by Hugo Friedhofer, editing settings and tion all figure importantly. Brog.

The Vellow Cab Man

Hollywood, Feb. 16.
Metro release of Richard Goldstone production. Stars. Red. Skelton. Gloria De Hrwen; features Walter Slezak, Edward Arnold, James Gleason. Directed by Jack Donnohue. Screenplay, Devery Freeman, Camera. Harry Stradling: distortion ferts. Weece: editor. Albert Asta. Tradeshown. Feb. 14, '50. Running time, 13.

Miniature Reviews

"No Man of Her Own"
(Par). Barbara Stanwyck in excellent dramatic melodrama for femme ticket buyers.
"The Yellow Cab Man"
(M-G). Red Skelton in wacky comedy. Average b.o. outlook in general situations.
"Captain Carey, U. S. A."
(Song) (Par). Good Alan Ladd actioner, plotted in postwar Italy.

(Song) (Par). Good Alan Laddactioner, plotted in postwar Italy.

"Cowboy and the Prizefighter" (Color) (EL). Allright oater entry in the Red Ryder series.

"Mark of the Gorilla" (Col). Latest Johney Weissmuller starrer of the "Jungle Jim" series will intrigue juve trade.

"The Vicious Years" (FC). Grim story of Italian warorphaned children. Exploitable for smaller situations.

"Madeleine" (GFD). Absorbing British courtroom drama, with Ann Todd.

"Paper Gallows" (Indie). Grim, punchy British thriller.

"Angel With the Trumpet" (BL). Heavy British tragedy, spanning two World Wars.

inventor of safety devices, but who is allergic to accidents himself. He joins the Yellow Cab company as a device to sell his elastic safety glass. The first demonstration is foiled by a crooked lawyer, who is trying to steal the formula, and from then on Skelton is on the run from the heavies until the chase is climaxed at the home exposition. Right triumphs as the cabdrivers rally to the hero's aid in a free-for-all that makes for laughs.

cabdrivers rally to the hero's aid in a free-for-all that makes for laughs.

Gadgets guaranteed for guffaws are Skelton's burglar alarm system and fire-fighter device in his apartment. Audience also will get a chuckle at the accidents he seems unable to avoid and his narrow escapes from others. A try for special effects has been worked in a distortion effect sequence done by Weegee, but results are mild, as are the dream scenes while Skelton is drugged by the heavies in a try for the glass formula.

Walter Slezak, a phony phychiatrist, and Edward Arnold, the lawyer, are the villains giving Skelton trouble. Gloria De Haven supplies the romance for the hero and James Gleason is a taxi-driver friend. They and others in the cast do their part in shaping a satisfactory number of laughs from the footage's high spots.

Richard Goldstone gives the production okay guidance and lensing by Harry Stradling displays the gadgets and players nicely. Editing has kept the footage tight and the score by Scott Bradley helps to point up the chuckles.

Captain Carey, U.S.A. (SONG)

(SONG)

Hollywood, Feb. 17.

Paramount release of Richard Mathaum production: Stars Alan Ladd with Wanda Hendrix; features Francis Lederer, Joseph Calleia. Directed by Mitchell Leisen. Screenplay, Robert Theoren; based on novel by Martha Albrand; camera, John F. Seltz; editor, Alma Macrotle; song, Jay Livingston and Ray Evans. Tradeshown Feb. 15, '50. Running time, 22 MiNS.

Webster Carey Alan Ladd Ciulia de Greffi Wanda Hendrix. Baron locto de Greffi. Francis Ledered Countess de Cresci. Cella Lovsky Count Carlo de Cresci. Richard Avonde Luisi Sandro. Luis Alberni Serafina. Angela Clarke Sandro Serafina Manfredo Acuto

his followers will cotton to the delivery. Wanda Hendrix, as the Italian girl whom Ladd believes dead, isn't called upon for much in the way of a performance. Francis Lederer, the war-traitor with whom she has been forced into marriage by her family, does very well, and Joseph Callela gives a solid delivery to his assignment as an Italian doctor whom the audience will suspect.

Mitchell Leisen's direction plays the okay script off at a good pace and he points up some of the minor characters, among whom are Celia Lovsky, Richard Avonde, Frank Puglia, Luis Alberni, Angela Clarke, Roland Winters and David Leonard.

Leonard

Clarke, Roland Winters and David Leonard.

Richard Maibaum's production, in addition to fulfilling action melodrama's aims, has some notable art direction and set decorations to gloss up-the foreign background. Gredit for this top contribution goes to Hans Drier and Roland Anderson, and Sam Comer and Ray Moyer. John F. Seitz's lensing, the special and process photographic effects and editing are among other good technical credits. "Mona Lisa," tune by Jay Livingston and Ray Evans, is spotted in the score and contributes to story points.

Brog.

Cowboy and the Prize

Cowboy and the Prizefighter
(COLOR)

Eagle Lion release of Equity Pictures
Gerry Thomas) production. Stars Jim
Bannon: features Little Brown Jug, Emmett Lynn, Marin Sais, Lou Nova. Directed by Lewis D. Collins. Screenplay by
Thomas, based on McNaught Syndicate,
comic. strip. "Red Ryder," as drawn by
Fred Harman, by special arrangement
with Stephen Slesing Start Start Start
Kauthaan A. Vew York theatre, N. Y.
week Feb. 14, '50. Running time. 64 MiNS.
Red Ryder
Little Beaver, Little Brown Jug
Buckskin. Emmett Lynn.
Steve. Don Haggerty
Sue. Karen Randle
Palmer John Hart
Osborne Marshall Reed
Stevenson Forrest Taylor
Bull

There's enough six-gun cavorting and pugilistic play in this 60-minute quickle to keep the oater fans happy. Cinecolor hues and a switch from the usual run of horse opera yarns give pic added impetus.

switch from the usual rain of inseperts.

Story, another in the Red Ryder series, has the carrot-top cowboy unearthing the skulduggery employed by a traveling fight promoter and his protege. Tied up with the redhead in bringing the culprit to justice is a newly found friend, responsible for saving his life at pic's start. Rescuer, it develops, is out to even the score with the promoter, whom he believes to be his father's murderer.

Jim Bannon does alright as Ryder, while Don Haggerty comes through okay as his buddy. Marin Sais as the title character's aunt and Emmett Lynn as his whiskered sidekick turn in fair performances. John Hart, as the promoter, presents a conventional heavy, while Lou Nova makes a men ac in gighter. As Ryder's Indian ward, Little Brown Jug has practically nothing to do.

Lewis D. Collins' direction shows up well, mostly in the tussle scenes. Jerry Thomas has provided pic with a stock production.

Mark of the Gorilla

Columbia release of Sam Katzman production, based upon the cartoon series, "Jungle Jim." Stars Johnny Weissmuller; features Trudy Marshall, Suzanne Dalbert, Onslow Stevens. Directed by William Berke; screenplay, Carroll Young; editor, Henry Baitste; samera, Ira S. Morgan. At Palace theatre, N. Y., Feb. 16, "50, Run-Jungle Jim", Johnny Weissmuller Barbara Bentley... Johnny Weissmuller Barbara Bentley... Trudy Marshall Nyobi... Suzanne Dalbert

the divention. Stare Red Skelton. Gloria be Hiveni features Walter Slezak, Edward Arnold, James Gleason. Directed by Jack Dnohue. Screenplay. Devery Freeman. Albert Beich from survey by Jack Dnohue. Screenplay. Devery Freeman. Albert Beich forts. Weekerse editor. Albert Akst. Trade flown Feb. 14, '50. Running time. 13 Mins.

By Jack Dnohue Gloria de Hende Hood Mickey Cortins.

By By Don Dockstedder. Walter Slezak Martin Creay.

By C. Flippen By C. Gloria de Hood Mickey Cortins.

James Gleason Hugo. Hendels.

Martin Creay.

By C. Flippen By C. Gloria de Hood Mickey Cortins.

James Gleason Hugo. Hendels.

Martin Creay.

By C. Flippen Hot of the Martha Albrand novel. scripted by Robert Thoeren. gets its title from Ladd's OSS work in Italy during the war. Action opens during that period to girl who had aided his war work. High to seven the fill the deals with Ladd's return to Italy to avenge the. "death" of a girl who had aided his war work. High to return average grosses. both from the help of Skelton's name and a number of raucously funny sequences that eron up in the footage.

Most of the fun springs from the finds her still alive but married. Plays the mough to stay.

A series of knife murders designed to prevent his discovering the betrayer who had caused Ladd's his discovering the betrayer who had caused Ladd's his market. Walter hale of the Italian villagers for an American whom they believe had caused most of their misfortunes. Jack Donohue's direction keeps it playing at a neat pace for 38 minutes so overall impression is favorable.

Salva Hard Fara Hendels Skelton invents and the finale chase in a home exposition. The physical gags wallop the risibilities and the laughs that fessel hale of the final particle of the grown and the finale chase in a home exposition. The physical gags wallop the risibilities and the laughs that exceenplay Despite the holes. Jack Donohue's direction keeps it playing at a neat pace for 38 minutes so overall impression is favorable.

Ladd performs expertly in the fast 82-minute

Between 11 and Midnight,"
French-made, tradeshown in New York Monday (20), was reviewed in Variety from Paris June 22, 1949, under its original title, "Entre Onze Heures et Minuit." Reviewer (Mosk) felt "strong marquee name of Louis Jouvet will sell this one." Pic, dealing with a police inspector who impersonates a murdered man who is Between 11 and Midnight,"
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et Minuit." Reviewer (Mosk)
felt "strong marquee name of
Louis Jouvet will sell this
one." Pic, dealing with a police inspector who impersonates a murdered man who is
his exact double, offers, according to the review, "a bewildered, complicated buildup of
characters, clues and French
passion."

Classics release. For budget expenditure, physical gloss to the picture is good. Low-key lensing by Henry Freulich, a moody music score by Arthur Lange and other technical factors carry out the grim aims of the story. Brog.

Madeleine

London, Feb. 15. GFD release of David Lean-Cineguid production. Stars Ann Todd: features Norman Wooland, Ivan Desny, Leslie Banks, Directed by Lean. Screenplay, Nicholas Phipps, Stanley Haynes; camera Guy Green: editor, Geoffrey Foot; music William Alwyn. At Odeon, London. Running time, 114 MINS.

Madeleine Smith. Ann Todd

Madeleine Smith	
ur, minnoch	. Norman Wooland
mile L'Angeller	Ivan Desny
ar. Smith	Leslie Banks
ars. Smith	Barbara Everest
anet Smith	Susan Stranks
sessie Smith	Patricia Raine
JIII ISUIIII	. Edizabeth Sellars
Dr. Thompson	Edward Chanmar
urs. Jenkins	Jean Cadell
ur. Thuan	Europea Dooksus
Mr. Murdoch	Ivan Barnard
Mr. Murdoch Lord Justice	David Horne
cierk of Court	Henry Edwards
Lord Advocate	Harry Jones
Dean of Faculty	Andre Morei

The trial of Madeleine Smith makes good screen material. It has all the essentials for dramatic entertainment, an illicit love affair, a mysterious death and a stranger-than-fiction murder trial. The story and its out the picture lacks the added quality of suspense. It

et Minuit." Reviewer (Mosk) felt "strong marquee mane of Louis Jouvet will sell this one." Pic, dealing with a police inspector who impersonates a murdered man who dealing to the review, "a bewildered complicated buildup of characters, clues and French passion." being released in the Unity Spatter International, was credited with having "good visual continuity," as well as being "well photographed and good technically right down the line."

The Vicious Years Hollywood, Feb. 17.

Film glastes release of Annoy Ross of Features Synl Merrit. Eduard. Cook: features Syn

Wish Crief. Valentine Dunn Violet Crief. Valentine Dunn Violet Crief. Dilys Lay

Here is a grim, suspenseful thriller devoid of cinematograph tricks but packing a hard entertainment punch. It's reliable quota for the home trade, and should be a useful attraction on a U. S. dual bill. Principal characters are two brothers who are writers of crime novels, and their joint secretary. One goes berserk and kills a man to get authenthic atmosphere for his stories, and then threatens to string up the girl who has come between them. The other comes to the rescue after being involved in a wild search for the missing body and a subsequent car crash. From the story point of view this doesn't break much new ground, but it is handled neally and crisply and provides a fair share of thrills and excitement. It has modest production values and within the scope of its budget is attractively presented. The three main characters who carry almost the entire burden are efficiently played by Dermit Walsh, Rona Anderson and John Bentley. Michael Martin Harvey effectively adds his contribution as the unhappy victim.

British Lion release of London, Feb. 14.

London, Filias

Production, Start Elleen Herlier requires

Norman Wooland, Basil Sydney, Direct

London, Feb. 14.

Schmidt-Gentner, At Plaza, London, Run
ning time, 98 MiNS.

Henrietta Stein, Elleen Herlie

Francis Alt Basil Sydney

Crown Prince Rudolf, Norman Wooland

Baron Hugo Traun, Anthony Bushell

Anna Lindon, Maria Schell

Andrew Gora Werner

Simmeri

MINORS' PROFITS ON THE RISE

Film Industry, Civic Forces Crack | REP'S 4861/26 NET UP's First Dividend Keys New Par's Down on Talent Rackets in L.A. GUES BETTER BIZ

Los Angeles, Feb. 21.

War against Hollywood's talent racketeers, recently threatened by industry, city, state and Federal representatives with explosive declarations, actually started as a mere skirmish, with five petty theft complaints issued by the City Attorney's office. Civic lawyers explained that these complaints are the most direct way to curb the racket.

Meanwhile the Motion

Meanwhile, the Motion Picture Industry Council, the Screen Actors Guild and government authorities are demanding more effective laws to stamp out the getrich-quick evil that has grown enormously since the advent of talevision.

television.

They point out that a petty theft conviction carries a fine of only \$50, while the fake talent agency business has developed into a \$1,000,000-a-year racket, with some of the boys pulling down as much as \$15,000 a week by offering rich careers to yokels from all sectors of the country.

of the country.

Ronald Reagan, SAG prexy, declared that "students" were being nicked from \$50 to \$200 to appear on various television, and \$100 to \$200 for the privilege of joining phoney guilds and unions. The racketeers are smart enough to limit their charges to \$200. Anything above that sum may result in felony charges.

thing above that sum may result in felony charges.
While city prosecutors are doing their best under the prevailing laws, Mike Fanning, L.A. postmaster, promised to investigate complaints of Illegal use of the mails. From that angle, the racketeer is liable to a prison sentence.

Decentralization Causing Layoffs But Should Up **Employment** Eventually

Partial decentralization of Warner Bros. theatre operations, due to Federal anti-trust decree banning circuit buying, resulted in the layoff of seven employees over last weekend. Additional layoffs in the WB theatre division are expected to parallel moves to give the various zone offices a bigger share of the clerical and bookkeeping details.

the clerical and bookkeeping details.

While the theatre - by - theatre buying of pix forced the current layoffs, homeoffice execs figure that bigger staffs will be needed eventually to take care of the multiplied work. Similar situation occurred at RKO where theatre staffers were originally pink-slipped because of the split in the exhibition and distribution phases. Later, however, RKO's theatre wing had to put on additional help. Under WB union contract procedure, the laid-off staffers will have the right to "bump" newer employees in comparable positions out of their jobs. Strict seniority provision will apply down the line despite the fact that Warners is currently negotiating a new pact with homeoffice whitecollarite Local H-63. Each staffer will also be paid one week's severance pay for each year of employment.

Sears' Coast Stay Indef

Grad Sears, United Artists prexy, left New York for the Coast yesterday (Tuesday). Length of his stay is indefinite. He'll confab on indie production deals and probably make arrangements for transfer of the duties of v.p. George Bagnall, who resigned this week.

Paul N. Lazarus, Jr., Sears' exec aide, left over the weekend for two weeks' vacation at Phoenix. Ariz.

weeks' vacation at Phoenix, Ariz. He'll return east for about a week and then go to the Coast.

Inside Politics In Bagnall's Vamp

Hollywood, Feb. 21. Internal politics is seen contrib internal politics is seen contrib-uting to the resignation this week of George Bagnall as v.p. of United Artists in charge of setting up indie production deals here. Conflict is seen as having arisen in the duties of Bagnall and Selmer (Sunny) Chalif.

Chalif.

Bagnall, considered one of the top financial men in the picture industry, has been with UA for nine years. Chalif was named a little over a year ago as an assistant to prexy Grad Sears with duties that in some respects overlapped those of Bagnall.

Chalif. in related to Many Dick.

Chalif is related to Mary Pick-ford, co-owner of UA. He is also a brother of Vitalis Chalif, New York attorney, who is on UA's board. Dissatisfaction of Bagnall with this setup is believed to have been an important contributing factor to his departure.

his departure.

UA's efforts at economy, general financial difficulties, and conflicts in managerial and ownership branches of the company over the past several years are seen as further causes for Bagnall's exit. The action comes as no surprise to industry insiders.

Begingston becomes effective at

Resignation becomes effective at a time mutually agreeable to both parties. Strong possibility is seen that Bagnall will not be replaced in light of Chalif's activity.

UA exec said yesterday (Monday) that he has no immediate plans. Beyond that he refused comment, except to say that further words would be unfair until the board acts on his resignation.

acts on his resignation.

Bagnall has a strong relationship with bankers who finance indie deals. He came to UA in 1941 after serving as top exec with Alexander Korda Productions. Prior to that he was v.p. of Paramount for six years and earlier had served as comptroller of Fox.

Legion of Decency Nix

laye the right to "bump" newer employees in comparable positions out of their jobs. Strict senority provision will apply down the line despite the fact that Warners is currently negotiating a new pact with homeoffice whitecollarite Local H-63. Each staffer will also be paid one week's severance pay for each year of employment.

TRMA' GOES ABROAD

IRMA' GOES ABROAD

WIA FROZEN COIN B.R.

"My Frlend Irma" is going to be using up frozen funds for her next picture. Joseph H. Hazen, Hal Wallis "Paid in sumitive brown on the sort of the boars and the schedulis' indie production partner, disclosed this week. Paramount unit which makes the Marie Wilson starrer, "Eagle and the Hawk," also was disapproved be using up frozen funds for her next picture. Joseph H. Hazen, Hal Wallis "Paid in the series. About half cfit will be shot in England, France and Italy and the rest in Hollywood, Hazen said.**

Goes Abroad" as third in the series. About half cfit will be shot in England, France and Italy and the rest in Hollywood, Hazen said.**

Production is scheduled for next fall and winter. Meanine, Wallis is now finishing up "My Friend Irma Goes West" in Hollywood, Pazen said.**

Production is scheduled for next fall and winter. Meanine, Wallis is now finishing up "My Friend Irma Goes West" in Hollywood Varieties" (Lippert) and "Mere Fear" (ELD. United Production is scheduled for next fall and winter. Meanine, Wallis is now finishing up "My Friend Irma Goes West" in Hollywood varieties" (Lippert) and "Mere Fear" (ELD. United Production is planning to release four pix through Par this years as compared with five last year. In the can now with five last year in the definition and with five last year. In the can now with five last year. I

Improved lot of the smaller distribs in the past 12 months was again spotlighted this week when Republic handed down its annual financial report showing profits of \$486,578 for fiscal 1949, ended Oct. 29, against a loss of \$349,899 for the previous year. Rep's report follows airing of upped returns by Columbia and Universal. Brightening prospects for United Artists, Eagle Lion, Monogram, Film Classics and other non-theatre owning outfits are now shaping.

"Substantial improvement" during the current year is predicted by Herbert J. Yates, Rep's prez, barring unforeseen developments. His view is shared by other execs of smaller distribs in the wake of a greater flow of indie product plus the effects of cost-savings in Hollywood and in the field. New theatre market opening throughout the U. S. as divorcement begins taking hold is also regarded as promising a bigger take for the lesser distribs.

Rep's showing is all the more impressive because it comes after Improved lot of the smaller dis-

Rep's showing is all the more impressive because it comes after a writeoff of \$568,095 because of

impressive because it comes after a writeoff of \$568,095 because of devaluation overseas. Earnings are equivalent to 5c per share on outstanding common stock. Before reaching the net, \$200,000 was deducted as paid to holders of 400,000 shares of preferred stock over the fiscal period.

Pomestic Upbeat

Gross revenues for the year were up to \$28,086,596, against \$27,072,636 in the preceding year. Domestic returns improved, Yates said, while the overseas take declined. Worldwide operations brought in a net—income—of \$1,413,762, from—which was deducted \$602,184 in foreign income now frozen and \$225,000 in estimated Federal taxes.

Pointing up its improved posi-

taxes.

Pointing up its improved position, Yates noted that bank loans of \$2,700,000 were liquidated, leaving as the only bank indebtedness the sum of \$1,423,322 due on the (Continued on page 18)

GITHENS IN ON NEW 3-DIMENSH PROCESS

Early unfolding of three-dimensional pix in a number of first-run houses throughout the country is the current goal of Vitarama and Cinerama Corps., two outfits promoting the new-type films with the backing of Rockefeller coin. Negotiations are under way with several undisclosed exhibs to install three-dimensional equipment and supply first-run houses with the necessary product.

product.

In another step in that direction, W. French Githens, former prez of Embassy Newsreel theatres, has been named as chairman of Cinerama's exec committee and as a member of the boards of both outsits. Meanwhile, Vitarama, which has been formed to manufacture the necessary equipment is cur-

Ditto; Interstate Splitup Next

Regular 20th Divvys

Twentieth-Fox board, meeting at Twentieth-rox board, meeting at the company homeoffice yesterday (Tues.), voted a quarterly cash dividend of \$1.12½ per share on outstanding prior preferred stock, payable March 15, to stockholders of record March 6.

Board March 6.

Board voted the regular 3742c.
per share divvy on convertible preferred, payable March 31 to record March 6, and 50c. per share on outstanding common, also payable March 31 to record March 6.

TOA Girding For Theatre TV Fight

mobilize a heavy turnout of circuit members when the Federal Communications Commission hears the industry's plea for exclusive channels for theatre television. Nine nels for theatre television. Nine TOA members have now joined with the exhib group in filing notices of appearance at the proposed hearings, report of Nathan L. Halpern and Robert H. O'Brien, cochairmen of TOA's theatre television committee, discloses. Other TOA circuits are filing separately.

TOA circuits are filing separately. Circuits and regionals joining with TOA in presenting a pitch for exclusive channels are Wometco theatres, Interstate circuit, American theatres, Neighborhood theatres, Comerford chain, Jefferson Amusement, Mundo Enterprises, United Theatre Owners of Illinois and Theatre Owners of Oklahoma. TOA national is seeking participation by some two dozen regional orgs.

Additionally. Fabian circuit.

Fabian circuit, ount, Fox - West Additionally, Additionally, Fabian circuit, United Paramount, Fox-West Coast and a number of UP circuits have also posted their notice with the FCC. Industry as a whole will probably be repped by Eric Johnston as prez of the Motion Picture Assn. of America.

MPAA Warns Majors

MPAA Warns Majors

Warning to the major film companies that they must file for appearances at the upcoming Federal Communications Commission hearings on theatre television by next Monday (27) was issued at a regular meet of the Motion Picture Assn. of America's TV committee in New York yesterday (Tues.).

Committee skirted any discussions

in New York yesterday (Tues.).

Committee skirted any discussion on the projected Phonevision tests in Chicago on the assumption that whether any major company product is provided for the tests is something for each company to decide individually. Group also talked about the comparative color TV hearings opening in Washington this week. Present were Ralph Colin, Ted Black, Leopold Friedman Earl I. Sponable, Lewis Blumberg and Frank Cahill, plus Edward, C. Cheyfitz, aide to MPAA prez. Eric Johnston, and Robert Chambers, chief of the MPAA's research department.

In the light of United Paramount's declaration of a first dividend last week, trade interest now centers on whether the Paramount production - distribution company will follow suit. With its dividend due approximately the same time, it is reported that the picture company will also cut a stockholder melon, although earnings to date may not meet the cash requirements of a 50c per-share divvy. Par, however, has tremendous cash holdings from which the dividend could easily be paid.

Action of the production-distribution unit is expected to have considerable bearing on the move-

tribution unit is expected to have considerable bearing on the movement of stock of both the picture and theatre companies. Stockholders of both companies are under a court mandate to sell their holdings in either of the outfits as a way of separating control. Division of the parent company stock was made on the basis of one share of pictures stock and one of theatre for every two old shares held.

If the production - distribution

for every two old shares held.

If the production distribution unit were to skip a dividend on the basis that it has not yet been earned, it is believed the lapse would start a movement among stockholders to unload the picture stock in favor of retaining the theatre shares. However, matching of UP's 50c divvy by an equal payment would conversely retain the balance of equities.

UP's dividend will be appor-

balance of equities.

UP's dividend will be apportioned April 20 to stockholders of record, March 31. Under the terms of the consent decree, only half of this payment will be made to those stockholders who have not sold their shares in the production—

(Continued on page 53)

(Continued on page 53)

Local 306, Loew's, RKO Resume Negotiations To **End 6-Month Deadlock**

In a move to break the six-month deadlock, New York projectionists Local 306, and Loew's and RKO circuit execs, will resume contract negotiations this week without any outside intervention. Richard F. Walsh, prexy of the International Alliance of Theatrical Stage Employees, may step into bargaining picture at a later date if the current talks lead to another impasse, Herman Gelber, Local 306 prez.

rent talks lead to another impasse. Herman Gelber, Local 306 prez, said, however, that an early settlement is in sight. Outstanding issues to be resolved include the union's demand for the establishment of a pension fund and the industry's counter-proposal for a downward reclassification of theatres.

METRO SLATES 26 PIX IN FIRST 8 MONTHS

Sticking to its hypoed release elip for the current year, Metro will groove a total of 26 films to the theatres in the first eight months. Some 16 pix have been set for release for the five months beginning April 1, while 12 have already been slated for the first three months.

already been slated for the first three months.

One of the 26, "Blossoms in the Dust," will be a reissue. Compared to the total, Metro sent out 22 new films and two reissues in the same period of '49. While only one pic was released in May of last year, four are scheduled for the same month, this year.

April's offerings are "The Yellow Cab Man," "Side Street" and "The Outriders." Four in May are "The Reformer and the Redhead," "Please Believe Me," "Shadow on the Wall" and "The Big Hangover." "Dink Stover," "Father of the Bride," and "The Skipper Surprised His Wife" are slated for June.

July releases are "The Asphalt

July releases are "The Asphalt Jungle," "Summer Stock" and "Mystery Street;" August releases, "Duchess of Idaho," "Devil's Door-way" and "The Miniver Story."



HERE'S WHAT
HAPPENS BEFORE
YOUR M-G-M
SALESMAN
ARRIVES!

CONSISTENT PROMOTION MAKES M-G-M's BIG ONES BIGGER!

"Battleground" • * "On The Town" • "Adam's Rib" "Malaya" • "Ambush" • "East Side, West Side" • * "That Forsyte Woman" • "Nancy Goes To Rio" • "Black Hand" • "The Yellow Cab Man" • "Key To The City" • * "The Outriders" "The Reformer and the Redhead" • "The Big Hangover" • "Stars In My Crown" • * "Annie Get Your Gun" and MORE.

* Pictures with asterish are Technicolor

THE TRADE PAPER PUBLISHER SPEAKS! Editorial by JAY EMANUEL in THE EXHIBITOR, Feb. 8, 1950.

That MGM Consistency

THE MATTER of consistency in promotion is one which many in the trade are often liable to overlook as they become impressed with showmanship bombasts which also have the same purpose, stirring up enthusiasm, and aiding pictures to register where they count the most, at the boxoffice.

And, in the matter of consistency, MGM has an especially attractive record. Month after month, MGM carries its "Lion's Roar" and "Picture of the Month" columns in top national magazines with multi-million circulation. MGM also has secured preferred positions next to the editorial page. Established surveys prove the MGM idea is tops. Month after month, likewise, MGM two color ads have preferred spots in fan magazines.

FURTHERMORE, in the radio division, MGM has adhered to a policy of national space, carefully selected and reserved, with many adjacent to big national radio programs. The company points to the fact that it has 371 broadcasts with fixed position over 92 radio stations in over 74 key cities in addition to whatever extra radio time is decided upon on individual pictures.

In addition, MGM runs teaser ads throughout the country in key cities, and there have been consistent campaigns in general magazines.

This is truly national saturation, and undoubtedly has proved a potent reason for the consistency of MGM pictures at the box-office. It also is a definite asset to the company's salesmen, who can use the information outlined above in trying to get the terms MGM expects.

IN THE TRADEPAPERS, the MGM pattern is familiar, established, and potent.

SUMMING UP, then, MGM has established a policy, and has stuck to it. It is one which the record proves is most successful.

P.S. to
Mr. Emanuel:—
"AND ONLY
ONE
COMPANY
DOES IT!"

Jaykuanul

'Stromboli' Tall \$22,000 in OK Chi; 'Third Man' Second Best, Record 17G, 'Thief' Giant 10G, 'Chain'-Havoc 50G

Chicago, Feb. 21.
Loop biz skyrocketed in certain obts this session with two new ighs racked up. Leading the arade is "Stromboli," which roke house record at Grand opening day. It is doing very nice 22,000. May hold. "Third Man"
Selwyn looks new record at 17,000. "Battleground," in second week at State-Lake shapes it new house high at World \$10,000.

ith \$10,000.

But other spots look sluggish, riental, with "East Side, West ide" and vaude is due for weak 30,000 in second week. "Captain hina" on second round at Rooselt, is scant \$7,000. "Father Is achelor" and "Mark of Gorilla" t United Artists loom slim \$9,000.

htten Artists from shin \$\$,000. Chain Lightning" and June co in person at Chicago shapes \$50,000, "My Foolish Heart" inues in fourth week at Woods olid \$16,000.

continues in fourth week at Woods at solid \$16,000.

Estimates for This Week
Chicago (B&K) (3,400; 50-98)—
"Chain Lightning" (WB) with June Havoc onstage, Okay \$50,000. Last week, "Montana" (WB) with Jack Carson in person (2d wk), \$36,000.

Garrick (B&K) (900; 50-98)—
"Dakota Lil" (20th) and "Blonde Bandit" (Rep), Nice \$5,500. Last week, "Panther Isle" (Mono) and "Master Minds" (Mono), \$3,700.

Grand (RKO) (1,500; 98-\$1,50)—
"Stromboli" (RKO). Advanced prices bringing grosses to a very nice \$22,000. Last week, "Outlaw" (RKO) (7th wk), \$6,000.

Oriental (Booth) (3,400; 50-98)—
"East Side, West Side" (M-G) with yaude (2d wk). Slow \$30,000, Last week, \$37,000.

Roosevelt (B&K) (1,500; 50-98)—
"Capt. China" (Par) and "Davy Crockett" (UA) (2d wk). Down to dull \$7,000. Last week, \$9,000.

Selwyn (Shubert) (1,000; 98-\$1.20)—"Third Man" (SRO). Record \$17,000. Last week, "Red Shoes" (EL) (61st wk), \$3,000.

Sitate-Lake (B&K) (2,700; 50-98)—"Battleground" (M-G) (2d wk). Solid \$23,000. Last week, \$28,000.

te-Lake (B&K.) (2/10); 50-50, attleground" (M-G) (2d wk), \$23,000. Last week, \$28,000, ited Artists (B&K) (1,700; 50-"Father Is Bachelor" (Col) "Mark Gorilla" (Col). Medi-\$9,000. Last week, "Never 1,000.

e \$9,000. Last week, "Never nr" (EL), \$11,000. Voods (Essaness) (1,073; 50-98) My Foolish Heart" (RKO) (4th . Still strong at \$16,000. Last ek, \$18,000.

World (Indie) (587; 80)—"Bicycle hief" (Indie). New record \$10,000. ast week, "Open City" (Indie) and Paisan" (Indie) (2d wk), \$4,300.

'12 O'Clock High' \$25,000, Toronto; 'Woman' Big 15G

Toronto; 'Woman' Big 15G
Toronto, Feb. 21.
Wartime aviation films currently are soarlag here, with "12
O'Clock High" packing them in at Imperial and "Crash Dive," a relssue, is scoring heavily at four houses. "Woman in Hiding" is socko. Most holdovers are still strong, notably "All King's Men" and "Jolson Sings Again."

Estimates for This Week
Downtown, Glendale, Scarboro, State (20th) (1,059; 955; 698; 694; 35-60)—"Crash Dive" (20th) and "Man Hunt" (20th) (reissues). Very big \$13,500. Last week, "Nevadan" (Col) and "Holiday Havana" (Col), \$11,000.

Egilinton, University (FP) (1,080; 1,556; 40-70)—"Jolson Sings Again" (Col) (5th wk). Steady \$10,000 after last week's good \$13,000.

Fairlawn, Odeon (Rank) (1,200; 2,390; 50-\$1,20)—"Woman in Hiding" (U). Socko \$15,000. Last week, "Give Us Day" (EL) (2d wk), \$14,000.

Haland (Rank) (1,500; 50-70)—

14,000.

Hyland (Rank) (1,500; 50-70)—

Chiltern Hundreds" (EL) (9th wk).

psurging to \$4,500 after last eck's \$4,000.

eck's \$4,000.
Imperial (FP) (3,373; 40-70)—"12
Clock High" (20th). Smash
5,000. Last week, "Chicago
eadline" (Par) (2d wk), \$8,500.
Loew's (Loew) (2,096; 40-70)—
3attleground" (M-G) (2d wk). Off
\$6,000 after last week's \$8,500.
Nortown, Shea's (FP) (959; 2,386;
1-70)—"All King's Men" (Col) (3d
kl. Satisfactory \$11,000 after

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

come.

The parenthetic admission prices, however, as indicated, include the U.S. amusement tax.

'Stromboli' Snags \$18,000 in Frisco

"Stromboli" at Golden Gate is doing all right and standout. It should land stout total after getting sock \$4,900 opening day. Other newcomers are in minor key with "Willie Comes Marching Home" especially disappointing with moderate returns at the Fox. "Father Is Bachelor" and "Blue Grass Kentucky" both are lightweight. "Samson and Delllah" continues fine in fifth round at St. Francis.

Estimates for This Week

Estimates for This Week
Golden Gate (RKO) (2,844; 60-85)
"Stromboli" (RKO). Fat \$18,000;
ast week, "The Outlaw" (RKO)
d wk) \$10,000

—"Stromboli" (RKO). Fat \$18,000. Last week, "The Outlaw" (RKO) (2d wk). \$10,000. Fox (FWC) (4.651; 60-95) — "Willie Comes Home" (20th) and "Bomba Panther Island" (Mono). Modest \$17,000. Last week, "12 O'Clock High" (20th) (2d wk), \$15,7500.

O'Clock Righ" (20th) (2d Wk), \$15,500.

Warfield (Loew's) (2,656; 60-85)—
"Ambush" (M-G) (2d wk). Big \$12,000 in 4 days. Last week, tremendous \$28,000.

Paramount (Par) (2,646; 60-85)—
"Blue Grass Kentucky" (Mono) and
"Killer Shark" (Mono). Slight
\$11,000. Last week, "Dear Wife"
(Par) and "Radar Secret Service"
(Lip) (2d wk), oke \$11,000.

St. Francis (Par) (1,400; 60-85)—
"Samson and Dellah" (Par) (5th
wk). Fine \$15,000. Last week,
husky \$20,000.

Orpheum (No. Coast) (2,448; 5585)—"Father Is Bachelor" (Col)

orpicum (No. Coast) (2,448; 55-85)—"Father Is Bachelor" (Col) and "Traveling Saleswoman" (Col). Dim \$11,000 or less. Last week, "Woman In Hiding" (U) and "The Rugged O'Riordans" (U), okay \$15,400.

\$15,400.

United Artists (No. Coast) (1,207; 55-85)—"Never Fear" (EL). Thin \$7,500. Last week, "My Foolish Heart" (RKO) (2d wk), \$8,200.

Stagedoor (Ackerman-Rosener) (370; 85-\$1)—"Fallen Idol" (SRO) (8th wk). Okay \$6,000. Last week, \$6,700.

\$6,700. Clay (Roesner) (400; 65-85)— "Chips Are Down" (Indie) (2d wk). Still fine at \$3,000. Last week,

Larkin (Roesner) (400; 65-85)— "Devil in Flesh" (Indie) (8th wk). About \$2,500. Last week, fine \$2,900.

Ink Spots Up 'Dancing' To Smart \$25,000, Buff.

Buffalo, Feb. 21.

The Ink Spots are boosting "Dancing in Dark" to big session at the Buffalo currently. "Dear Wife" and "Stromboli" also are nice.

nice.

Estimates for This Week

Buffalo (Loews) (3,500; 40-70)—
"Dancing in Dark" (20th) and Ink
Spots onstage. Big \$25,000. Last
week, "Big Wheel" (UA) and "Intruder In Dust" (M-G), \$12,000.

Paramount (Par) (3,000; 40-70)—
"Dear Wife" (Par) and "Flying
Saucers" (FC). Nice \$15,000. Last
week, "Willie Comes Home" (20th),
same.

week, Willie Colles Acknowledge (Par) (2,100; 70-\$1.20) — "Samson and Delilah" (Par) (3d wk). Still big at \$12,000. Last week, \$19,500. Lafayette (Basil) (3,000; 40-70)— "Borderline" (U) and "Girls' School" (Col). Okay \$13,000. Last week, "The Nevadan" (Col) and "Chinatown Midnight" (Col), \$12.000.

Only \$3,500 after last week's mild \$12,000.
Victoria (FP) (1,140; 75-\$1.20)—
"Samson Delilah" (Par) (8th wk).
Down to \$5,000 on final week after last week's okay \$7,500.

Century (20th Cent.) (3,000; 40-70)— "Stromboli" (RKO). Fire \$14,000.
Last week, "Gullity of Treason" (EL) and "Palooka Meets last week's okay \$7,500.

'MALAYA' HOT,\$13,000, MONT'L; 'HASTY' 15G

MONT'L; 'HASTY' 15G

Montreal, Feb. 21.

"Malaya" looms as standout newcomer, being torrid at the Princess. "Hasty Heart" also looks nice at Palace,
Estimates for This Week
Loew's (C. T.) (2,855; 40-65)—
"Jolson Sings Again" (Col) (4th wk). Still big \$12,000 after okay third at \$13,500.
Capitol (C. T.) (2,412; 34-60)—
"Thelma Jordon" (2d wk) (Par).
Down to slow \$8,500 following sock first \$16,500.
Palace (C. T.) (2,625; 34-60)—
"Hasty Heart" (WB). Nice \$15,000.
Last week, "Holiday Affair" (RKO), oke \$1,000.
Princess (C. T.) (2,131; 34-60)—
"Malaya" (M-G). Hot \$13,000. Last week, "Battleground" (M-G) (3d wk), \$7,000.
Imperial (C. T.) (1,839; 26-45)—
"Purple Heart" (20th) and "State Fair" (20th) (reissues). Good \$9,000.
Last week, "Capt. China" (Par) and "Surrender" (Par) (2d wk), \$6,500.
Orpheum (C. T.) (1,040; 34-60)—

'Samson' Stout \$14,000, Indpls.

Indianapolis, Feb. 21.
Biz is spotty at firstruns here this week. "Samson and Delilah" is leading straight filmer with solid take at Keith's. "Blonde Dynamite," paced by Grand Ole Opryunit onstage, is sturdy at Lyric. Both "Stromboli," which is running without incident at Indiana, and "Hasty Heart," at Circle, are only fair. "Mrs. Mike" is nice at Loew's.

Loew's.

Estimates for This Week
Circle (Gamble-Dolle) (2,800; 44-85)—"Hasty Heart" (WB) and
Live By Night" (RKO). Slow \$8,00. Last week, "Trapped" (EL)
with Frankie Carle orch onstage,
fine \$23,500 at 50-90c scale.

Zombies" (Mono) and "Ape" (Mono) (reissues), thin \$4,500 at 44-65c scale.

Omaha Soars; Kaye Lifts 'For All' Terrif \$29,000;

cure lagging biz. Despite heavy winds and ice, Omaha's downtown houses are playing to sensational grosses for any time of year. Sammy Kaye band at Orpheum with "Free For All" brought giant \$29, 000 and may hit all-time high "Samson and Delilah" at Para-mount awakened this usually slow spot to rousing \$18,000 secon week. "Stromboli" is strong \$9,000 in small-seater Brandeis.

Brandeis (RKO) (1,500; 25-74)—
"Stromboli" (RKO). Strong \$9;
000. Last week, "Lady Takes Sailor" (WB) and "Mysterious Desperado" (RKO), okay \$6,000.

Orpheum (Tristates) (3,000; 2080)—"Free For All" (U) and SamyKaye orch. Giant \$29,000. Last
week, "Whirlpool" (20th) and "Hollywood Varieties" (Lip), \$10,000.

Parametry (Tristates) (2,800; 50.

lywood Varieties" (Lip), \$10,000.

Paramount (Tristates) (2,800; 50\$1.20) — "Samson and Delilah"
(Par) (2d wk). Great \$18,000. Last
week, huge \$23,000.

Omaha (Tristates) (2,100; 16-65)
—"Red Light" (UA) and "Siren
of Atlantis" (UA). Fair \$9,000.
Last week, "Montana" (WB) (m.o.),
good \$9,500.

State (Goldberg) (865; 16-65)—
"Battleground" (M-G) (6th wk),
Fine \$4,000. Last week, \$4,300.

Russell-'Outlaw' No Falsie at \$45,000 On Chilled B'way, 'Lightning'-Revue 48G, 'Willie'-Stageshow 85G, Ingrid 20G

Combination of the brownout Gorilla and near-zero weather is taking a dull \$1! heavy toll at Broadway first-run "Tatto boxoffices this stanza. Even the vaude, business today (Wed.) in many the-atres' weekly totals will fail to overcome this double handicap. The result is a very spotty overall picture at the deluxers.

The result is a very spotty overall picture at the deluxers.

Trade was staggering at many houses despite seven new bills even before the marquee and ad lights were ordered off by the state coal authority at noon Sunday (19). With the mercury sliding to around 6-above Monday (20), some spots fell off sharply that night. Slightly warmer weather yesterday (Tues.) was a helpful factor, and, of course, all houses were anticipating a solid upbeat today, with holiday scales boosting the take.

"The Outlaw" (Jane Russell) is the standout newomer, with smash \$45,000 at the Globe, biggest at this house since "The Champion." In contrast, "Chain Lightning," with Latin Quarter Revue onstage, shapes up fair at \$48,000 in first Strand week.

"Willie Comes Marching Home," with Allan Jones, Betty and Jane Kean and Irving Fields Trio head-

snapes up rair at \$48,000 in first Strand week.

"Willie Comes Marching Home," with Allan Jones, Betty and Jane Kean and Irving Fields Trio heading stageshow, likewise is only fair with \$85,000 at the Roxy despite many fine notices on the pic. "Astonished Heart," too, is only good at Park Avenue with \$11,000.

"Stromboli" is disappointing at the Criterion with around \$20,000 but still better than some recent openings at the house. It is being pulled after one week. Figure apparently warranted a holdover for several days or another week but the theafre obviously was feeling the lower-scale competition from the nearby Apollo and from about 100 neighborhood theatres, where it opened day-date. "Paid in Full," with Johnny Johnston, Lina Romay and Boyd Raeburn band topping stage bill, is fair with \$59,000 at Paramount, where it is staying only two weeks. "Three Came Home" opened Monday (20) night at the Astor.

Top holdover is "Third Man," still great at \$32,000 in third Victoria stanza. "Young Man With Horn" and stageshow are holding almost even with opening week at \$118,000 for second session at the Music Hall, both weeks being disappointing, "Stage Fright" replacing tomorrow (Thurs.).

Besides the Hall, the Mayfair, Capitol, Criterion and Rialto open new bills today (Wed) to take ad-

Music Hall, both weeks being disappointing, "Stage Fright" replacing tomorrow (Thurs.).

Besides the Hall, the Mayfair, Capitol. Criterion and Rialto open new bills today (Wed) to take advantage of the holiday. Palace, too, is moving up the launching of the noilday. Palace, too, is moving up the launching of

"Mrs. Mike" (UA) with Gordon Jenkins orch, Marion Hutton-Jack Douglas heading stage bill (2d wk), was down to near \$28,000 after only \$42,000 in first week, one of slow-est sessions here in a long time. Criterion (Moss) (1,700; 50-\$1.75)

Paramount (Par) (3,644; 55-\$1 "Paid in Full" (Par) with John - "Paid in Full" (Par) with John Johnston, Lina Romay, Boyd Re burn orch topping stage bill (2 final wk). First stanza ended la

ton's Birthday trade today, or slowest second weeks here about a year. First week was fair \$118,500, and below he "Stage Fright" (WB) with s show opens tomorrow (Thurs Rialto (Mage) (594; 44-98)—" dling in Society" (Indie). O today (Wed.). Last week, "Wor (Indie) (2d wk), off to barely \$7,500, failing to hold up "Streenheld" consend Figure

Third round ended last night (Tues.) slipped to dim \$13,000 or less after thin \$17,400 for second, way below hopes. New Clark Gable film has been very disappointing here.

Strand (WB) (2,756; 55-\$2)—"Chain Lightning" (WB) with Latin Quarter Revue onstage. Looks to reach mild \$48,000 in first week, taking in Feb. 22 holiday. Holds. In ahead, "Montana" (WB), with "Sugar Chile" Robinson. Alan Young, others onstage (2d wk-8 days), slipped to \$36,000 despite previews of "Lightning."

Sutton (R. & B) (561; 90-\$1.50)—"Fallen Idol" (SRO) 15th wk). Fourteenth frame ended Monday (20) was \$8,700 after very good \$9,-200 in previous frame.

Trans-Lux 60th St. (453; 74-\$1.50)—"Tight Little Island" (U) (9th wh). Holding very well with \$8,000 for 8th week ended Saturday (18) after \$8,500 for 7th round. Stays on.

on.
Victoria (City Inv.) (1.060; 95-\$1.80)—"Third Man" (SRO) (3dwk). Still very big at \$32,000 after \$36,500 for second round. Continues indef.

Gate Quartet Boosts 'General' \$9,000, Seattle

Quartet onstage at Paloma "Woman in Hiding" is only mil at Orpheum. "12 O'Clock High at Orpheum. "12 O'Clock High" still is sock in second Paramount

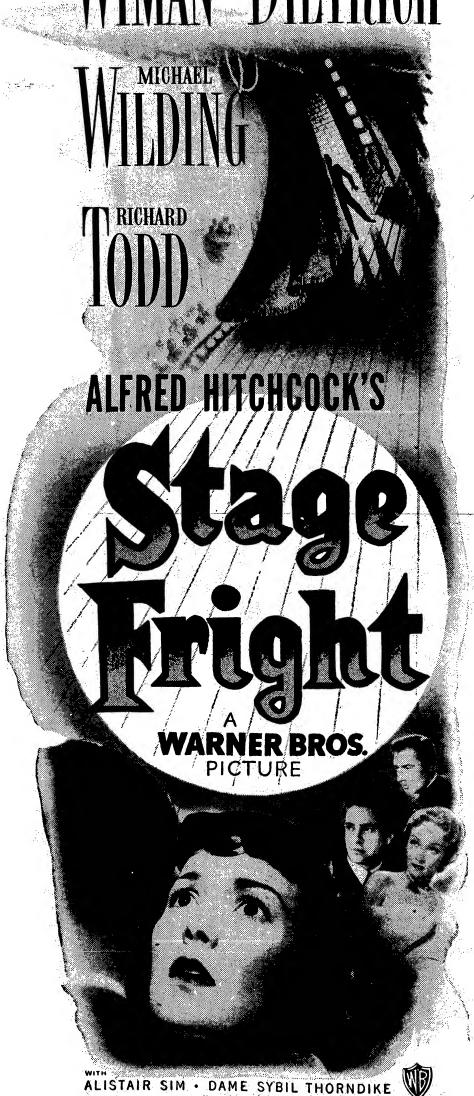
Bestimates for This Week
Coliseum (Evergreen) (1,877; 5984'—"Port of N. Y." (EL) and "Boy
early a ahead,
d wk);
(State of the colliseum (EVergreen) (1,877; 5984'—"Port of N. Y." (EL) and "Boy
early a ahead,
d wk);
(State of the colliseum (EVergreen) (1,877; 5984'—"Port of N. Y." (EL) and "Boy
early a devel, "El) Wheel" (UA) and
"Silent Conflict" (UA) (2d wk-6
days), \$6,400.

Fifth Avenue (Evergreen) (2,349; 59-84'—"Dear. Wife" (Par)
and "Live by Night" (RKO) (3d
wk). Oke \$5,000 in 6 days after
big \$8,000 last week.
Liberty (Hamrick) (1,650; 59-84)
—"On Town" (M-G) and "Tension"
bil and to take
Birthhursday
Mark of "Fallen Idol" (SRO) (2d wk).
(Continued on page 20)

WILLIAME DETRICH

SPOTLIGHT
ON
RADIO
CITY
MUSIC
HALL
TOMORROW!

14.3



SCREEN PLAY BY WHITFIELD COOK ADAPTATION BY ALMA REVILLE

'Cinderella' Hub Standout, Wow 37G; 'Stromboli' 22G, 'Samson' Big 35G, 2d

re are only two newcomers anza, "Stromboli" at Boston, Cinderella" at Memorial, and y, latter being espe-cause of hordes of on. Still mighty in

Foolish Heart" (RKQ) (3d wk).
\$12,000. Last week, nice

ton (RKO) (3,200; 40-85)—mboli" (RKO) and "Tattooed ger" (RKO). Very good \$22,-Last week, "Borderline" (U) "Rugged O'Riordans" (U), 10.

5,300. Esquire (ATC) (940; 55-85)— uilty of Treason. (EL) (2d wk). out \$3,000 after fair \$3,800 for

first. emorial (RKO) (3,500; 40-85)— iderella" (RKO). Timed for iol vacations, Wow \$37,000. week, "Willie Comes Home" 1, oke \$14,500 for second

eek.
Metropolitan (NET) (4,367; 40
—"12 O'Clock High" (20th) and
alooka Meets Humphrey" (Mono)
d wk). Still neat at \$20,000, after

Ref () still neat at \$20,000, after \$26,000 for first. Tryheum (Loew) (3,000; 40-85)—ttleground" (M-G) (3d wk). To fair \$12,000. Last week, \$19,000.

e \$19,000. Paramount (NET) (1;700; 55-25) — "Samson and Delilah" n) (2d wk). Holding to solid 0,000. Last week, gigantic \$32,

Higrim (ATC) (1,700; 35-85)—
hilty of Treason" (EL) (2d wk).
hy \$7,500 after \$9,000 opener.
hinty Eager" (M-G) and "Blossis in the Dust" (M-G) (reissues).
hinty (4 \$10,000. Last week, "Battlehind" (M-G) (2d wk), fair \$11,-

'Wall' Record \$24,000, Philly; Bergman Fairish 17G, 'Key' Sturdy 25G

"Stromboll" started like a house after at Goldman, but slumped after opening day. However, still will be nice. "Outside the Wall," with big local buildup since filmed here last fall, opened to smash biz at Aldine and is heading for new house high. "Samson and Delilah" continues strong at Earle, and "All the King's Men." is still sturdy at Stanley in second week.

Estimates for This Week
Aldine (WB) (1,303; 50-99)—"Batcleground" (M-G) (6th wk). Reat leground" (M-G) (6th wk). Neat 812,000. Last week, \$14,000.

Earle (WB) (2,360; 50-99)—"Batcleground" (M-G) (6th wk). Neat 812,000. Last week, \$14,000.

Earle (WB) (2,700; 70-\$1.25)—"Samson and Delilah" (Par) (3d wk). Town's top grosser for third straight week at \$28,000. Last week, terrif \$36,000.

Fox (20th) (2,250; 50-99)—"12.

tbaum (WB) (4,360; 50-99)—
n Lightning"; (WB). Slow
0. Last week, "Montana"
(2d wk), \$14,000,
dolph (Goldman) (2,500; 50Key to City" (M-G). Hefty
0. Last week, "East Side,

0. (WB) (1,475; 50-99)—
fire" (WB). Mild \$8,000.
week, "Ambush" (M-G) (3d
kay \$6,500.
as-Lux (T-L) (500; 50-99)—
Little Island" (U) (2d wk).
sg at fine \$8,000 after socko
opener.

Key City Grosses

Estimated Total Gross
This Week ...\$2,605,500
(Based on 23 cities, 193
theatres, chiefly nrsz runs, including N. Y.)
Total Gross Same Week
Last Year ...\$2,805,000
(Based on 22 cities and 225
theatres.)

Stromboli' So-So \$13,500 in L'ville

"Dancing in Dark" (20th
"Tough Assignment" (Indie)
dium \$5,000. Last week,
pool" (20th) and "Unm
(Rep), neat \$6,000.

Stromboli' OK \$13,000, Denver; 'Hasty' Slow 12G

"Stromboli" shapes average at Orpheum this week after big start, opening day having 1,200 in line first show. Matinees are okay but nights way off. "Hasty Heart" is very slow in two theatres but "Sundowners" is doing very well in two

Estimates for This Week
Aladdin (Fox) (1,400; 35-74)—
Without Honor" (UA) and "Apache (Lip) day-date with Tabor. Good \$3,500. Last week, "12 O'Clock High" (20th) and "Girls' School" (Col), big \$5,000.

Broadway (Wolfberg) (1,500; 35-4)—"Battleground" (M-G) (3d wk). ine \$7,000, and holding. Last eek, big \$11,000.

week, big \$11,000.

Denham (Cockrill) (1,750; 74-\$1.20)—"Samson and Deillah" (Par) (4th wk). Down to \$10,500. Last week, big \$17,500.

Denver (Fox) (2,525; 35-74)—"Hasty Heart" (WB) and "Blonde Dynamite" (Mono), day-date with Esquire. Thin \$10,500 or near. Last week, "12 O'Clock High" (20th) and "Girls' School" (Col), big \$17,500.

Esquire (Fox) (742; 35-74)—"Hasty Heart" (WB) and "Blonde Dynamite" (Mono), also Denver. Dim \$1,500 or near. Last week, "12 O'Clock High" (20th) and "Girls' School" (Col), fine \$3,700.

Orpheum (RKO) (2,600; 35-74)—

on (RKO). Average \$13,000. ek, "On Town" (M-G) and Madonna" (Mono) (2d wk).

\$9,200.
or (Fox) (1,967; 35-74)—
out Honor" (UA) and
he Chief" (Lip), also Aladdin.
5,000. Last week. "Trapped"
and "Down Memory Lane"

Webber (Fox) (750; 35-74)—"Sundowners" (EL) and "Bodyhold" (Col), also Paramount. Fancy \$3,000. Last week, "12 O'Clock High" (20th) and "Girls' School" (Col), \$3,500.

Port N. Y.'-Fran Warren Fairish \$13,000, Balto

product to accommodate midweek openings for new entries has the downtown sector here in a rather uneventful state currently. "12 O'Clock High" is holding well at the New and third week of "Samson and Delilah" at upped prices at Stanley has simmered down to mostly weekend activity.

Estimates for This Weel

Century (Loew's-UA) (3,000; 20.60)—"Key to City" (M-G). Opening tomorrow (Wed). after third week of "Battleground" (M-G) held to \$9,000 and making \$49,000 for total run.

total run.

Hippodrome (Rappaport) (2,240;
20-80)—"Port of New York" (EL)
plus vaude headed by Fran Warren.
Fairly good \$13,000. Last week,
"All King's Men" (Col) and vaude
(2d wk), fine \$12,800.

Keith's (Schanberger) (2,460; 20-))—"Francis" (U). Opened today 'ues.). Week of "Paid in Full" ar) was only \$8,300.

New (Mechanic) (1,800; 20-60)—
"12 O'Clock High" (20th) (2d wk).
Maintaining good pace at \$10,000 after fine opening round at \$14,-600.

'12 O'Clock' Fancy \$19,000, Pitt's Ace

their runs.

Estimates for This Week
Barry (Skirball) (1,000; 35-50)—
"Red Shoes" (EL) (5th wk). Falling off somewhat but still healthy at \$7,000 this week, with another one yet to go. Last week, \$8,000.

Fulton (Shea) (1,700; 45-80)—
"Willie Comes Home" (20th) (2d wk). Tapering down to around \$7,000. Last week, strong \$13,000.

Harris (Harris) (2,200; 45-80)—
"12 O'Clock High" (20th). Banging out sock \$19,000. Steady holdouts, due to length of film. keeping down

lue to length of him, accomming ross. Last week, "All King's Men" (Col) (2d wk), hardy \$8,500 n.5 days.

Penn (Loew's) (3,300; 45-80)—
"Ambush" (M-G). Okay \$15,000. Last week, "Battleground" (M-G) (3d wk), good \$11,000 in 6 days.

Stanley (WB) (3,800; 45-80)—
"Chain Lightning" (WB). Not one of Bogart's strongest but his name may land \$14,000, very mild. Last week, "Outlaw" (RKO) (2d wk), solid \$12,500.

L.A. Lags; 'Lil'-'China' Fairish \$44,000, 'Chain' No Lightning \$38,000, 'Malaya' Perky 35G, 'Fear' Strong at \$30,000

Broadway Grosses

Estimated Total Gross
This Week \$550,000
(Based on 18 theatres.)
Last Year \$621,500
(Based on 16 theatres.)

Samson' Terrif \$27,000 in Prov.

Providence, Feb. 21.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—
"Stromboli" (RKO) and "Tattooed Stranger" (RKO). Okay \$17.000 Last week, "Eiffel Tower" (RKO) and "Sarumba" (EL), good \$11,500

Fay's (Fay) (1,400; 44-65)—
"Riders in Sky" (Col) and vaude.
Healthy \$7,500. Last week, "Awful Truth" (Col) (reissue) and vaude;

\$6,000.

Majestic (Fay) (2,200; 44-65)—
"Chain Lightning" (WB). Good.
\$17,000 or near. Last week, "Whirlpool" (20th) and "Belle Old Mexico" (Rep., \$18,000.

Metropolitan (Snider) (3,100; 44-65)—"Guilty of Treason" (EL) and "Bomba on Panther Island" (EL) (2d wk). Slowing down to fair \$5,000. Last week, fine \$12,000.

State (Loew) (3,200; 44-65)—

'Samson' Giant \$26,000, K.C.; 'Willie' Under Par 12G, 'Shoes' Fast 14G

third round in two Paramou

Estimates for This Week

Beverly Hills, Down town Hawaii, Hollywood, Forum Musik Halls (Prin-Cor) (834, 902; 1,106 512; 2,100; 55-81)—"Never Fear, EL) and "Once Upon Dream (EL). Nice \$30,000. Last week "Mrs. Mike" (UA) (2d wk-9 days) \$23,200.

370; 880; .885; 1,145; 60-\$1)—"Bor derline" (U) and "West Wyoming Mono) (2d wk-4 days). Near \$9,000 Last week, okay \$24,600.
Orpheum (D'town) (2,210; 50-95—"Pirates Capri" (FC) (2d run with eight acts vaude. Fair \$15,000 Last week, "Riders Range" (RKO 2d run) with vaude; \$16,000. Four Star (UA) (900; 60-\$1—"Song Remember" (Col) (reissue) Good \$5,000. Last week, "My Foos Sh Heart" (RKO) (8th wk), \$3,000

'Malaya' Mighty \$16,000, Cincy; 'Stromboli' Good 14½G, 'Willie' Fat 13G

Neck and neus in "Malaya oosting overall take of nouses several notches above are "When are "When are "Tong"." r newcomers are "Wh comes Marching Home

Auto Strike Bops Det. But Bergman Neat \$20,000; 'Chain' Lightweight 17G

hold up well in fifth session Madison. "12 O'Clock High" is lightly in second round at Fox. Chain Lightning" shapes mild at

PARAMOUNT CHAMPIONS ET TODAY'S DEMAND



Gary Cooper at his fighting best in both!

and

The first big boxoffice hits of World War II

and

PROUDLY WE HAIL

PLAY THEM AGAIN! THEY'LL PAY OFF AGAIN!

Consult Your Local Paramount Exchange For Print Availability

U. S. ISB Film Section in Austria On Its Last Legs Due to Cut Funds

Vienna, Feb. 14.

With curtailed financing definitely in view only through May 1, end of the current fiscal year, film section of U. S. Forces in Austria's Information Services Branch is on its last legs. It's probable that it's film-rendering functions will be taken over by the State Dept. even if a civilian agency fails to absorb the whole Austrian, information job as result of coordinating studies and conferences now going on between Army and state.

When ISB discontinued its U. S. newsreel last fall, the film section was left with little to do and little personnel to do it. Ernst Hauserman, film officer, has spent most of his time on outside activities including the assistant director's assignment on the recently completed Korda-Gene Markey production of "Wonder Child," Bobby Henrey starrer. This took him to location in Tyrol for long periods, leaving the office in the hands of Marcel Prawy, assistant film officer who lias resigned as of March 1 in face of drastically cut appropriations for the office. Hauserman still tween Film Classics, and Internal to the current film officer who lias resigned as of March 1 in face of drastically cut appropriations for the office. Hauserman still lias resigned as of March 1 in face of drastically cut appropriations for the office. Hauserman still works mostly on non-government jobs with bureau's only remaining duty the synchronization in German of stateside documentaries. Understood ECA has solicited ISB assistance in propagandizing the Marshall Plan in Austria, but cur-rently that program is tied up in a hassle over whether the aid a hassle over whether the agency will ante up for the job.

3 TOURING 'ANNIES' IN BRITAIN THIS YEAR

London, Feb. 21.

Despite "Annie Get Your Gun" finishing its run at the London Coliseum end of April, Emile Littler will have three "Annies" touring this year. Current "Annie" touring the North of England will be followed by the programme be followed by two more companies. One, touring south, opens at Croydon May 8, to be followed by another opening at Wimbledon May 22, which will cover the north of England.

north of England.

Next Coliseum show probably will be staged by Emile's brother Prince. This is likely to be a revival of "Waltzes From Vienna," currently touring the provinces. This will follow "Annie" for six weeks. In turn, "Waltzes" will be followed by the new Robert Stolz musical, currently at the Stadttheatre, Vienna, "Springtime in Vienna,"

Emile Littler, meanwhile, went off to Paris to see bow of "Annie" there at the Chatelaine yesterday (20).

British Relax Ban On Foreign Vauder Doubling

London, Feb. 14.

For the first time since the war, the Ministry of Labor has relented its embargo on foreign acts to double from vaudeville or shows into might content.

night spots.

First to be affected by the relaxing of the rule are the Bernard Bros., currently in Val Parnell's London Palladium pantomime, "Puss in Boots," who were permitted to double into the Colony restaurant.

Another is Chaz Chase, presently in Val Parnell and Bernard Delfont's "Folies Bergere Revue" at the London Hippodrome. He starts a two weeks' engagement at the

a two weeks' engagement at the Bagatelle restaurant March 6, with

Huge Mosfilm Studios Rebuilding in Moscow

Moscow, Feb. 14.

Moscow, Feb. 14.

Reconstruction of the Mosfilm studios, west of this city, is underway. When work is completed, the revamped lot reportedly will be the largest in Europe with a capacity of at Jeast 40 color films annually. Latest color picture turned out by Mosfilm is "The Cuban Cossacks," which deals with life among the kolchos-farmers. Tint process is said to resemble Agfacolor,

Top b.o. success in the current Moscow theatre is "Voice of America," by Boris Lavrenjov. Plot revolves around an American army theatre since Aug. 18, '48. It's expected to set a new long run legit Russia on a broadcast.

Roll With Melbourne Bow

Tennessee Williams' "Streetcar Named Desire," a J. C. Williamson importation, got underway promis-ingly at the Comedy theatre, here despite a mixed critical reception.

Play looks set for a long run Civic authorities handed it a greencivic authorities nanded it a green-light in every respect, despite censor fears, Principals, including Viola Keats, Arthur Franz, Russell Hardie and Ad ele Longmire, scored handily at the preem.

Spotty 'Boundaries' Biz

An agreement in principle of a joint British production deal between Film Classics and International Film Renters, Ltd., was con-firmed in New York last week by firmed in New York last week by David H. Coplan, head of the latter firm, who recently arrived in the U. S. to discuss the venture with FC prez Joseph Bernhard. While the project hasn't been entirely wrapped up as yet. Coplan explained, it calls for three or four pictures annually—if possible.

Designed to qualify for Britain's first feature quota, the pictures would be made in British studios plus continental exteriors. One of the drawbacks to the venture, Coplan noted, is the fact that only copian notes, is the fact that only certain story properties lend themselves to that type production. Presumably FC's financial stake in the deal would stem from its frozen pounds. American company would also distribute the pix in the U. S.

also distribute the pix in the U.S. Since taking over IFR with Major Andrew Holt, Coplan declared that the British firm's policy had veered away from reissues toward fresh product. Percentage of turnover now, he revealed runs 60% Film Classics, for which IFR is the exclusive distributor in Britain. In addition, the company has been

exclusive distributor in Britain. In addition, the company has been largely reorganized, especially in the sales and ad-pub departments.

"Lost Boundarles." FC's biggest grosser in the U. S., has proved somewhat spotty in Britain, Coplan disclosed. Possibly militating against the picture's success, he added, is the fact that there is no Negro problem in England. Business on the film was disappointing in London's West End, where election campaigning, competition of Metro's Empire, which recently turned to a stage policy, and a generally inflated admission scale throughout that area, all tended to hold down the gross. On the other hand, he said, business in the provinces has been "colossal."

Danish Legit Has Several Hits, Thanks to U. S. Plays

Copenhagen, Feb. 14.

The Danish legit season now has several hits, thanks largely to U.S. plays. At the Riddersalen, Tennessee Williams' "Summer and Smoke" will set the season's long-run record. It is nearing the 100th performance and will probably play for several months yet. The atre has only 225 seats. Another Williams hit, "A Streetcar Named Desire," is going fine at the Royal theatre's Ny Scene. The Danish legit season now has

Folketeatret at last has a real hit rolketeatret at last has a real nit in "The Helress," with Vera Geburh scoring heavily. Terence Rattigan's comedy, "O Mistress Mine." here called "Olivia," received warm praise by all the crix for the performances of Denmark's most famous acting couple, Else Skouboe and Henrik Bentzon, who

manage the Frederiksberg theatre.

Premiere of Arthur Miller's own production company with her "Death of a Salesman" (in Danish, "En Saelgers Doed"), with Johannes Meyer in the lead, at the Royal theatre, is awaited with great interest.

"Charley's Aunt," with Chris Arhoff her was a sent form the sea," in England and Norway, as her first venture.

Siritzky to Paris On Turrou Book Filming

Turrou Book Filming

Sam Siritzky, veepee of Siritzky
International Pictures, planed to
Parls over the weekend to confer
with his Gallic associates on a film
version of Col. Leon G. Turrou's
novel, "Where the Shadow Falls."
Only a portion of the book,
which deals with Algier's Casbah,
will be used in the picture. Present
plans call for the venture to roll
within a month. Siritzky also expects to acquire fresh product for
U. S. distribution.

Pix Production

Quiet in Italy

Film production in Italy is relatively quiet at the moment. Producer Max Wachsberger moved his Maria Montez-Paul Christian starrer, "Thief of Venice," to Rome's Scalera studios last week when cold weather set in at the city of canals. Picture will continue here until spring under John Brahm's direction, when the unit will return to Venice.

to Venice.

Meanwhile, shooting of additional scenes for Roberto Rossellini's "La Macchina Amazza Cattivi" ("The Machine That Kills Evil') is underway on the southern coast. Director stepped out before the picture was entirely finished and owner Ilya Lopert had his local rep. Rudy Solmsen, arrange for its completion. Film is now expected to be ready for distribution around to be ready for distribution around

April 1.

Rossellini, incidentally, who previously had been reported as inking production deals with Sir Alexing production deals with Sir Alexander Korda and the Amato-Rizzoli combine, is now said to be considering a deal with producer Filippo del Guidice. Very much in the "if" stage, the possible alliance depends upon a suitable script to be written about Biblical times and whether forestices and whether forestices.

whether financing could be arranged for the venture.

Exterior lensing is also at a low ebb in the Rome area. The Anthony Havelock-Allen-Tuscania Anthony Havelock-Allen-Tuscania Films production of "The Eagle and the Lamb" left for London after completing location shots in and around Rome and Venice, Pic stars Richard Greene and Valentina Cortese, Havelock-Allen, however, plans to return to Rome in the spring to put a film starring Rex Harrison and Lilli Palmer before the cameras.

BRITISH LIVE OPERA TV MAY BE BROUGHT TO U.S.

London, Feb. 14.

A live British TV program of "Paghacci" may be the first operatic entertainment to span the oceans. Recent London production, oceans. Recent London production; followed by a Paris presentation, may shortly be seen in New York. Bids have been made for the entire company to be shipped to America for presentation of "Pagliacci" on one or more of the TV networks. Hailed as a technical triumph on its original London screening, the more recent Paris show was described by the French press as "an object lesson in TV production." The original cast was transferred to Paris, with producer Eric Faw-

to Paris, with producer Eric Faw-cett, and a French chorus was added to the company. London designs for the settings were for-warded in advance, and a complete replica had been constructed before the British team arrived.

the British team arrived.

Apart from Fawcett and his lighting man, the crew was entirely French. Only two cameras were available, but definition on 450 lines (as against 405 in London) was considered excellent.

leaves for Paris again to direct the Comedie Francaise for its London TV ap-pearance during the forthcoming state visit of the President of pearance

ZETTERLING'S OWN CO.

Other Foreign News On Page 15

New Brit. Govt. Due in Pix Politics From Start; Campaign Cut All B.O.'s

Brit. Eagle Lion Loses In \$6,440 Suit on Fight Pic

London, Feb. 21.

Damages amounting to \$6,440 were awarded Michael H. Goodman Films Productions against Eagle Lion Films. The action arose over the film of the Mills-Lesnevitch fight in London in July, 1948. It was stated in court that the film was to be delivered within 48 hours.

was stated in court that the film was to be delivered within 48 hours of the fight, and Eagle Lion denied the contention that the time was extended by 12 hours.

The judge couldn't accept evidence that the 12-hour extension had been refused, and dismissed a claim by Eagle Lion for repayment of \$1,400 on account of \$7,560 for distribution rights.

Pix Production Plans **Blooming in Spain With** French, Portuguese Aid

Madrid, Feb. 14.

Spanish producer Sanchez Heredia is dickering with Alex der Korda for financial and tech nical help on a proposed pic in col-or based on the life of Don Juan

nical help on a proposed pic in color based on the life of Don Juan Tenorio, to be done in Madrid. Producer refused an offer of a Swiss group which wanted to put some frozen coin it had in Spain in the pic, on condition that a script approved by them would be used and that Douglas Fairbanks, Jr., would play the title role.

The deal fell through and last week de Heredia signed Portuguese star Antonio Vilar to play the lead for a lump sum of 350,000 pesetas (about \$10,000 of which 100,000 were paid on signing of the contract. The femme lead will probably be French star Annabella, who now lives in Madrid, where she has bought a house. Work should start sometime this month.

month.

Portuguese producer Antonio
Lopes Ribeiro is at present in
Madrid trying to make arrangements for a French-Spanish-Portuguese pic to be made in Lisbon.
Discussions are also going on here
on a proposed biopic about French
General Junot, "Captain Tormenta," Io be directed by Marcel Pag-

General Junot, "Captain Tormenta," to be directed by Marcel Pagnol and costar Antonio Vilar and Argentine star Thelda Tamar. Pic would be produced in France.

Interest of French film industry in Spain (with an eye on South America) is demonstrated by the arrival here of a representative of producer Max July to arrange a Franco-Spainsh pic; of the president of the French authors' society, Albert-Willemetz, and of French actor Gerard Philippe.

Metro Adds Melbourne House; Still After Sydney

Melbourne, Feb. 14. Metro has taken over the Metro has taken over the Embassy here from the Stanhope indie loop Seating capacity is around 1,360. Price is reported in the vicinity of \$170,000, coming out of Metro's frozen rental coin. Addition gives Metro a chain of nine theatres in the major keys. Deal was set by Bernie Freeman, loop's local chief.

Inderstood that additional tries

cal chief. Understood that additional tries will be made this year for more indie houses in the Melbourne zone. Chief opposition to Metro will be from Hoyts, presently operating a major nabe loop here.

Another Minerva Bid
Sydney, Feb. 14.
Metro will make another bid
this year to gain possession of the
Minerva, currently playing legit
for Pan-American Theatres.
Metro bought the house some
years ago but can't get possession

years ago, but can't get possession to run a pic policy because of re-cent. court decision nixing take-over.

BERGMAN OLDIES IN AUSSIE

Sidney, Feb. 14.
SRO, via Aussie chief Cleave
Shepherd, will relssue two Ingrid
Bergman oldies, "Spellbound" and
"Intermezzo," to time with the
current Rossellini - Bergman pub-

Britain goes to the polls Thursday (23) after the quietest general election campaign in living memory. Even the pollsters are going cautiously and their latest forecasts place the Socialists and Conservatives neck-and-neck, with the Liberals very much an also-ran.

Although all parties are fighting the election with kid gloves; there has been enough free entertainhas been enough free entertainment all over the country to upset boxoffice takings. The decline has been general, and in London theat-rical openings which were originally conceived for mid-February have been deferred until after the election. election.

As the campaign progresses, it As the campaign progresses, it has become more evident that Labor will in all probability retain its hold. Unofficial betting at the Stock Exchange, which recently was 6-4 on for a Labor victory, has now hardened to 3-1. Even Conservative supporters agree that only complacency and over-confidence by Labor supporters can upset the forecast. set the forecast.

Approximately 230 of the 625 results will be announced the same night, and special election parties are being organized in London niteries, cinemas and theatres, with radio and television adding a special up-to-the-minute service.

One London nitery is advertising a special election gala night at an inclusive price of less than \$10. It offers, as an inducement, champagne ad lib, presumably to allow the late night revellers either to cheer their fancy or drown their

By midday Friday sufficient results should be in to indicate the texture of the next government, but the complete record will probably not be known until the weekend.

not be known until the weekend.

From the point of view of the entertainment industry, the new government will be plunged into film trade politics from its first day in office. Among the jobs it has to tackle are the implementation of the Plant and Gater reports, fixing of the quota, consideration of producer and exhibitor demands for entertainments tax relief and negotiation of a new monetary pact with Hollywood. All these are priority issues which will have to be determined very quickly.

EDINBURGH 1949 FEST **DOUBLES LOSS OF 1948**

Edinburgh, Feb. 14 he 1949 International Festival

of Music and Drama in Edinburgh showed a deficit of approximately \$72,000 (£24,207), more than double the previous year's loss of \$30,000 (£10,465).

\$30,000 (£10,465).

Sir Andrew Murray, Lord Provost of Edinburgh, told the Festival Society here that these accounts showed only receipts and payments in respect of theatre performances. The Festival Society, he claimed, was bringing about \$3,000,000 (£1,000,000) to the city. City hotelkeepers booked 50,000 residents in the Festival's 1949 threeweek period. Another 50,000 people visited Edinburgh daily.

Indie German Newsreel, 1st in 17 Yrs., on Screens

Frankfurt, Feb. 14.
The first independent German newsreel in 17 years hit the screens all over Western Germany last newsreel in 17 years hit the screens all over Western Germany last week. The newsreel, called Neue Deutsche Wochenschau, is produced in Hamburg, while branch offices were set up in Berlin, Frankfurt, Munich, Stuttgart and Duesseldorf. From its first issue, it looks as if it will be a powerful competition to 20th-Fox Movietone News, which returned to German screens only a few weeks ago.

Outfit, headed by Heinz Kuntze-Just as chief editor, has six camera teams and two synchron-cars, cov-

steams and two synchron-cars; covering Germany. Additionally, exchange agreements were reached with Metro, French Gaumont, Austria and a British newsreel produces.

The first issue runs 18 minutes, Snepnerd, will reissue two ingrid Bergman oldies, "Spellbound" and its very good. Among its fear furrermezzo," to time with the current Rossellini-Bergman publicity.

Aussie exhibs have declined to give any nix to Bergman pix.

The first issue runs 18 minutes, and is very good. Among its fear tures are an Orange Queen contest in California, Tito's p. a. at a meeting in Belgrade and a piece on the sixth international winter sports give any nix to Bergman pix.



SETS AN ALL-TIME HOUSE RECORD

IN ITS PREMIERE OPENING AT Warner Bros.

ALDINE THEATRE Phila.

BCTEENPLAY BY CRANE WILBUR - Directed by CRANE WILBUR Produced by AARON ROSENBERG

U-I SHOWMANSHIP ALWAYS PAYS OFF



Arg. Radio Execs Mull Changes But Govt. Clamp Still Stifles

Execs of radio outlets from Ar-gentina's principal cities gathered recently in Buenos Aires for discussions with their network chiefs, and to receive instructions on pro-gram policies from the real pow-ers controlling all ether matters in

ers controlling all ether matters in the country.

Although free, competitive, commercial radio is no longer a fact in Argentina, a fiction of their independence is still maintained, and the Broadcasters Assn. continues to function, with Jaime Yankelevich acting as prexy. This former owner of the Belgrano network continues as top executive of that web, and he certainly retains a full measure of power over most broadcasting matters.

To maintain the fiction of a free

casting matters.

To maintain the fiction of a free commercial radio system, the government intends calling some time this year for bids on concessions to run the three principal webs Radio Mundo, Radio Belgrano and Radio Splendid. Each of these will head a chain of network outlets in the provincial centers. This would eliminate another 11 outlets currently operating from Buenos Aires, and their equipment and their staffs would be transferred to points in the province which have their staffs would be transferred to points in the province which have had no radio outlets up to the present. However, three of the city stations are protesting against this summary dismissal, and as a consequence, it's very possible that Radio Portena, Radio Mitre and Radio del Pueblo will be allowed to

There is such a sameness in advertisers' choice of radio programs, which never vary from concert music to soap opera, quiz programs and comedians, that the radio convention was urged by government officials to strive harder to liven up on the program side. The snag is that most of the original talent has been ousted from Argentine radio by government ban, and all the key writing and production jobs are held by political appointees, who are better at propagandizing for the government than in devising new forms of radio enterdevising new forms of radio enter-

CIRCO ATAYDE CIRCUS STEADY MEX SELLOUT

Mexico City, Feb. 14.

Mexico City, Feb. 14.

Americans here are enjoying a bigtime circus in winter. Show, a Mexican enterprise, is Latin America's No. 1 and oldest big top. It's the Circo Atayde, started as an experiment in 1860, then definitely established in 1888. Circus is now run by Andres and Aurelio, greatgrandsons of the founder. Show works all the time, playing from the Rio Grande to the Patagonian border. It headquarters here, with the Rio Grande to the Patagonian border. It headquarters here, with Antonio Martinez, general rep, and Manuel Orozco Brito, resident rep. Show is one-ring, with an animal sideshow. It's definitely professional on two-a-day with four shows Sundays and holidays.

Circo Atayde is a sellout at every show here at an 83c top. It plays 10 weeks here, then hits the road. Toppers are the Berosini Troupe (4), two men, two femmes, Czecho-Toppers are the Berosini Troupe (4), two men, two femmes; Czechoslovakian high-wire artists; Capt. Tiebort, American, and his trained seals; Delbosq Family (3), man, two femmes, Italians, with a horse that plays music and dances, and one of the femmes, Clarita, singling as a foot-juggler; Maximiliano Truczi, Italian juggler; Esqueda Troupe (4), three men and a girl, Mexican aerialists, and Nagra, Hindu, and her five elephants.

Kanturek in From Prague For Confabs at MPEA

For Confabs at MPEA
Louis Kanturek, eastern European supervisor for the Motion Picture Export Assn., arrived in New York Monday (20) on the Queen Elizabeth for several weeks of confabs with MPEA veepee-general manager Irving Maas.

Headquartering in Prague, Kanturek recently accompanied Maas to Moscow in connection with the film deal which Eric Johnston negotiated with the Russians. He's the second MPEA iron curtain repto arrive recently at the homeofice, Jean Birkhahn, Polish supervisor, having been in the U. S. since Jan. 17.

'GWTW' '49 Longrun In Rome With 196-Day Stay

Longest running film in Rome during 1949 was "Gone With the Wind," a recent survey shows. The Selznick spectacle chalked up a 196-day stay. Runnerup was J. Arthur Rank's, "Hamlet," with 80 days. In the vanguard among foreign pix were "Song to Remember" (Col), 70 days; "The Yearling" (M-G), 67, and "Mr. Belvedere Goes to College" (20th), 59.

to College" (20th), 59.

"In Nome De Legge (Lux) topped the local product with a 76-day run. Picture, incidentally, is scheduled to preem at the Rialto, N. Y., March 1 under the title of "Mafia." Other domestic films with hefty b.o. stamina include "Fabiola," about 60 days; "Toto le Moko," 51 days, and "Emigrantes," 43 days.

Video Hypo in Australia

series retrospect

as, excluding to end delegates to the managing discribing and accords in the proper exchange and distribution of films. There will also be talks on the evolution of film techniques and advances.

However, once more it boils down to the need of major European producers to get straightened out economically. The present status in France makes it hard for a high-budget film to amortize itself on the European market, and the specialized distribution in states and the new Liberal government's plans for video. Fisk went on to say that his organization could have the new Liberal government's plans for video. Fisk went on to say that his organization could have the new Liberal government's greenlight were given.

President of the Australian Federation of Commercial Stations John Ridley, said that many ior commercials were all in video just as soon ers were available at the Meroof male of male of the Meroof male of the Meroof male of male of the male of the bill. The properties of the male of the bill. The properties is the male of the bill the properties of the bill the properties of the properties

light were given.

President of the Australian Federation of Commercial Stations, John Ridley, said that many major commercials were all set to go on video just as soon as transmitters were available. It's understood that the Menzies government will not make video a governmental monopoly. Menzies, it's rumored, will request that private enterprise aid in the establishment of video Down Under. In the meantime, the government is going ahead calling for bids on video equipment.

U.S. Pix Dominate Port. Houses in Carnival Days

Lishon, Feb. 14.

Lisbon, Feb. 14.

American pix dominate the cinemas of Portugal during the carnival period, which lasts until the end of February, reaping a big slice of the b.o. takings during what is the most profitable part of the winter season.

In Lisbon, the firstrun San Luis has "Neptune's Daughter" (M-G) and a vaude show with Henry Salvador (France), songs; Raul Abril orchestra (Spain); Henry Stern (Swiss), pianist; La Verne (English) and John (American), ballroom dancers; Paul Berny (France), magician; Tom and Jerry (English), acrobats, and Copacabana orchestra (Portuguese). Artur Agostino emcees the show.

Of other firstruns, the Tivoli presents "I Was a Male War Bride" (20th). The Eden has "The Sainted Sisters" (Par). The Politeama after three weeks of "The Window" (RKO, has been running "A Kiss in the Dark" (WB), and now has "That Wonderful Urge" (20th). The Ginasio has a French picand the Spanish orchestra of Blas Vilson, with some Spanish song and dance acts. The Trindade has a Spanish pic, with a Portuguese vaude show. These two houses, specializing in European pix, are the only ones at the moment in Portugal which don't show an American pic.

The Paris Lido show, taken to Nice by Pierre Louis-Guerin for four Carnival days, drew considerable business there, and is now back in the Champs Elysees, where the club had closed for the duration of the trip.

Although U. S. Customs passed his French import, "J'ai Dix-Sept," without complaint, the film division of the N. Y. State Dept. of Education banned it, according to foreign film distributor Leo

foreign film usuable.

Cohen already has appealed the film division's ruling. Originally made by Pathe, the picture features Gerard Nery, Jacqueline Delubac and Alme Clariond. For the U. S. market Cohen retitled it "My First Love."

Cannes Pix Meet To Mull Distrib

The Congress of International Film Producers will have a private festival at Cannes Feb. 25 to March It will be held at the Film Palace constructed for last year's film fest, and will feature the pick of five unreleased French films. There will also be selected shorts and documentaries, and a series on the animated film in retrospect.

AUSSIE PIX B.O. TREND SEEN STILL DOWNWARD

Melbourne, Feb. 21.
Film boxoffice trend in Australia during 1949 was steadily downward and the country's exhibitorsfear that the skid may gain momentum this year. Situation is attributed to duller pictures and to greater public discrimination. It is pointed out that Sydney had an unusually heavy turnover of films in its first run situations and that three of the picture houses were three of the picture houses were converted to live theatres during

converted to live theatres during the year.

Hollywood continues to be the major supplier, but the kindest re-views by the critics were extended to several British and French mo-tion pictures.

Current London Shows

(Figures show weeks of run) London, Feb. 21.

"Annie Get Gun," Col's'm (142).
"Beau Strategem," Lyric (43).
"Black Chiffon," West'ster (43).
"Bonaventure," Vaude (11). "Brigadoon," Majesty's (45). "Castle Air," Adelphi (11).

"Eliz. Slept Here," Strand (17).
"Fallen Angels," Ambass. (11).
"Folies Bergere," Hipp. (20).
"Harvey," Prince of Wales (60)
"Helress," Haymarket (56).
"King's Phancody," Palace (23)

Appeal N.Y. Nix on French Wilson Seen Taking Films Council Pic OK'd by U.S. Customs Advice on 30% British Pix Quota

Work Stopped on 4 British

London, Feb. 21.
Stoppage of work at four production units was imposed by the Assn. of Cinematograph & Allied Technicians because of arrears of salaries. Amount now outstanding is in excess of \$50,000. The big-

salaries. Amount now outstanding is in excess of \$50,000. The biggest group affected are Anatole de Grunwald, Ltd., and its associate company, International Screenplays, Ltd., which recently announced a big production deal in association with United Artists. Third company is Plantaganet Films, whose affairs are now being investigated by a Board of Trade inspector appointed under the Company which recently filmed "Give Us This Day," with Rod E. Geiger and N. A. Bronsten as producers. The fourth outfit is Parthian Productions, who started work last summer on a series of TV films for the American market with government financial aid. Work stopped some weeks back and the Film Finance Corp. asked Barrington Gain to investigate their financial position.

Argentine Legit Saw 48 Shows Produced in 1949 With \$2,437.500 B.O. Take

Buenos Aires, Feb. 10.
Argentine legit grossed \$2,437,500 (U. S.) during 1949, with a total of 48 shows produced. The outstanding hit was "Los Arboles Mueren de Pie," by Alejandro Casona, played by Luisa Vehil and her company at the Ateneo theatre, which ran 431 performances.
The longest run of any show during 1949 was enjoyed by "Filomena Marturano," by Eduardo de Filippo, translated to Spanish by Nicolas Olivari as a vehicle for actress Tita Merello.

Olivari as a vehicle for actress Tita Merello.

A musical with a book by radioscripter Miguel Coronatto Paz, with Gloria Guzman in the lead; ran 288 performances at the Presidente: Alvear theatre. Jean Cocteau's "Eagle With Two Heads," produced by veteran Lola Membrives, ran for only 138 performances, despite high quality of production.

duction.
"Deux Virginies pour un Paul," "Deux Virginies pour un Paul," by Lichtenberg, translated by Andres Romeo and Cappenberg, ran 162 performances. Marcel Achard's "Savez vous planter les choux," translated by Maria Luz Regas, did 159 performances. Two other Achard plays, "Allons a Valparaiso" and "The Woman From Saigon," had only very short runs. The only translation from the English was put on at the end of the season by Empresas Gallo at the Astral, with Norman Krasna's "John Loves Mary."

Mex Cleffers Get Hiked Fees in New Radio Pact

Mexican songwriters servicing Mexico's 130 radio stations, of which 28 are here, have made a pact with the national radio industry chamber, acting for the stations, which agrees to pay the Society of Authors, Composers and Publishers of Music (SACEM), the songwriters' rep. \$30,000 royalties, owing since 1948, and some \$4.250 monthly for royalties.

Pact was arranged by Emilio Azcarraga, operator of XEW, XEQ and XEOY here. "It is not only lawful but just that the songwriters be paid royalties and that those payments be prompt," he said "The songwriters have been victimized by many people who think that music is free. Now the organized radio stations will pay the songwriters what they justly deserve for their creations. In 1941 "Heiress," Haymarket (56).

"King's Rhapsody," Palace (23).
"Lady Mislaid." St. Mart. (4).
"Larger Than Life," York's (2).
"Murder at Vic," Playhouse (10).
"Oklahoma!" Drury Lane (142).
Old Vic Rep, New (19).
"On Mon, Next." Comedy (38).
"One Wild Oat," Garrick (64).
"Philly Story," Dutch's (12).
"Ring Round Moon," Globe (4).
"Schoolmistress," Saville (3).
"Streetear," Aldwych (20).
"Treaveller's Joy," Criterion (89).
"Treaver Hunt." Apollo (23).
"Yenus Observed," St. James (5).
"Worm's View," Whitehall (148).
"Young Wives Tale," Savoy (32).

Work Stopped on 4 British
Pix Units for Pay Arrears

London, Feb. 21.

Stoppage of work at four production units was imposed by the ussn, of Cinematograph & Allied echnicians because of arrears of cal 12-month period starting Oct. 1. Council last week voted over-whelmingly in favor of a 30% first feature quota, with only George H. Elvin, general secretary of the Assn. of Cinematograph & Allied Technicians, dissenting. Second feature quota stays as is at 25%.

feature duota stays as is at 25%.

Endorsement of the Council's recommendation is required by April 1 from the government, which takes office after Thursday's (23) general election. That the 30% proposal is a realistic one is borne out in figures turned up in an analysis of the '48.'49 45% quota. Study reveals that the overall coverage yielded a nationwide showing of 37% British films. This was in line with Board of Trade estimates, after allowing for relief and exemption granted independent exhibitors in competitive situations.

situations.

There was complete exhibitor-producer agreement in favor of 30% at the Council's balloting and the two factions were able to swing the entire independent vote despite Elvin's defection. The ACAT topper, in urging a 45% tap as an alternative, failed to find anyone to second his motion. Usual pledge of secrecy was broken by the union official and he advised the Council of his intention. He's determined to press the issue and will do everything possible to influence the new Board of Trade head, if there is one, in favor of a higher quota.

Meanwhile, there is to be strong and determined action by the Board of Trade against quota de-Board of Trade against quota defaulters, believed to number for the 1948-49 period between 1,500 and 2,000. A complete list with the degree to which they have defaulted was sent last Friday (17) to the Films Council for consideration.

Films Council for consideration.

Although the number of defaulters was much higher than anticipated, the Board of Trade estimate was met mainly because the major circuits were able to show British films in excess of their quota and a number of independents also topped the 45%. That situation is not being repeated this year, where even the circuits are falling down on the 40%, and the independents are way behind schedule.

SWEDES BAN 3 U.S. PIX; FRENCH NIX ON 'STEAL'

TKENUTI NIX UN SIEAL

Stockholm, Feb. 21.

Three American pix. RKO's "I Married a Communist" and UA's "Jigsaw" and "Red Light," were among the films banned by the Swedish Censorship Board last month. RKO's "The Set-Up," which had its original ban litted after some scissoring; has caused considerable comment in critical circles here.

Of the 27 films that preemed here last month, 19 were U. S. imports, with 20th-Fox's "Pinky" drawing the most coin at the b.o.

French Get Tough
Paris, Feb. 21.
RKO's "Big Steal" has been
nixed by the French Censor Board.
Banning of films is on the increase here, with most gangster
pix getting the red light.

Cookham Dean Studios Closing; Auction Stock

Closing; Auction Stock
London, Feb. 14.
Cookham Dean studios, where
the J. Arthur Rank group has beenfilming its Technicolor cartoons
during the past few years, are closing and the contents being offered
for sale by auction.
Winding up of the studio doesn't
necessarily mean the end of the
series, it's explained, and they may
be resumed elsewhere.

HIGH MEX PIX LOANS

Mexico City, Feb. 14.

Mexican pic trade got a \$1,992,351.18 sendoff for 1950 from its
own bank, Banco Nacional Cinematografico, in the form of loans,
credits and discounts.

Bank ended January with \$2,500,000 of its bonds in circulation.

Hazen Cites TV's Edge in Plea For 20% Pix Tax Cut

New York film industry execs. hit most sharply by the advent of video, are making a new pitch to Congressional leaders for repeal of the Federal admission tax on the basis of ending a competitive inequity. They are pointing out that while the pix industry is saddled with both a 20% admission tax and a 15% raw stock bite, the video in-dustry is getting off without paying a penny in imposts.

Designed to encourage an infant industry, the Government has exempted the video portion of receiving sets from all taxes, although the radio parts are tagged for 10%. All communication and telephone lines are similarly slapped with a 25% bite, but coaxial cables and telephone lines specifically em-ployed for radio are also exempt.

ployed for radio are also exempt.

As a result, filmites are claiming that their petition for repeal belongs in a special category apart from the claims of such industries as jewelry, furs, luggage, etc. Pix spokesmen contend that nothing is threatening to take the place of the latter industries, but films are currently struggling for survival with the new medium of video which grew up after the 20% tax was initially levied.

Along these lines Joseph H

Along these lines, Joseph H. Hazen, partner in the Wallis-Hazen production, unit, wrote to Rep. Frederic R. Coudert (R., N. Y.) that "commercial motion pictures, for which the public must pay an admission, cannot successfully compete with television entertainment for which no admission is charged nor any tax paid." Hazen pointed out that the cost differential to the consumer between the two media "places the motion picture at a distinct and destructive disadvantage." Reduction of theatre tabs by the 20% tax would restore some of the competitive balance, he claimed.

elaimed.

Hazen also pointed out to Coudert that the reduction of domestic revenues on top of the severe drop in foreign remittances has been another major threat to the film industry. Partially due to high admission prices, Hazen said "public attendance has declined precipitously" during the last six months. He added that "our Government, unlike practically all other national governments, has paid scant attention to and has shown little or no appreciation of the great value which the motion picture industry renders our nation." renders our nation.

which the motion picture industry renders our nation."

Asserting that the industry is neither asking nor seeking Government subsidies and protective legislation, Hazen said "all that we ask of our Government is the abolition of discriminatory taxation." He also contended that repeal of the admission tax might result in larger theatre attendance and consequent higher income taxes on profits from theatre and production operations. On the other hand, Hazen warned, "If the admissions tax remains in force, and theatre attendance continues to decline, the loss in income tax on profit and tax credits on the carry-back of losses, will more than wipe out the admissions tax collected."

Holt's Switch Continued from page 5

Trail" is now in the can and will represent his last film under the 20th banner. Only other indie film presently contracted for by 20th is "Fireball," Mickey Rooney starrer produced by Bert Friedlob and directed by Tay Garnett. That picture is only on a one-film deal.

ture is only on a one-film deal.

Following Skouras' announcement of a boost in production,
20th execs declared they would be amenable to taking on films of other indie producers, providing the pictures were of sufficiently high quality to meet the company's current emphasis on only A product. It was emphasized, however, nancing deals with the indies, but that 20th will enter into no co-fiwill talk business only when the finished product is available for inspection.

Show Biz Reps

Continued from page 2

materials and equipment had declined more than the general average for business.

Also testifying in behalf of repeal were Harry C, Batt, prexy of the National Assn. of Amusement Parks, Pools and Beaches; B. G. Brooks, of the Roller Skating Rink Operators Assn.; Laurence V. Coleman, director of the American Assn. of Museums; and Bligh A. Dodds, director of the New York State Fair.

Dodds, director of the New York State Fair.

During his appearance as a witness last week, Johnston told the Ways and Means Committee: "I never heard it argued that a man shouldn't object to being unfairly treated until he can supply a substitute victim whose sufferings will be more justified." This, said Johnston, was his answer to the Administration demands that no excise taxes be lifted until other taxes are voted to take their place. "The motion picture," he continued, "is a medium of expression, like the newspaper, the mogazine and the book. We in the motion picture industry feel the motion picture is entitled to the same equality of treatment as its sister media. We feel the admissions tax discriminatory tax is an unfair tax. There is no Federal excise on newspapers, on magazines or books. excise on newspapers, on maga-

excise on newspapers, on magazines or books.

"We strongly believe that as a medium of expression the motion picture is discriminated against in another respect. There's a 15% tax on raw film stock. Film raw stock is the motion picture industry what newsprint is to the newspaper, or paper is to the book or magazine publisher.

"There is no tax on newsprint. The magazine publisher isn't taxed for his paper. Neither is the book publisher. But the excise tax on our basic rawstock costs our industry \$3,500,000 annually."

Hub's Petition Avalanche
Boston, Feb. 21.
Hub theatre patrons are putting
up strong fight to urge repeal of
20% theatre tax with 238,000
patrons forwarding petitions to
Congress seeking repeal. Petitions
are being handed out to all patrons and campaign will continue
until congressmen are snowed under with 1,000,000.
Also rallying to the cause were
several hundred teen-agers, members of movie fan clubs, who staged
a "Second Boston Tea Party" Saturday morning when they dumped

urday morning when they dumped barrels of ticket stubs into Boston Harbor from Hub's famed T Wharf. Stunt was staged by local pic execs and hit all the dailies and news-

COMPO

Continued from page 3 =

of RKO he is administering, on one hand, the present distribution of the Ingrid Bergman-Roberto Rossellini film, "Stromboli," which has been the focal centre of probably more unfavorable industry public relations than anything in its history. Depinet, at the same time, is chairman of COMPO, charged with formulating an overall public relations program.

There's no criticism whatsoever of the RKO topper within the industry. Most exees, regard his plight with the same grim amusement which he himself views it. They just point to it as the inevitable clash between high principle and the hard business proposition of an important investment that must be liquidated.

In devising a plan for COMPO, therefore it is said that adequate of RKO he is administering, on

that must be liquidated.

In devising a plan for COMPO, therefore, it is said that adequate consideration must be given to the historical fact that much of the Hollywood publicity that is most strenuously criticised is exactly what attracts patrons into theatres. It has been that way since the industry's beginning.

It has been that way since the in-dustry's beginning.

It is thus argued that a balance must be sought in the COMPO program to avoid hypocrisy and yet devise a public relations plan that will improve the public atti-tude toward the industry. The problem is admittedly a tough one

Nu Screen In Distrib Deal

Nu Screen in Distrib Deal
Nu Screen Corp. has pacted with
National Theatre Supply whereby
the accessory company will handle
exclusive national and world-wide
sales and distribution of the new
Fiberglas Glascreen to motion
picture theatres.

Ireland Will Pay Off To Cohn on Col. Pact

Hollywood, Feb. 21.

John Ireland obtained release John Ireland obtained release from his Columbia contract, with financial strings attached. Actor must pay Harry Cohn 25% of his earnings for the next five years, the duration of the pact.

Ireland, an Academy Award nominee, had been in the Columbia doghouse since his refusal to play a small role in a "B" production, "One Way Out."

Briefs From the Lots

Hollywood, Feb. 21.

Billie Burke postponed her trip east to take the mother-in-law role in the I. G. Goldsmith production, "Three Husbands," on a loanout deal from Metro . Hank Mann and Eddle Borden, comics of the deal from Mero ... Mank wann and Eddle Borden, comics of the silent film era drew comic roles in the Boris Petroff indie production, "Phantom of the Sea" ... George O'Hanlon will narrate as well as star in a Warners briefe, "Anything for Laughs," which he wrote ... Warners will release "Young Man With a Horn" in Europe as "Young Man of Music." Same studio's "Perfect Strangers" will be distributed in Latin America as "Conflictos Humanos" ... Samuel Goldwyn picked up Joan Evans' player option for another year Yvonne DeCarlo's next starrer at UI will be "Desert Hawk," with Leonard Goldstein producing Will Geer plays the Wyatt Earp role in "Winchester 73" at UI. Kurt Neumann signed a writer-

Will Geer plays the "Wyatt Earp role in "Winchester 73" at UI.

Kurt Neumann signed a writer-director-producer ticket with Lippert Productions, starting with his own story, "None Came Back".

Jane Greer plays the femme lead in "The Wall Outside," a John Houseman production at RKO with John Cromwell directing. Robert Walker will star in Metro's sea drama, "The Running of the Tide," to be directed by Charles Vidor. Robert Mitchum is set for RKO's "Johnny Broderick Story," but choice for the name role is still up in the air. Jimmy Stewart will start "Harvey" at UI immediately after he finishes. "Winchester 73," after which he will take a world tour in his own plane. Fred Quimby is keeping his cartoon program up to date with "The Cat's Flying Saucer."

cartoon program up to date with
"The Cat's Flying Saucer."

Warners bought "Breakthrough,"
a war yarn authored by Joe Breen,
Jr., and Bernard Gerard, for production by Bryan Foy. Dennis
Day checked in at 20th-Fox for his
role in "I'll Get By," his first film
in six years. Marjorle Reynolds
drew the femme lead in "Firefighters" at Columbia. Mark Stevens
and Edmond O'Brien play the top
spots in "Prowl Car" at Columbia
. Jerome Cowan signed for a
role in "The Fuller Brush Girl" at
Columbia. Margaret Phillips
checks in from N. Y. this week
for her film bow in the Lana Turner starrer, "A Life of Her Own,"
at Metro. Jimmy Hunt drew the
moppet role in "Louisa" at UI.
John Dehner plays the heavy in
"Texas Dynamo" at Columbia.

Tay Garnett signed Tracey Rob-

John Dehner plays the heavy in "Texas Dynamo" at Columbia.

Tay Garnett signed Tracey Roberts for one of the top roles in his indie. "Torch in the Wind".

Charles Drake drew a featured role in "Winchester 73" at UI.

Mary Happy, four-year-old thesp, makes her screen bow in the next "Joe Palooka" film at Monogram.

Paul Lees joined the "My Friend Irma Goes West" cast at Paramount. Cornell Productions, headed by Franchot Tone and Burgess Meredith, bought the Gerald Kersh novel, "Song of the Flea." for production in London. Robert Smalley sold his story, "Man Tracks," to Francis D. Lyon for filming in Australia. Oliver Blake and Teddy Hart, play comic Indians in "Ma and Pa Kettle Back Home" at UI. Eddie Albert joined the "Fuller Brush Girl" troupe at Columbia. Tod Andrews plays the male lead in "Nobody's Safe," to be produced by Filmakers for RKO release.

Columbia bought "The Barefoot Mailman" served.

body's Safe," to be produced by Filmakers for RKO release.

Columbia bought "The Barefoot Mailman," a novel by Theodore Pratt, who will do the screenplay for production by Robert Cohn.

Hollywood Bow! Assn. okayed the Metro carton, "Tom and Jerry in the Hollywood Bow!". Richard Benedict plays the heavy in "Firefighters" at Columbia. Gary Gray drew the moppet role in Metro's "The Next Voice You Hear". Minor Watson will play Branch Rickey role in "The Jackie Robinson Story" at Eagle Llon... Vincente Minell! is bringing in "Father of the Bride" at Metro this week 10 days shead of schedule... Ann Baxter renewed for a year by 20th-Fox, with "All About Eve" as her next picture. Maia Powers' minor contract with RKO, approved by L. A. Superior court.

Inside Stuff—Pictures

Columbia's "Jolson Sings Again" grossed a total of about \$560,000 on the Loew's circuit in metropolitan New York. That compares with \$800,000 taken at the b.o. by the film's predecessor, "The Jolson Story." Ratio tends to confirm Variety's estimate, made in the issue of last Jan. 4, that total domestic (U. S. and Canadian) rentals for the film would be between \$5,500,000 and \$6,000,000. The original Jolson pic grossed \$8,000,000.

grossed \$8,000,000.

Differences between the grosses of the two films is accounted for in part by the decline in general boxoffice returns since "Jolson Story" was released in 1946. It is generally true, also, that sequels don't do so well as originals. However, Col was surer of what it had in this case than it was with the earlier pie and began immediately striving for better terms, which compensated somewhat.

Incidentally, Al Jolson and Columbia share equally in the profits of "Sings Again." with each of them giving 5% of their share to Sidney Buchman, the producer.

Pre-opening ad on "Stromboli," which has caused considerable comment both in and out of industry circles, is said by RKO execs to have been prepared by Howard Hughes himself. Hughes is RKO's controlling stockholder. Adwas headed "Raging Island..., Raging Passions!" Some of the RKOites objected to the wording "Bergman Under the Inspired Direction of Rossellini," but were forbidden to change a circle word of it. single word of it.

single word of it.

Hughes has always shown a great interest in the advertising of his films and his touch is seen in current copy and art for "The Outlaw." Hughes was in a major hassle with the Motion Picture Assn. of America over previous "Outlaw" ads. Dispute wound up with withdrawal of his code seal on the film and his filing of a multi-million dollar antirust suit against the MPAA. Suit is still pending, but part of the deal by which the seal was restored provided court action would not be pushed if certain ads were approved.

"Marvin, the Successful Ghost" appeared to win the laurel for the most unusual title registered with the Motion Picture Assn. of America during the past week. Claim to it was staked by Warner Bros. It's the label of a published story by Ed McNamara.

Other registrations included "The Scarlet Letter," by Edward Small; "U-Boat Commander," by Warner Bros; "The Devil's General," by David O. Selznick; "H Bomb," by Kay Productions and Columbia; "Lonely Hearts, Inc.," by Republic; "King Solomon and His Thousand Wives," by Joseph Kaufman, and "Democrat-Republican Story." "Republican-Democrat Story" and "Hollywood to Washington, D. C.," by Jack Goldberg.

Mervyn LeRoy is the cautious type when it comes to transportation. He doesn't like to fly. So when he went to Europe recently on "Quo Vadis" business, he utilized the Queen Elizabeth.

When he got to England, he disclosed on his return to New York Monday (20), he was one mass of bruises. Skipper called the trip the roughest in his 30 years at sea, with over 150 reported hospitalized, Planes, meanwhile, had been skimming over the rough stuff without a quaver. Now LeRoy's not sure which mode of transportation is the safer.

Samuel Goldwyn, whose resignation from the Motion Picture Assn. of America became effective Jan. 17, will nevertheless continue to use the services of the MPAA's title registration bureau. James A. Mulvey, prexy of Goldwyn Productions, has signed a non-member title registration agreement with the association.

Goldwyn submitted his resignation from the MPAA in January, 1949, in a much-publicized exchange of letters with MPAA prez Eric Johnston. Bow-outs from the trade organization become effective one year after tendered.

Paramount kids its own prexy in a special trailer made on the company lot to bally the coming personal appearance of Bob Hope at the N. Y. Paramount theatre. Trailer, now playing in the Times Sq. showcase, shows Hope making a speech. When the comic coughs and then asks for a glass of water, an anonymous hand passes it to him. "Thanks, Mr. Balaban." Hope quips in response. Three-minute trailer which also draws on a number of newsreel clips of important events as a buildup to the Hope appearance was scripted by Jack McInerney, theatre publicist.

Jean Squires, Australian-born wife of a Pan American Airways staffer, Sam Squires, is being Hollywood-tested as result of a Hedy Lamarr contest in San Francisco, tied in with "Samson and Delilah." Brought to Hollywood to pose in some of the star's clothes, Paramount studio chief photog, Whitey Schaefer, made some tests of her. Alan Ladd's agent-wife, Sue Carol, was struck by Miss Squires' potentialities and got Rhonda Fleming's manager, Henry Wilson, to represent her. Several studios are currently testing Miss Squires.

Claimed as a first of its kind, Catholic Digest, publication headed by Father Paul Bussard, is publishing the shooting script of "Guilty of Treason," in book form. The 128-page paper-covered volume will self for 25c per copy. Film, in current release by Eagle Lion, depicts the case for Cardinal Mindszenty. In announcing the project, Father Bussard predicts that the new sort of reading, "half way between a play and a novel," will demonstrate considerable popular appeal.

Report that Jerry Wald may join Paramount was denied last week by prexy Barney Balaban. He said there had been no negotiations regarding the Warner Bros. producer.

Johnston Tips on Frozen Coin

copy film biz techniques is one of the reasons the MPAA has done to hornblowing on the success of its operations. Publicity on the amount of foreign coin converted to dollars is likewise felt probable at the have undesired effects in Hollywood, where economy is being drilled into the industry, partially pon the basis of poor overseas returns, and in Washington.

Despite Johnston's, inference that there is no coin frozen in England now, foreign managers opined that there was. Some companies are known to have cleared every-thing—particularly 20th—Fox—while others have done very little. Paramount is notable in the latter category. Last report had about \$7,000,000 frozen there by all companies, but that is believed to have been considerably reduced in recent months.

cent months.

International department executended also to blacken one other angle of the foreign picture. They pointed out that a good deal of the money has been unthawed, but that in every case it has had to be done by discounting on the rate of exchange. Therefore, the companies are not getting the full amount they're entitled to or the full income they'd receive if restrictions were removed and convertibility was at the legal rate.



OF COURSE, THE HARDEST-WORKING

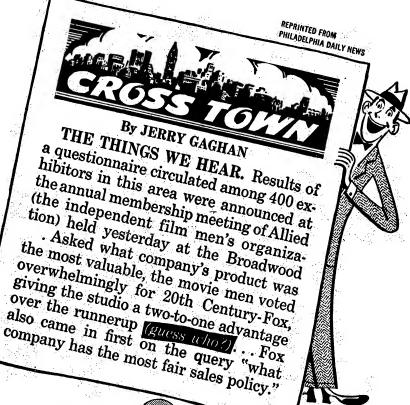
COMPANY IS THE

#1 COMPANY

FOR "MOST VALUABLE PRODUCT" (2 to 1!)

#1 COMPANY

FOR "MOST FAIR SALES POLICY"!



There's No Business Like Business

Drive-Ins Booming in St. Loo County; Open 5 Texas Ozoners in New Upbeat St. Louis Los Angeles, Feb. 21. Frank Mitchell, screenwriter, filed suit for \$1,000,000 against Metro, charging literary piracy. St. Louis

Plenty of fresh activity in drive-field within the St. Louis trade in field within the St. Louis trade area, with plans for new projects revealed recently. Five ozoners likely will be added to the already big list of outdoor theatres if current plans are carried out. Valley Drive-In, Inc., has bought a site near Lawrenceville, Ill., on which a 500-car ozoner is planned for this spring. It will be the fourth drive-in for this organization.

in for this organization.

Herman Tanner, who owns two houses in Vandalia, Ill., is entering the outdoor theatre field with a drive-in there, and possibly another near Pana, Ill. Cluster Theatres will build a 500-car ozoner near Salem, Ill.

Charles H. Weeks, Jr., who owns two houses in Dexter, Mo., plans a 500-car drive-in near that city. Don Fikes and Kenny Fikes, of Fulton, Mo., will spend \$75,000 for a 400-car ozoner a mile from Fulton.

Stymied by city fathers of Over-

car ozoner a mile from Fulton.

Stymied by city fathers of Overland, a St. Louis County town, when they refused to amend a zoning ordinance to permit a drivein there, Fanchon & Marco Service Corp., obtained permits for an ozoner and a regular theatre in St. Ann's Village, in the same county. F. & M. lease is on a 1,000-car ozoner and 2,200-seater.

5 New Drive-Ins For Texas

Dallas.

New Hivue Drive-in at Ballinger expected to be opened here Feb. 25. Owner and operator is R. T. Hall.

Hall.

Three new drive-ins will open here about April 1. They are the Garland Road, the Denton Road and Hampton Road. C. D. Leon owns and operates.

L. J. Piwetz, manager of Baker and Pix at Lockhart, announced plans for construction of an ozoner to be built near present Municipal

Drive-In Upbeat in K. C.

Kansas City.

After recently refusing two locations to prospective drive-in builders, Jackson County Planning Commission gave okay to a site on Highway 24 in Intercity District. To be built by Norman Davidson, it will be sixth in greater Kansas City.

City,
Commonwealth Amus. Corp. has
a major drive-in expansion under
way with six new ones set for construction and opening this year.
One is the ozoner at Goodland,
Kans., completed last year, to be
opened this spring. Others are
under way at Fulton, Clinton and
Joplin, Mo., and Harrison, Batesville and Searcy, Ark. Circuit also
operates two ozoners in Kansas
City area. operates two City area.

1,000-Car Ozoner in Ohio

Hamilton, O. Hamilton, O. Within the city limits here is being built by the recently-organized Romona Theatre Co. To be called the Romona Gardens, it will have completely equipped stage and capacity for 1,000 cars.

Sky-Way Gets 2 More Ozoners Buffalo.

Sky-Way Drive-In Theatre Corp. takes over operation of two more ozoners near here this spring. Niagara Drive-In, Buffalo, and Genesee Auto Drive-In, Batavia, acquired by Sky-Way which will operate these, together with its own outdoor spot at Athol Springs. William Brett, formerly house manager of Shea's Buffalo, is president of Sky-Way.

Mich. Allied To Admit Ozoners

Detroit.
Allied Theatres of Michigan, Inc., announced that it would accept for membership operators of drive-ins in Michigan and that it would hold in Michigan and that it would note a general meeting in the spring for that purpose. Allied, which now has about 200 Michigan members, said the decision to accept drive in operators as members was due to a desire to maintain the high standard of presentation to the public

AMPP Honors Marshall

Hollywood, Feb. 21.

Assn. of Motion Picture Producers held a reception Monday (20) for General and Mrs. George

Paging Ecoffier

IATSE's testimonial dinner to prexy Richard F. Walsh Monday night (20) was one of elaborate epicurean layouts dished up at a show biz affair. Spread over three hours, the 10-course meal was topped by three different des-

serts.

Guests were invited at \$12.50 per plate, but it's understood that District 10 of IATSE, which staged the diner, did not meet the costs of the meal and the hotel ballroom's special floral decorations.

WALSH FETED ON HIS 50TH BIRTHDAY

Lauded for his leadership of the Lauded for his leadership of the International Alliance of Theatrical Stage Employees, IATSE prexy Richard P. Walsh was toasted on his 50th birthday by over 1,000 union and industry leaders at a dinner held at the St. George hotel, Brooklyn, Monday night (20). Speaking in behalf of major companies, Eric Johnston, prexy of the Motion Picture Assn. of America, praised Walsh for pursuing a middle road in labor diplomacy with "constant integrity." Advocating self-regulation and

Advocating self-regulation and Advocating self-regulation and responsibility of leaders as a substitution for governmental regulation, Johnston said the film industry was a prime example of industry-labor harmony achieved through "good will and self-interest." Johnston described Walsh as the "toughest negotiator" the industry ever faced but said the as the "toughest negotiator" the industry ever faced but said the IA prexy was ready to fight only in behalf of causes that were justifiable.

justifiable.

William Green, AFL prexy who presented Walsh with a gold replica of the latter's membership card in Brooklyn stagehands Local 4, declared that the AFL was supporting the film's industry's fight to repeal the 20% Federal admission tax. Green lauded Walsh for taking over his job "at a critical time" in the history of the IATSE and successfully "guiding the International Alliance away from dangerous shoals into safe waters."

Thomas Murtha, head of District

Thomas Murtha, head of District 10's dinner committee, toastmasternot differ committee to a status ter-ed for the affair, which was at-tended by Joseph Vogel, Harry Brandt, Max Cohen, Bob Weitman, Harry Hershfield and leaders of various IATSE locals across the

Eyeing the Headlines

Hollywood, Feb. 21.
Monogram's "Jiggs and Maggie"
eries, born in the the comic secion, is shifting to front-page tion, is

Next of the series produced by Barney Gerard is "Jiggs and Mag-gie in Hollywood," dealing with fake talent agencies.

Minors' Profits

Continued from page 7 =

production cost of specific pix. Arrearages to preferred stockholders amount to 75c per share. Board is considering paying off this sum "as promptly as conditions permit."

Yates complained that labor costs continue to increase. Direct labor costs, he said, increased more than \$300,000 over 1948, and a review of the situation discloses a boost exceeding 100% slipee 1941. He charged the unions with forcing Rep to increase personnel in various departments beyond the company's requirements. pany's requirements.

Sale of Rep's subsid, Consolidated Molded Products Corp., authorized by the stockholders at the '48 neet, has fallen through, company prexy said. Board has therefore decided to improve and modernize the plant to meet the highly com-petitive conditions in the plastic industry.

(20) for General and Mrs. George
C. Marshall at the Beverly Hills
hotel.

Louis B. Mayer and Y. Frank
Freeman represented the film industry.

Cash at hand gmounts to \$2,058,585
and accounts receivable to \$1,662,924.

Metro Sued On 'McCoy' Story

Scripter declares the studio lifted his story, "I Had to Fight," and used it as the basis of the Mickey Rooney starrer, "Killer McCoy."

Par Buying

Continued from page 3

ducing Par's outstanding common below a 3,000,000 total.

below a 3,000,000 total.

Stock-reduction campaign, initially blueprinted by prexy Barney Balaban, is aimed at streamlining the company's dividend requirements in the light of reduced earnings from distribution alone. Since Par holds cash in the neighborhood of \$28,000,000 and expects another \$20,000,000 from the sale of the Paramount building and its DuMont television stock, company can push the campaign regardless of the fluctuations in current earnings.

ings.
While the Paramount stock buy was the most important development of the month, other majors also continued the accumulation of also continued the accumulation of special stock issues. Twentieth-Fox retired 3,700 shares of its prior preferred stock, leaving only a block of 100 in its treasury. Company had been buying these shares on a month-to-month basis.

Universal bought another 210 shares of its cumulative preferred during the month. It now holds 4,530 shares of this special stock in its treasury.

Phonevision

Continued from page 3

the companies refuse to let him

the companies refuse to let him have product.

A large number of grade A firstrun films are needed for the test, as authorized by the Federal Communications Commission, if it is to be meaningful, FCC is permitting Phonevision to install 300 of its receivers in Chi homes. On these each night the company would offer a pic for which the householder would be asked to pay \$1. Without a film that the viewer feels would be worth \$1, the test would have little meaning.

the test would have little meaning.

The people with the sets can see the pic—on which they'd get advance publicity—by calling the telephone company and asking for service, The \$1 per showing would be on their phone bill. Service is provided by a combo of airing and telephone lines so that people who didn't pay couldn't see the show. show.
TOA's Stance

Sullivan is exec director of the Theatre Owners of America, and has been active in urging exhibs to get into the video picture to get into the video picture. Inquiries at his office revealed that he had been asked by TOA units in St. Louis and Chicago to find out where McDonald was going to get film, as they were very much against any studio supplying him. So far, it was said, Sullivan has not been able to find these So far, it was said, Sullivan has not been able to find that any com-pany is coming through.

One major company exec, in explaining his opposition yesterday, declared: "We see no value in Phonevision unless it gets the pick of the pictures. And if it gets such pick, who needs it? Any theatre can do very well if it has all the best films."

In saying that the Zenith company expects no difficulty in obtaining films, McDonald added, "The film industry should be more interested in the Phonevision test than we are. After all, our business will go on as usual."

ness will go on as usual."

Zenith is sending a letter to FCC asking for a clarification of dates for the test. Because of the mechanical details still to be worked out by the company and Illinois Bell Telephone the trial is not skedded for launching in the near future, McDonald said.

Film Reviews

The Angel With the Trumpet

tertainment, and hardly offers re-laxation for people in search of a frivolous evening. Its unrelieved tragedy may well affect boxoffice-results in Britain and limit its ap-peal to art house trade in America. Central character in this drama

peal to art house trade in America. Central character in this 'drama is Henrietta Steim (Eileen Herlie). As the story opens she is a young, vivacious woman about to marry into an old middleclass Viennese house of piano manufacturers. The Crown Prince Rudolf, with whom she was in love, commits suicide on her wedding day, and from that stage forward there is witnessed the life of an unhappily-married woman who sticks to her husband out of loyalty to him and their children. The passing of time brings its own disasters. World War I sees the husband shot up and paralyzed; the years between the wars mark the advent of fascism and the suicide of Henrietta, when the Gestapo come to pick her up because of her Jewish ancestry. And so on, till a ray of sunshine appears through the bombed-out home after the recent war.

war.
This is more study in characterization than in dramatic content. Miss Herlie, who played the part of the Queen in "Hamlet," has a wide emotional range here. Restrained, impressibly dignified, with perfect diction, she is always mistress of the situation. Her performance is a veritable tour deforce.

formance is a veritable tour de force.

A fine supporting cast has been assembled, with notable performances from Basil Sydney as the never-too-happy husband, Norman Wooland as the Crown Prince, and Anthony Bushell, who also directed, as his friend who loses his life in a duel after a flirtation with Henrietta.

The title is derived from the trademark of the piano factory, and there is naturally a certain symbolism with the plot. The trumpet is indicative of music, and the angel of service to God.

The principal Viennese setting has a ring of authenticity. Camera work is efficent, but the tempo of the film could easily be improved by cutting 10 to 15 minutes of playing time.

(ITALIAN)

(ITALIAN)

Rome, Feb. 8.

Artisti Associati (UA) release of PanarlaFilm production. Stars Anna Magnanl,
Rossano Brazzi, Geraldine Brooks; features Edward Clanelli, Enzo Stajola. Directed by William Dieterle. Screenplay,
Piero Tellini, Victor Stoloff, based on
idea of Renzo Avanzo; additional dialog,
Erskine Caldwell; camera, Arturo Gallea;
editor, Gian Carlo Cappelli, music. Enzo
Masetti. Previewed in Rome. Running
time, 109 MINS.

Anna Magnani
Donaton
Maria Geraldine Brooks
Giullo Etward Cianelli
Nino Enzo Stajola
Don Antonio Rinaldo Ambrogi
Carmela Lucia Belfadel
A Worker Guillo Casser Guiffre

Merchant Francesco Cupano Boat Captain Ignazio Consiglio

The unusual backgrounds and local settings for "Volcano" should have dominated this vehicle. Instead, there's an element of forced reality about it, despite a real volcanic island, real peasants for actors, and picturesque-looking characters. Film is detached and doesn't move the viewer emotionally, except on occasions when there are scenes that touch greatness. In overcrowded Italy, it's customary to punish a person who has had a brush with the law, by sending him to his birthplace for the rest of his life. The story opens with Maddalena Natoli (Anna Magnani) returning to the island of Vulcano after 18 years, by order of the police, for having been a prostitute in Naples. She finds there her sister, Maria (Geraldine Brooks), who was a baby when she left the island, and a little brother, Nino (Enzo Stajola), whom she has never seen. The islanders eye Maddalena with hostility, and are cruel to Maria.

Donato (Rossano Brazzi) a deep-sea diver of somewhat doubtful rep, comes to the island. Maria falls in love with him, and he persuades her to leave with him for faraway places. Maddalena, to save her sister, brings about his drowning.

There is an inquest, and the police find that he her her untertained.

when she kills Donato are without words, but none are needed to make this a fine emotional dramatic high in film thesping. Another scene, where the women bar her from entering the church to pray, and she sinks to the ground, will wring tears.

will wring tears.

Brazzi is handsome and convincing as the roue. Miss Brooks is a good technician, and makes a good showing, but lacks that Italian flavor. Edward. Cianelli doesn't even have a chance through story characterization weakness. Staiola, from "Bicycle Thieves," is appealing and winsome as Nino.

rrom bleycie Thieves, is appealing and winsome as Nino.

The story sequences jump from one episode to another with nothing to bridge the gaps. Music and cutting should have helped, but both are weak. William Dieterle's direction is strong.

Dieterle made this under almost impossible conditions. He took his troupe to an island where every supply had to be brought in by boat, even the food they ate, to say nothing of the paraphernalia necessary for motion pictures. His crew was all Italian, and only a few in the entire company spoke any English. There was always the danger of a volcanic eruption and possible eyacuation. Underwater photography is most interesting and well executed.

and well executed.

The rare industry on the island, that of pumice mining, is informing and fascinating. Volcanic activities, such as the smoke, the crater, the boiling sulphuric waters underneath the surface of the earth, are the real McCoy, and a strong enough influence to give the picture its title. The swordfish "hunt" and the "tonnara," the tuna fish run, which occurs for only a few days out of the year, are added appeal.

Tubb.

Cita Distinguished Films release of Astra-Paris Films production. Stars Viviane Romance; features Clement Dubour, Louis Salou. Directed by Charles Lamac Screenplay, Jacques De Companeex; cameras, Burel; music, Francis Lopez. At Ambassador, N. Y., Feb, 10, '50. Runing time, 73 MINS.

Rita. Viviane Romance Sylvain Clement Dubout Cord.

Lerome. Cord.

Emanuel

NS.
Viviane Romance
Clement Duhour
Louis Salou
Micheline Francey
Pierre Larquey
Germaine Kerlean
Yves Deniaud

(In French; English Titles)

(In French, English Titles)

"Rita" is a curious melodrama built around a condemned murderer. Story is a somber one, and the film's appeal in the American market appears to be limited to a few, select art houses which care to the Gallic trade. Viviane Romance, who portrays the title role, is the sole marquee name. Nature of the yarn offers some exploitation possibilities, but the word of mouth will be scant.

Idea behind the Jacques De Companeez screenplay is interesting, for it permits the condemned to re-live the portion of his life that brought about his death sentence. In flashback he gets another chance. However, he again falls in love with the same waterfront siren and again kills the girl's husband in a fight. Moral of the plot apparently is that it is futile to question the hand of fate.

Under Charles Lamac's slow direction, the film becomes more of a study of characters than an illustration of an overall theme. Miss Romance is considerably subdued as a moody entertainer in a South American dive. Clement Dubour does fairly well as the murderer, and Louis Salou succeeds in making himself unpleasant as the crooked saloonkeeper. Editing is none too good.

20th Hopes

Continued from page 3 =

the majors can acquire theatres on

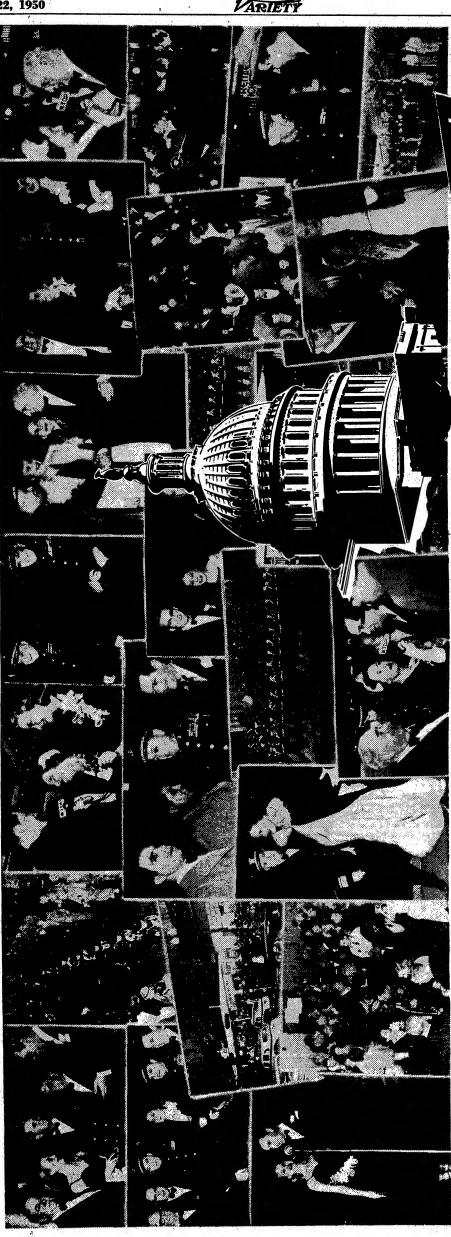
the majors can acquire theatres on specific approval of the court.

Although the judicial ukase is framed to envisage acquisition of flickeries in the vague future after complete lopping of exhibition, it is believed that the Government's recommendation now for limited showcase rights would be recognized by the court. In the past, it has been reported that the strategy of major company toppers is aimed at entry into exhibition again via the showcase door.

Both the courts and the Government have indicated that a scattering of first-run houses could be a

for the test. Because of the mechanical details still to be worked out by the company and Illinois Bell Telephone the trial is not skedded for launching in the near future, McDonald said.

The company is dickering with three research groups, one of which will be named to pick the 300 homes in which the test will be run. The homes will be scattered throughout the city, and not confined to one telephone exchange as ing of first-run houses could be a valuable asset to a film producer without furthering monopoly. These theatres would be used purely as a measuring-stick to test boxoffice value of product and help a distrib fix its rental terms. VASHINGTON, D.



breaking engagement to "Imo's" continuous duding another recor list of record-breaking

PETER COE - RICHARD JAECKEL :DMUND GRAINGER - JOHN AGAR-ADELE WARA-FORREST TUCKER

by "Stromboli."

Despite cautious handling by RKO to prevent reviews appearing before opening day, the film couldn't withstand the murderous couldn't withstand the murderous notices and so-so word-of-mouth the morning following the various preems, most of which were last Wednesday (15). They took their toll the second day, and with increasing force thereafter.

creasing force thereafter.

That means that despite the fact exhibs are winding up with fairish returns, grosses have been so light from the weekend on the pic is getting no holdovers. It thus lacks the extended playing time, plus a large number of dates, that says film needs to get into the high any film needs to get into the high-grossing category. That's the rea-son RKOites are bearish on the

son RKOites are bearish on the final tally.

To no one's surprise, as soon as the trend of events was apparent; "Stromfoli" proved good for only one week even on Broadway. Engagement at the Criterion there was at best a fluke, however, since the pic was playing around the corner at the Apollo on 42d street at half the admission price and was also to be seen in kevs and nabes also to be seen in keys and nabes throughout the area. They were not only getting lower admish, but were offering the film on a twin-hild throughout

Charles Moss, Criterion owner, Charles Moss, Criterion owner, booked the pic under such circumstances only in the hope that the tremendous publicity would bring about a miracle, sending crowds into theatres no matter what the price. House had a comparatively good week, but never got any real mobs and probably did as little in ratio to price and seating capacity as any theatre that played the film.

Congressman Rips Pic Washington, Feb. 1.

The House of Representatives applauded one of its members last week when he ripped into "Stromboli" as an "outrageous film" which should be banned from U. S. theatres. He was Rep. Ed Gossett (D., Tex.), who also declared that "a nation that glorifies prostitution and adultery should take notice of the direction in which it is going."

Albany Flaying
Albany, Feb. 21,
In line with the recent protests against RKO's showing of "Stromboli," the New York State Council of Churches urged all Christians last week to express resentment last week to express resentment against the film industry's exploitation of "public scandal for private gain." Not putting the finger on any particular picture, the council's do of directors, comprised of testant denominations noted, is obviously not enough to apic the contents of a film alone." the statement continued with, more disastrous to the morals up patient any objection. board of directors, compr Protestant denominations

of our nation than any objectionable scene in a play is the stamp of approval that a great industry gives to individual stars who cynically flout our most cherished ically flout our most cherished ideals of the inviolability of the marriage yow and the sanctity of the Christian home."

then began sinking rapidly away. And a reputed haven for "Binford-Weekend was poor and early days this week continued bad.

This performance should in no Crittenden theatre last week.

Way be construed, however, as indicating the pic was a flop for the houses that played it. Biz generalfilm, which was blasted out of ly was so good during the first days of the run, that virtually every house came out with a week that ended up about average.

The major disappointment was flim, matinees are being held daily that the film didn't do the sensational business that might have been anticipated on the basis of the vast publicity it received. There has undoubtedly never been a picture in the history of the industry that got even 10% of the space and radio time racked up by "Stromboli."

Despite cautious handling by RKO to preyent reviews appear already been banned in Lowell,

Boston, Feb. 21.

"Stromboli," currently at Hub's RKO Boston, where it is doing steady biz, is running into booking troubles in outlying areas. It has already been banned in Lowell, Lawrence and Holyoke by city fathers, and Nathan Yamins, operator of six theatres in Fall River, has announced that the film will not play in his houses.

Harry Zeitz, operator of the other two houses in Fall River, has indicated he will follow suit.

indicated he will follow s Meanwhile, seven clergymen Portsmouth, N. H., state they portsmouth. N. H., state they will oppose the showing of the film in their city, and with most of local clerics putting the blast on the film, its future around here doesn't look too bright.

Pix Industry Takes Mpls. Beating

Minneapolis, Feb. 21.

Film industry here is taking worst beating in fis history in local press and in newspapers throughout territory as a result of "Stromboli" and the Bergman-Rossellini affair. Heat is just coming to a head now, and it has exhibitor leaders here plenty worried, with adverse boxoffice repercussions feared.

auverse boxoffice repercussions feared.

At same time, Archbishop J. G. Murray of this Catholic archdiocese, in new pastoral letter directive, has caused more exhibitor jitters by condemning theatres showing even Legion of Decency. "B" classified pictures as well as films themselves. Exhibitors feel that no time can be lost in getting the North Central Allied publicity-advertising campaign to try to improve public relations.

During the past several weeks newspapers have been publishing many letters to the editors from readers rapping the film industry. The Minneapolis Morning Tribune ran quotes from a number of small-

The Minneapolis Morning Tribune ran quotes from a number of small-town papers throughout the state, commenting on the Bergman-Rossellini situation.

Atlanta Okavs 'Stromboli'

Attanta UKAYS 'Stromboli'
Attanta, Feb. 21.
City Censor Christine Smith, backed by Carnegie Library Board of Trustees, from whom her powers stem, gave Roberto Rossellini's "Stromboli" the green light after seeing it at a private showing from which critics and press were excluded.

cluded.

RKO screened it again Thursday
(16) for press and radio, Paul
Jones, Atlanta Constitution's reviewer, said in his column Sunday:
"I found it to be a very engrossing,
'arty' adult movie, which compares
favorably, with 'Songa Shipa' and

'arty' adult movie, which compares favorably with 'Shone Shine' and 'Open City'."

Lauren Norvell, Atlanta Journal's critic said: "Bergman is good and the camera work is superior, but too much Italian dialog makes the film hard on the English-speaking fan. The story itself is nothing extraordinary."

fan. The story itself is nothing ex-traordinary."

Manager W. T. Murray, of the Rialto theatre, announced that he would play "Stromboli" starting March 16.

RKO's Seattle Fight

Seattle, Feb. 21.

Not without a court battle will "Stromboll" be barred from showing in Seattle. RKO has filed an action against the city seeking an injunction against the ban put on the Ingrid Bergman film by the acting mayor.

1-Big Union Hqs.

Pointing up the trend to greater unity among unions in the Associate Actors and Artistes of America, the American Federation of Radio Artists, American Guild of Variety, Artists, American Guild of Variety Artists, American Guild of Musical Artists and Television Au-thority will move into one set of offices within two months. New headquarters will be at 15 West 44th St., New York City.

Move will bring together most of the unions in the 4A's. Screen Actors Guild, which has been bat-tling with the TVA will not go into the common offices, while Actors Equity will stay out because it owns its own building.

Cousins-Johnston

Continued from page 3

a wide appeal to the masses in all countries. These critics in ab-sentia are so familiar to us that it has become a standing joke in our industry to say that the nonindustry to say that the non-customer is always right."

customer is always right."

Verbal feud was broadcast as a feature of "America's Town Meeting of the Air" following a series of SRL editorials by Cousins which charged American pix with being grist for Soviet propaganda. He asserted both in the mag and in last night's debate that overseas audiences see and accept literally "crude distortions of American life."

Johnston argued that the tremendous diversity of this country is reflected in Hollywood's output. America, he said, "is a land of a big idea as big as its geography. The idea that freedom is a Godgiven right of all men has been put to work here and has succeeded. Our pictures inevitably reflect it."

big idea as big as its geography. The idea that freedom is a Godgiven right of all men has been put to work here and has succeeded. Our pictures inevitably reflect it."

MPAA prexy scoffed at the "mass indictment" of films and the contention that foreign audiences blindly accept films literally. "By that reasoning," Johnston added, "foreign audiences must believe cattle rustling is a thriving American industry because we make cowboy movies."

Behind the Iron Curtain, MPAAer said, American films "are about the last link those people have with the western world. They queue up to see our pictures because in them they find the things which dictatorship denies them. In them they see the American design of living—its freedom, its ideals. its hopes, its promises, its rewards. And above all else—equality of opportunity for every man and woman."

Cousins maintained that good films come to only two or three percent of the total output while.

Cousins maintained that good films come to only two or three percent of the total output while "the slow-talkin' but quick-killin' western cowboy thrillers account for 50% of the output." He asked for "halance not propagately one for 50% of the output." He asked for "balance, not propaganda one way or the other." Mentioning "Grapes of Wrath" and "Gentlemen's Agreement" approvingly, Cousins added: "Frank, honest films of this type can actually create good will and improved understanding towards America, for at least other peoples will realize that not every American lives a chromium-trimmed, stuffed turkey and stuffed wallet existence at a time when a large part of the world is still feeling the pinch of a tightened belt."

Washington, Feb. 21.

Engineers who stoke boilers in six D. C. theatres went on strike today (Tues.) on the coldest day of the year. Theatres involved are the Warner, Metropolitan and Tivoli (a nabe), all in the Warner chain; Capitol and Palace, Loew houses; and the Translux. That stuffed wallet existence at a time when a large part of the world is still feeling the pinch of a tightened belt."

marriage vow and the sanctity of the Christian home."

Seattle, Feb. 21.

Mot without a court battle will st that it is finding difficulty in getting second-feature product to team with its A's in the metropolitan area. Most of the other companies don't want to be on the lower end of a double bill that won't play the three highly-important indie skeins. Since the other distribs are not in a battle with the group, representing owners and operators of Memphis and the midsouth. The group, representing owners and operators of Memphis and the midsouth. The group, representing owners and operators of Memphis and the midsouth. The group, representing owners and operators from Tennessee, Arkansas, Mississippi and Missouri, unanimously passed a resolution urging exhibitors to "refuse to show "Stromboli" or any other picture made under similar circumstances."

The Virginia Board of Motion Picture Censors plunked its seal of approval on "Stromboli" last week with the statement that the board.

Big in West Memphis.

West Memphis, Ark, Feb. 21.

This little hamlet, located some 10 miles from downtown Memphis, houses, Byrd and State. A sidelight to the Metro battle

Picture Grosses

KANSAS CITY

KANSAS CITY

- (Continued from page 11)
Caballero" (UA). Dull \$12,000,
Last.week, "East Side, West Side',
(M-G) and "Tension" (M-G),
\$12,500.

Missouri (RKO) (2,650; 45-65)—
"Eiffel Tower" (RKO) and "Black
Shadows" (EL). So-so \$9,000. Last
week, "Hasty Heart" (WB) and
"Masked Raiders" (RKO), same.
Orpheum (Fox Midwest) (1,912;
55-75)— "Red Shoes" (EL). Flyst
time in major downtown house at
pop scale, nice \$14,000, Last week,
house had legit.
Paramount (United Par) (1,900;
75-1,20)— "Samson and Delilah"
(Par). First roadshow policy here
in many months, wham \$26,000.
Last week, "Montana" (WB) (2d
wk), fair \$7,000.

Tower - Uptown - Fairway (Fox
Midwest) (2,100; 2,043; 700; 45-65)—
"Willie Marching Home" (20th).
Under average \$12,000. Last week,
"Sundowners" (EL), \$11,000.

'12 O'Clock' Big \$21,000, D.C.; Bergman Plush 15G

Washington, Feb. 21.

Sensation of current semester is "Stromboli," at Keith's with opening day's rush headlined in local papers. Volley of pans from crix plus word-of-mouth to ned down smash prospects but Ingrid Bergman opus is still hefty. "Twelve O'Clock High," at Loew's Palace, looks hefty. Otherwise, midtown sector is on the guiet side. looks hefty. Otherwise, midto sector is on the quiet side. Estimates for This Week Capitol (Loew's) (2,434; 44-85

Trans-Lux (T-L) (654; 44-80)
"My Foolish Heart" (RKO) (5th wk)
Holding to steady \$5,000. Last
week, same. Stays on.

when a large part of the world is still feeling the pinch of a tight-ened belt."

Loew's Barrage

Loew's Barrage

Columbia, both rental propositions in office buildings.

Also affected are three network outlets of ABC, CBS and NBC, and other tenants who rent space in the Warner and Translux houses. Strike was announced by Jesse West, business agent of Local 99. International Union of Operating Engineers, AFL. The union, which reps 26 engineers, has consistently demanded a 42% increase, and the which are offering a straight 5c hourly hike. Theatreowners declare the strike is unauthorized and that houses are operating normally.

Caesar's Suit Answer

Caesar's Suit Answer
Comedian Sid Caesar's defenses
against a \$250,000 breach-of-contract suit are "a sham and frivolous;" whose only purpose is to
delay trial. Capitol Productions
stated in N. Y. federal court last
week in moving for dismissal of the
answers. Defendant comedian had
argued that Capitol head Milton
Bren could not make a binding
agreement with him since both
were in the service in 1945, the
time of inking.

Pact called for Caesar to star in
pictures for Capitol, but the comic
claims Cap continually loaned him
out. In 1947, according to the complaint, he breached the ticket.

'Stromboli' Very Good In Mpls., \$13,000: 'Wife' Hep 15G, 'Pinky' 9G, 2d

Minneapolis, Feb. 21.

Six major newcomers, here currently, but only two of them. "Dear Wife" and "Stromboli," are commanding major boxoffice attention. Terrific amount of publicity that "Stromboli" and its principals have had are, of course, standing it in good stead, while "Dear Wife" at Radio City is fairly good.

good.

Estimates for This Week
Century (Par) (1,600; 50-70)

"Black Magie" (UA). Light \$5,000
Last week, "Samson and Delilah"
(Par) (4th wk), finished at okay
\$8,000, making huge \$55,000 for
roadshow run at \$1.20 top.

Lyrie (Par) (1,000; 50-70)—"Port
of New York" (EL). Mild \$4,500
Last week, "Renegades" (Ca) and

of New York" (EL). Mild \$4.500 Last week, "Renegades" (Col) and "Desperado" (Col) (reissues), weak

#4,000.

Radio City (Par) (4,000; 50-70)—
"Dear Wife" (Par). Hitting good
\$14,000. Last week, "On Town"
(M-G), good but disappointing
\$15,500.

\$15,500.

RKO-Orpheum (RKO) (2,800: 50-70)—"Strymboli" (RKO). Rapped by critics and customers, but curiosity gave it big opening. Heading for very good \$13,000. Last week, "Borderline" (U). mild \$9,000.

osity gave it big opening. Heading for very good \$13,000. Last week, "Borderline" (U), mild \$9,000. RKO-Pan (RKO) (1,600; 50-70)—("Guilty Bystander" (FC). Okay \$7,500. Last week, "Live By Night" (RKO). \$7,000. State (Par) (2,300; 50-70)—("Pinky" (20th) (2d wk). Continues to show virility, with okay \$9,000 after boff \$16,300 first week. World (Mann) (400; 50-70)—("Germany, Year Zero" (Indicitalian picture attempting without too much success to capitalize on Rossellini name. Light \$2,000. Last week, "Hamlet" (U) (2d wk). (2d run) (74-\$1.20), good \$3.800 afterbig \$4,500 first week.

King's Men' Rousing 19½6, St. Loo; 'East Side' 18G

St. Louis, Feb. 21.

Despite new product in most firstruns, biz is slow currently. "All King's Men" is an outstanding exception being very sturdy at the St. Louis to pace city. "East Side, West Side" is nice at Locw's but elsewhere takings are not so good. Estimates for This Week.

Ambassador (F&M) (3,000: 50-75)—"Willie Comes Home" (20th) and "Montana" (WB). Nice \$12,000. Last week, "Sands of Iwo Jima" (Rep) and "Woman in Hidding" (U.), big \$7,000 in 4 days.

Fox (F&M) (5,000: 50-75)—"Baby Makes Three" (Col) and vaude. Mild \$16,000. Last week, "Whirlpool" (Col) and vaude. \$14,000.

Loew's (Loew) (3,172: 50-75)—"East Side, West Side" (M-G) and "Arson, Inc:" (Lip). Fine \$18,000. Last week, "Malaya" (M-G) and "Girl's School" (Col), \$16,000. Missouri (F&M) (3,500; 50-75)—"Chain Lightning" (WB) and "Blonde Dynamite" (Mono). Strong \$15,000. Last week, "Thelma Jordon" (Par) and "Willie Comes

\$15,000. Last week "Thelma Jordon" (Par) and "Willie Comes Home" (20th), \$14,000. ar) and (20th), \$1

don" (Par) and "Willie Comes Home" (20th), \$14,000.

St. Louis (F&M) (4,000; 50-75)—
"All King's Men" (Col) and "Pirates of Capri" (FC). Big \$19,000. Last week, "Borderline" (U) and "Story Mollie X" (U), \$10,000;

SEATTLE

(Continued from page 9) Down to \$3,500 after good \$5,700

opener:
Music Hall (Hamrick) (2,200: 59-84)
— "Battleground" (M-G) and "Change of Heart" (Rep) (4th wk). Nice \$7,000. Last week, immense \$11,400.

\$11.400.
Orpheum (Hamrick) (2,600: 59-84)—"Woman in Hiding" (U) and "Beyond Rio Grande" (Rep). Mild \$6,500. Last week, "Backfire" (WB) and "Unmasked" (Rep). not too hot at \$6,300.
Palomar (Sterling) (1,350: 50-\$1)
"Inspector Georges" (WB). (24)

run) plus R solid \$8,000

solid \$8,000.
Paramount (Evergreen) (3.039: 59-84)—"12 O'Clock High" (20th) and "Girl in Heart" (Mono 12d wk). Still sock at \$14,000. Last week, \$19,700.

Quonset-Type Texas Nabe Victoria, Texas. First nabe here, the Campus, a quonset type house; has been built by E. H. Brooks.

NEW YORK TIMES FEB. 15, 1950

KINGS MEN' TOPS 'OSCAR' NOMINEES

Film Selected for Honors in Several Categories

NOMINATED FOR ACADEMY AWARDS:

- ★ Best motion picture, "All The King's Men"
- * Best direction, Robert Rossen ("All The King's Men")
- ★ Best screenplay, Robert Rossen ("All The King's Men")
- * Best performance by actor, Broderick Crawford ("All The King's Men")
- * Best performance by supporting actress, Mercedes McCambridge ("All The King's Men")
- * Best performance by supporting actor, John Ireland ("All The King's Men")
- * Best film editing, Robert Parrish and Al Clark ("All The King's Men")



Clips from Film Row

NEW YORK

NEW YORK

RKO has shuffled its field sales force. Hatton Taylor, branch chief at Detroit, switched to top spot at Boston exchange to fill vacancy caused by recent death of Ross Cropper. Murray Devaney, Montreal branch manager, shifted to Detroit. Harry Cohen, manager at St. John, goes to Montreal to fill in for Devaney Arthur Lee-White, Toronto salesman, upped to St. John chief.

Richard Mayers, former ad-pubchief for William Goldman's Philadelphia theatres, to Universal for eight-week-stint on "Francis."

Fred Sandy was appointed Motion Picture Sales Corp.'s Washington sales rep, it was announced in New York this week.

MINNEAPOLIS

A second Twin City downtown subsequent-run house, the Garrick, announced triple features at 35c admission as regular policy. Previously a twin-bill situation, it follows lead of the Lyceum, another St. Paul downtown subsequent-run house.

house.

Earl Perkins, Warner vet salesman, resigned, succeeded by John Urquhart, promoted from booker.

North Central Allied cailed meeting of Twin City independent

exhibitors to go on record against playing "Samson and Delilah" at advanced admissions.

Bennie Berger, North Central Allied prexy and circuit owner, back at desk after two-month California vacation.

Bill Mussman, Paramount sales

manager here, pinchlitting for Ben Blotcky as branch manager while latter and wife vacation in Mex-

ico.

Bill Elson, circuit owner, and wife off on Mexican jaunt.

Boslev Crowther, N. Y. Times

Bull Elson, circuit owner, and wife off on Mexican jaunt.
Bosley Crowther, N. Y. Times flun critic, spoke at University of Minnesota convocation, on "What You Don't Know About the Mov-fes."

les."

Ev Seibel, Minnesota Amus. Co.
ad-publicity head, still in Northwestern hospital under observa-

PITTSBURGH

Norbert Stern and his son, Ernest, who opened the first outdoor theatre in this territory at South Park, acquired Blue Dell Drive-In on Route 30 under long-term lease from Tony Morocco and Joe Warren.

Stewart Jacobson formerly with

Stewart Jacobson, formerly with Universal in Cincinnati, joined Eagle Lion sales staff, replacing



BTAUSIGB TRAVEL

THE TOPS IN SHOW BUSINESS

We have served... WILLIAM MORRIS

GEORGE M. COHAN SARAH BERNHARDT NORA BAYES

Bob Munn in West Virginia territory; Munn is turning exhibitor soon in W. Va.

Joseph Troese leased Liberty, Sligo, Pa., to Mrs. Mary McNeill, of Clarion, who will take over in February.

Sligo, Pa., to Mrs. Mary McNell, of Clarion, who will take over in February.

George Corcoron, West Virginia salesman for Republic, resigned; formerly was business manager for Allied MPTO of Western Pennsylvania.

Charles Coussoule, formerly associated with Manos circuit, is remaining in the army; holds rank of captain.

Robert O'Hare, manager of WB Orpheum in Titusville since 1939, transferred to circuit's Strand, Ridgway.

The Rev. E. Harvey Rice, recent The Rev. E. Harvey Rice, recently ordained and affiliated with
Memorial Spiritualist Church, formerly was employed at the Hanna
Theatre Service on Film Row.

Harold McCloud, who operates
a theatre in Verdunville, W. Va., is
taking over another house in Chapmanyille from C. D. Hager.

James Hendel, Eagle Lion branch manager here, upped to company's Metropolitan New York and New Jersey district, which he will head. John Zommir, local sales chief un-der Hendel and formerly with Metro, takes over local exchange.

Metro, takes over local exchange.
Pete Dana, whose Universal sales
district recently was expanded to
include Buffalo, Albany and Detroit in addition to Pittsburgh and
Cleveland, is moving his headquarters back here from Cleveland. He
formerly headed the local U exchange, having been succeeded by
Francis Guehl.

CHICAGO

James Gregory and Pete Penagos of Alliance Circuit off to Walla Walla, Wash., to look after theatre interests there.

interests there.

Art Steagall, formerly Oriental manager, named manager of Crawford by Essaness, which lost Oriental to James Booth in lawsuit.

Edwin Silverman, Essaness president, back from California where he huddled with William Gargan on possible financing for film series on Gargan's "Nick Kane" radio series.

radio series.

Chi corporation counsel filed appeal in Illinois Supreme Court against recent decision by Cook County Circuit Court Judge Harry Fisher. Judge Fisher declared Chi ban against drive-ins within city limits invalid on ground it discriminated against certain class of business.

criminated against certain class of business.

Sidney Piel appointed advertising man for RKO Palace here. Piel, former free lance, replaces Charles Harris, who died Jan. 31.

Carnegie theatre dropped prices from 98c. to 85c; while all Balaban & Katz Loop houses lowered children scale from 50c to 30c.

C. Scott Fletcher, head of Encyclopedia Britannica Films, named to the directorate of Muzak Corp.

Bill Saal, of Republic, in town for more confabs with Rock Island rail toppers for promotion on Rep's "Rock Island Trail."

Balaban & Katz last week purchased the Garrick theatre building and the leasehold estate for the property at an approximate cost of \$300,000 from the Northern Trust Co. Building is 18 stories high, and contains a number of stores besides the 900-seat theatre. Ground lease, which runs to 1989, is renewable for 99 years at annual rental of \$17,500. Land is owned by Sears estate of Boston. B&K intends to remodel and enlarge theatre, now devoted mostly to reissues.

SEATTLE

Water shortage hit Aberdeen dur-ing the recent freeze, bringing or-ders to close theatres and dance halls for Saturday because of fire

halls for Saturday because of fire danger.
Frank Newman, Wm. Thedford, Carl Mahne, Frank Christie, Vic Gauntlett, Lowell Parmentier and Robert Haase, all from Evergreen Theatres, joined by Mose, Mesher, Oregon district manager, at Portland, comprised the Northwest delegation to National Theatres annual meet in L. A.

ST. LOUIS

on 10-acre tract near Vandalia, Ill., on which they plan to build

a drive-in.
Charles W. Wells resigned as manager of Grand, Sparta, Ill., where a recent election ended Sunday closing of film shows. Frank McLean, Coulterville, Ill.,

succeeds him.

Shannon County, Mo., county court decided it would not become operator of three picture houses obtained in a tax settlement and leased the theatres to Walter Vollinger, manager of Ritz; Van Buren, Mo. The three houses were turned over to the court by W. S. Brawley, Eminence, Mo., in settlement of a \$48,000 civil suit alleged to be due from Brawley during the time he was tréasurer of Shannon County.

CINCINNATI

Albert Dezel sold his interest in Screen Guild Productions of Ohio, Inc., to Edward J. Salzberg. In addition to Favorite, Masterpiece and Astor product, Salzberg will also distribute Dezel pix.

Theatre Owners Corp., local burning booking combine, now serv-

distribute Dezel pix.

Theatre Owners Corp., local buying-booking combine, now servicing the National and Valley, Cincinnati, Marvel, Mt. Orab, O.; Music Hall, Newport, Ky.; McCook, Dayton; Uptown, Columbus, and Wayne, Greenville, O.

Wayne, Greenville, O.
Operation of 1,542-seat Keith's theatre taken over by the Robert J. Libson and Maurice White interests under 10-year lease from City Playhouse, Inc., subsidiary of City Investment Corp., New York, where deal was inked. New management, Mid-West Theatres, Inc., recently leased two other downtown houses, 2,000-seat Capitol and 2,100-seat Shubert, from RKO-Midwest Corp. Midwest Corp.

DALLAS

Bud Whaley, for last seven months manager of South Main Drive-In at Houston, named manager of Fredericksburg Drive-In at San Antonio. He will also double on KMAC, where he was chief announcer at one time, with disk jockey program.

Bob Nash, news director of KSEL, Lubbock, named director of public relations for Wallace Blankenship circuit. Post is a new one for circuit, which has 14 theatres in this area.

Cole Circuit opened first Negro

Cole Circuit opened first Negro theatre in Fort Bend County, and the first for circuit at Richmond. The 266-seat house will show Ne-gro films almost exclusively.

C. W. Granville, and his son, Ellis, reopened the Hartex at Harper which has been shuttered for several months for facelifting.

DENVER

Willard Asmus, formerly with Fox Midwest, named city manager at Salida, Colo., by Altas Theatres, succeeding Oran Dowler, resigned. John Krause, assistant, made manager of Golden at Golden, Colo., when Dick Dekker moved to city manager Lamar, Colo., subbing for B. A. Dixon, recuperating at home after hospital stay. Robert (Rocky) Evans, assistant, made manager State when Tom Arrants resigned.

E. J. Mannix

Continued from page 5

order to get a share of the U. S. income of the two films. Pact provided that he was to take eastern hemisphere rights to Selznick's "Portrait of Jennie" and "Paradine Case". In return for western hemisphere rights to "Third Man" and "Earth." Korda also got the services of three DOS players, Jennifer Jones (Mrs. Selznick), Joseph Cotten and Alida Valli, besides Selznick's advisory services.

Part of the basis of the suit brought by Korda is Selznick's alleged refusal to come through with the "Jennie" negative in time and to release funds from British in

the "Jennie" negative in time and to release funds from British in-come on "Paradine," which were in escrow. Korda's suit demanded ancellation of the deal, offered to account for "Jennie" and "Para-dine" profits and proferred pay-ments of reasonable salaries for services of Miss Jones, Cotten and Miss Valli.

Miss Valli.

One of the points up for arbitration is Selznick's demands for two weeks of retakes to be inserted in both eastern and western hemisphere versions of "Earth." Korda claims they are unnecessary for the eastern version and that Selznick can do anything he western. SI. LOUIS

Sol Galdfarb sold his Ritz, 640seater in East Alton, Ill., to Marc

J. Steinberg, who resigned from
St. Louis Eagle Lion sales staff
Jack Hynes, salesman for St.

Louis RKO exchange, resigned to accept a position with an ad company.

Harry Tanner, Pana, Ill., exhib, and his two sons obtained option

St. Route versions of "Earth." Korda claims they are unnecessary for the eastern version and that Selznick can do anything he wants about the western one. However, Korda will not shoot the retakes without payment by Selznick. He claims that the time period has expingle.

Griffis Ired at Balk

main in Yank bank accounts in Buenos Aires until dollar exchange is available.

This would not give the U. S. companies any immediate income from the Peron-dominated territory. It would, however, alleviate the current tough situation which has seen no Hollywood-made product imported since just about a year ago, Feb. 25, 1949. Films that were there before the freeze have now been about exhausted and U.S. pix are fading from Argentine screens. creens

Despite the fact they'd be getting no coin, most of the companies are willing to go for the Griffis deal so that they don't lose the Argentine playing time completely. It is preferable, they feel, to keep their hold on audiences there and to pile up funds that may eventually be freed and give them dollar income.

begin to feel the product pinch, they'll scream so loudly that the government will be forced to relent.

Griffis proposal was handed a couple weeks ago to the local Argentine committee representing the U. S. film industry. It is made up of company managers there. Also in B. A. at the time was Phil Reisman, RKO foreign chief, who was holding some private discussions with government people and is understood to have spoken with Evita Peron, wife of the prexy, and said to be an important power.

U. S. Ambassador gave his version of a possible deal to the committee following a meeting on the subject Feb. 4 with Ramon Cereiso, Minister of Finance and chairman of the economic council of Argentina. Griffis urged quick action. He said there was no chance of getting permits for any more pix than he mentioned nor was it realistic to expect any better deal on coin. Griffis stated a willingness to support the industry "fit it took a realistic attitude," but emphasized that if the points of view of the American firms were divergent on the number of pix allocations, he would withdraw. At a meeting of the Motion Picture Assn. of America board in New York there was the divergence, that Griffis apparently feared. Result may well be the loss of his further aid. Some of the MPAA member companies feel that will be disastrous, since his proposal—which they assume has some sort of Argentine government sanction—is the farthest they have gotten in breaking down the

nas some sort of Argentine govern-ment sanction—is the farthest they have gotten in breaking down the freeze on imports. Griffs told the committee that Cereijo stated it would be impos-sible to grant unrestricted imports, as it would be imposted with cerein stated it would be inconsistent with government policy on increasing dollar obligations. He said he was willing to enter a gentleman's agreement with Griffs which would not imply an official quota system, but would require self-limitation, and a voluntary blocking of funds.

Assistant Secretary of State Edward Miller is currently in Argentina for conferences that may include references to the film situation. Griffis apparently hadbeen banking on Miller's influence in selling the deal to the Argentinlans which he proposed to the film committee.

New Restrictions Buenos Aires, Feb. 18.

Argentine Entertainment Board has decided first-run theatres are

Argentine Entertainment Board has decided first-run theatres are to exhibit Argentine pictures throughout seven days of every calendar month, including a Saturday and, Sunday, as minimum. Other theatres must show Argentine pix two weeks out of every five, including two Saturdays and Sundays.

Implementing this protectionist move, the Entertainment Board has divided the year into 10 periods of five weeks each, throughout which non-first-run houses must show Argentine movies. These periods absorb the best playing-time. That includes months during which national holidays bring an influx of vacationers to the theatres, either in the metropolis, or in important towns in the interior. This means that exhibitors will have to follow set lines in booking material throughout the year, apart from the restrictions involved in a

its activities will be submerged, if not entirely lost, in the ambitious COMPO program. These regionals want COMPO to be restricted to narrower and more tangible aims, at least until it proves what it can do.

Regionals feel that TOA has now established itself as the prime exhib organization in the U. S. There is some cautioning that COMPO will prove a threat to Get Tough'?

Dissenters among the U. S. distribs feel that a tough attitude may get results. They think that when Argentine theatre men really begin to feel the product pinch, they'll scream so loudly that the government will be forced to relent.

Griffis proposal was handed a couple weeks ago to the local Argentine committee representing the U. S. film industry. It is made up the some cautioning that COMPO will prove a threat to TOA's independence and current vigorous activities. The squawk is being voiced that the proposed scounter-suggestion, regionals are counter-suggestion, regionals are couple weeks ago to the local Argentine committee representing the

organization.
On this score, TOAers are suggesting that COMPO confine its first activities to public relations and the tax fight. For this purpose, it would not be necessary to collect the 10c on every \$100 in film rentals. Hence, circuit operators would prefer substitution of some flat sum pledged by each industry branch participating in the venture. venture.

These objections do not mean that the TOA exec committee will come out with a rejection of COMPO. Some sort of ratification is inevitable, but the odds favor a COMPO approval with enough hedges incorporated to make a new exploratory meet essential. exploratory meet essential.

exploratory meet essential.

Of the nine major groups that make up COMPO's membership, seven have ratified the plans laid out at the all-industry meeting in Washington in December. TOA and the Society of Independent Motion Picture Producers are the two holdouts. SIMPP should also be holding a session on ratification around the same time as TOA. Variety Clubs, which came in as a late starter, is expected to stamp its approval on the scheme as a matter of course.



New York Theatres

RADIO CITY MUSIC HALL Jane Mariene Michael Richard WYMAN DIETRICH WILDING TODD

"STAGE FRIGHT"

SPECTACULAR STAGE PRESENTATION

Cecil B. DeMilla's masterpiec Samson ... Delilah Color by TECHNICOLOR
MEDY LAMARR - VICTOR MATURE - BEORGE SAMBERS
AMBELA LANSBURY, BENRY WILCOXON

estruction of the los on the LORAMIC SCREEN RIVOLI

"WHEN WILLIE COMES MARCHING HOME"

DAN DAILEY O CORINNE CALVET
COLLEEN TOWNSEND
A 20th Century-Pex Picture ALLAN JONES and ROXY 7th Ave. 4

"THREE CAME HOME" CLAUDETTE COLBERT

L'way ASTOR Performances

A 20th Century-Fox Picture

S.R.O.'s

"THE 3RD MAN" IS THE ST



GREAT HIT OF THE NEW HALF-CENTURY!

FEB. 6, 1950

MR. DAVID O. SELZNICK, CULVER CITY, CALIF.

DEAR DAVID:

FIRST FOUR DAYS OF "THE 3RD MAN" AT THE VICTORIA HAS TOPPED EVERY MOTION PICTURE THAT HAS PLAYED IN THIS THEATRE AT REGULAR PRICES DURING THE PAST 8 YEARS. MATINEE TODAY AHEAD OF OPENING DAY. YOU WILL SET RECORD FOR THE BIGGEST WEEKEND, BIGGEST WEEK AND BIGGEST FILM RENTAL RECORDED SINCE 1942. ALTHOUGH WE ARE PLAYING EIGHT SHOWS DAILY IT IS PHYSICALLY IMPOSSIBLE TO ACCOMMODATE CROWDS AND WE HAD TO PUT IN TWO EXTRA SHOWS SATURDAY NIGHT AT MIDNIGHT AND 2 A.M. WE'RE VERY PROUD OF THE FACT THAT WE PLAYED THE PICTURE GENERALLY ACCLAIMED THE BEST OF LAST YEAR AND KNOW THAT WE ARE DEFINITELY PLAYING WHAT IN ALL PROBABILITY WILL BE THE BEST OF 1950. IT'S COMMON IN THIS BUSINESS TO COMPARE ALL GREAT ATTRACTIONS TO YOUR OWN "GONE WITH THE WIND" BUT "THE 3RD MAN" IS THE FIRST GREAT HIT OF THE NEW HALF-CENTURY!

MAURICE MAURER

MANAGING DIRECTOR, VICTORIA THEATRE, NEW YORK, N. Y.

David O. Selznick and Alexander Korda present

THE 3rd MAN by Graham Greene starring JOSEPH

COTTEN • VALLI • ORSON WELLES • TREVOR

HOWARD • Produced and Directed by CAROL REED

Released by The Selznick Releasing Organization

SRO MEN are all SHOW MEN!

Philly's Good Behavior Code Pattern In WCAU's 'Ghost Rider' Kid Format

Philadelphia, Feb. 21.

A new programming idea, with a strong parent-teacher tiein which makes daily televiewing by kids a reward for good behavior, has been launched on WCAU-TV, with "The Ghost Rider" telecast Monday through Friday, 5:30 to 6:30 p.m.

"The Ghost Rider" telecast Monday through Friday, 5:30 to 6:30 p.m.
Charles Vanda, director of television for WCAU, conceived the plan which is made up in two sections—a daily first-run Western film and a "performance card" for juve viewers, use of which by parents will make the privilege of watching TV a well-earned reward. Program supplants WCAU-TV's "Take 10" show, a variety program headed by Ed McMahon, which gave up the ghost to "The Ghost Rider" after several futile months of attempting to compete with the

gave up the ghost to "The Ghost Rider" after several futile months of attempting to compete with the juve fare which clutters the screens at that hour.

Featured is an anonymous cowboy who heads "The Ghost Rider Club." Club is the element that is exploited to carry out the program's plans for insuring good behavior and good televiewing habits. To belong the child must hold a "performance card," which is filled out by mother.

The card contains space for mato check on whether the offspring has done at least one good deed a day, whether schoolwork was completed before watching television and whether he watched "Ghost Rider." Youngster with the best performance card each week receives valuable prizes, among which are his own television set, a complete Gene Autry outfit, and a day spent at the eastern annex of the famed King Ranch. Monthly winner also gets a personally autographed watch from Autry.

Ranch. Monthly winner also gets a personally autographed watch from Autry.

Emphasis is given not to the prizes or the film, but to the performance card. Being a member in good standing and eligibility for prizes all hinge on the performance card turned in by the kid's mother. Vanda believes program is an important step in using television as a constructive force. The code of membership emphasizes good behavior and alerts children to their responsibilities both at home and in school.

Even before it was launched, "The Ghost Rider" program had the blessings and sanction of Philly educators, and was generally hailed as a constructive plan to have children watch TV and yet receive proper incentives and discipline.

"We in the television industry are convinced that the medium is the greatest ally the teacher ever had," Vanda declared. "No one expects television to replace home study: but both parents and teach-

had," Vanda declared. "No one expects television to replace home study; but both parents and teachers have told us when children can't watch their favorite programs unless they do their homework, school lessons improve. "But there is more to it than this. A wide variety of programs bring rich experience to the child's world—he can watch history being made, he has a front seat at sports events and he can enjoy drama,

made, he has a front seat at sports events and he can enjoy drama, puppet shows and adventure. Our plan at WCAU is to make "The Ghost Riders Club" a clean, healthy, outdoors concept of entertainment that will make the daily TV program a reward for good conduct, for work well done," Vanda said.

In Mpls., Too
Minneapolis, Feb. 21.
Ralph Moffet, WCCO announcer, is getting advice from the Univ. of Minnesota psychology department regarding the music and stories he should use on his radio kiddles' programs. He has asked the department to approve his material and give him suggestions.

Moffett decided this course of action after receipt of complaints from some parents that one of his stories, which he thought entirely suitable, was "too harrowing" for their youngsters.

Benzell Series

Met Opera singer Mimi Benzell has been inked by World Broadcasting System for a series of longhair and pop recordings for release to WBS' 700 outlets. Miss Benzell was chosen after a poll of the stations.

Stanley Melba orch will back the thrush.

Elsie Simmons' Lyrics

Elsie Simmons, secretary and girl-Friday to CBS board chairman William S. Paley, has hit the Columbia Records jackpot as author of the lyrics (music by Robert Yaseen) for "Come Into My Heart."

Tune has been recorded by Hugo Winterhalter orch and choir.

It's their initial collaboration. Miss Simmons is one of the writers of parody lyrics on the CBS "Sing It Again" giveaway quiz.

Atlass Carrying CBS on Shoulder?

Chicago, Feb. 21. oberts, CBS weste

Chicago, Feb. 21.

W. Donald Roberts, CBS western sales manager, resigned Feb. 16, reportedly over a difference in policy. He will be replaced by Wendell Campbell, moving in from general manager slot at WCCO, Minneapolis, to take over the Chi post Monday (20).

The selection of Campbell is considered another indication of the gathering power of the H. Leslie Atlass steamroller in CBS affairs, Campbell, like Jack Van Volkenburg, new CBS sales manager, is regarded as an Atlass man. Roberts is reported to have turned down an offer to rejoin CBS in New York, where he was stationed before taking over Chi post seven years ago. He is said to have been asked to take over top spots in two Chi agencies. He refused comment, other than to say he has some deals on the fire, and will announce his plans in about two weeks.

Replacing Campbell at WCCO will be Eugene Wilkey, moving up from the assistant general manager slot. Wilkey will be WCCO's third g.m. in recent months. Robert Sutton becomes program manager

third g.m. in recent months. Robert Sutton becomes program manager of WCCO. He succeeds Lee Bland, who joins Leo Burnett agency as assistant radio director.

Ad Council Sets Heavy Campaign to Push Aid For Soon-Due Census

For Soon-Due Census

Extensive radio and television campaign is being lined up by the Advertising Council to push the 17th U. S. census, which gets under way in April. AC was given the decennial inventory at top priority because of its importance to the public and to business. Census information on changes, in population, housing, agriculture, income, etc., brought by the war and postwar years, will have great significance in manufacturing and marketing, AC stresses.

To supplement regular AC allocations for messages on network programs, a 20-second TV strip has been prepared by Benton & Bowles, which has donated its services to the drive. Points broadcasters will stress to their audiences are, the census' importance to everyone, that all questions should be answered truthfully and that all personal information is absolutely monfidential.

KXOK FM OK to Make It Strongest in St. L. Area

St. Louis, Feb. 21.

With four local stations tossing its FM broadcasting licenses into the waste basket in recent weeks, KXOK, local ABC outlet, last week received an okay from FCC to expand its FM broadcasting. Edict makes the station the most powerful in the St. Louis area. FCC first approved the sale by KWK, local Mutual outlet, of its tower, transmitter and equipment, plus a longterm lease on the roof of a 21-story downtown bank, building.

transmitter and equipment, plus a longterm lease on the roof of a 21-story downtown bank building. The tower makes it the highest in St. Louis, reaching 574 feet above street level.

In operation KXOK-FM will radiate 70,000 watts of radio power, assuring a clear, strong signal in a 17,500-square mile area. KXOK is the only commercial station broadcasting completely independent FM service in this area, with no programs from standard AM reproduced. Its FM programs consist of music, news, weather and public interest statements, with commercials limited to brief announcements.

CBC Deficit May Cut Its Service; **Asks Upped Fees**

Toronto, Feb. 21.
Getting under the wire with a \$63,450 deficit on its fiscal year's operations, the Canadian Broadcasting Corp. must find additional revenue or reduce its services, according to Davidson Dunton, CBC chairman. Caught between the squeeze of existing revenue collections and rising operating costs, the state-operated system, as of the fiscal year ending March 31, showed revenues of \$7,533,213 as against expenditures of \$7,539,61663. The CBC has recommended that the annual \$2.50 fee levied on Canadian set-owners be increased to \$5.

ed to \$5. Of the current revenue, some Of the current revenue, some 30% of this comes from commercial program sources, with the CBC not desirous of increasing this and preferring to hold such revenue to its present figure in 'keeping with its policy on minimum commercial commitments. That \$2.50 set-owner tariff contributes to the other 70% of CBC's steady revenue.

other 70% of CBC's steady revenue.

Unless the revenue basis is changed, the CBC will not be able to carry out planned extension of service, including the filling in of gaps in the trans-Canada networks, according to Dunton. This includes areas where set-owners are paying that \$2.50 license fee but not receiving the coverage they feel they deserve. they deserve.

They Love Him in Balto

Abe Burrows was kudosed by the Baltimore Advertising Club, Sat. (18) night when Maryland's Governor, William Preston Lane and Mayor Thomas D'Alesandro presented him with the club's annual award as the "outstanding personality of radio and television" for 1949.

Gold plaque previously had been handed to Bert Lytell, Milton Berle and Kenny Delmar.

FCC May Set Up Regulations Vs. Horse-Racing B'casts for Gambling

Heidt's Europe Junket

Horace Heidt will fly to Europe on April 17 for an Armed Forces-backed junket during which he'll visit 15 cities and tape three broad-casts of his CBS "Youth Opportun-ity" show. Two planes will carry a complement of 60 musicians and

entertainers.
GI who wins Heldt's talent contest will return with the maestro on May 8 for a U. S. furlough.

Moss, Temmer In Tape Teamup

Herb Moss, the radio-TV producer (ex-"Truth or Consequences," "Vox Pop," etc.), goes into the tape recording business starting March

"Vox Pop," etc.), goes into the tape recording business starting March 1, with establishment of the Gotham Recording Corp. Moss is teaming with Stephen F. Temmer, former supervisor of ABC's tape recording, with Harry F. Landon also checking out of the ABC recording department March 15 to head up Gotham's sales-service department. Frank J. Hale, New York industrialist, has been designated chairman of the board, and Rose Gray has been named secretary-treasurer.

Behind Moss' switchover from radio into the recording biz is the feeling that a whole untapped area for creative operation has opened for use of the highly-developed Ampex tape. Moss will have a production unit of writers, directors, researchers, composers, etc., to service industrial accounts (recording conventions, etc.), moving into educational spheres for taping school productions, tying in with civic organizations, handling recording facilities for packagers, etc. Moss says the accent will be on "creative assignments."

Mindy Carson's Pitt P.A. Pays Off in KDKA Pickup of NBC Airer

Pittsburgh, Feb. 21. Pittsburgh, Feb. 21.
Mindy Carson's engagement last week at the Carousel paid off—in spades. Previous to her Pittsburgh stand, KDKA, major link in the NBC network, hadn't been carrying her three-times weekly late night show at 11:15 because station has a locally popular sports program by Johnny Boyer nightly in that slot.

Immediately after Miss Carson's arrival in town to play the Carousel, she did a guest shot on KDKA's noontime Brunch show and ther singer and her husband and per-

noontime Brunch show and then singer and her husband and personal manager, Eddie Joy, went into a huddle with Joe Baudino, boss of KDKA, who had been imperson and in her Brunch bit, over what to do about her Hooper-high sustainer. sustainer

sustainer.

Result of the conference was that Baudino agreed to tape-record Miss Carson's quarter-hour from the network and play it back on KDKA on the regular Monday, Wednesday and Friday nights 15 minutes later

Washington, Feb. 21.

Possibility that the FCC may spell out in unmistakable terms regulations to prevent horse-racing broadcasts from being used to promote gambling, were seen last week at oral arguments on an examiner's recommendation to renew the license of WTUX in Wilmington, Del. The Commission's legal division has challenged the recom-mendation.

division has chairenged the recommendation.

Members of the Commission, through their questioning of opposing counsel in the case, manifested keen interest in arguments of Thomas Wilson, representing WTUX, and Arthur Scheiner, of the Commission's law department. Wilson contended the rules arent clear as to the time lag between conclusion of races and announcement of the results and that FCC ought to clarify them. He claimed that previous practices of WTUX, for which the station was cited for hearing, followed the pattern of other horserace broadcasts in various parts of the country.

In his brief in support of his

In his brief in support of his arguments, Wilson also cited the Commission's recent decision renewing licenses of the Don Lee stations because it felt that revocation would be too drastic a penalty for violating chain regulations.

Scheiner argued that WTUX should not be excused on the ground of inexperience of management or lack of familiarity with Commission policy. He contended that the station's programming structure was intended to aid the interests of illegal gambling rather than to provide service to the genthan to provide service to the general public.

Furthermore, he charged, the management misled FCC in its

previous representations and can-not be relied upon to carry out promises of improved program-ming.

Examiner Challenged

Examiner Challenged

In his initial decision on the case, Examiner Jack P. Blume recommended renewal on a finding that the station had instituted reforms and because of a question as to what purpose would be served by revocation. He said the Wilmington police advised that such a course would not be helpful in law enforcement because other stations supply bookmakers with information they need. Blume also cited the inexperience of the station's management as an extenuating circumstance and noted that changes were made when radio counsel was engaged.

Blume's recommendation was

Blume's recommendation was challenged by the Commisssion's legal department, which requested the oral argument.

A measure was recently introduced in the House by Rep. Char-les E. Bennett (D., Fla.) which would authorize the Commission to prohibit interstate transmission by wire or radio of horse or dog race bets during the 30 minutes preceding each race or of broadcasting results within 30 minutes following a race. The ban would be invoked wherever such transmissions would interfere with enforcement of any state laws regulating gambling.

McNeill Sticks With ABC

Chicago, Feb. 21.

Chicago, Feb. 21.

Final details are being cleared up here in negotiations between ABC and Don McNeill which will keep the "Breakfast Club" encce at the web. NBC had been wooing McNeill, but the latter was given the A treatment by ABC brass, who came here two weeks ago for a fete, marking the 10th anni of Swift & Co's participation in the morning stanza.

It's understood McNeill gets a pay hike for his work on the 11-year-old show.

ABC's Acad Award Show

Hollywood, Feb. 21.

ABC will carry the Academy Award show March 23 on 298 stations. Broadcast will hit the east at 8 p.m. but will not go out on the Pacific network until 10.15 p.m. due to previous time commitments.

Armed Fermi

Armed Forces Radio Services will shortwave ceremonies around the world in three broadcasts.

CBS' 14 Out of 15 on New Nielsens

	(Jan. 8-14)	136		
	**	Current	Rating-	
ous	And the second of the second o	Homes	Homes	Points
	Program	(000)	%	Change
	Lux Radio Theatre (CBS)	10,056	25.6	+2.6
	Jack Benny (CBS)	9.113	23.2	+1.2
	Talent Scouts (CBS)	8.445	21.5	+3.2
	Amos 'n' Andy (CBS)	7.974	20.3	+2.6
	Edgar Bergen (CBS)	7,778	19.8	+2.0
	Mr. Keen (CBS)	7,738	19.7	+3.7
	My Friend Irma (CBS)	7,463	19.0	+1.5
	Crime Photographer (CBS)	7,463	19.0	+2.2
·	F.B.I. In Peace and War (CBS)	7.306	18.6	+4.0
	Suspense (CBS)	7,267	18.5	+2.6
	Mystery Theatre (CBS)	7,071	18.0	-0.9
	Fibber & Molly (NBC)	6,913	17.6	0.0
	Red Skelton (CBS)	6,599	16.8	+1.9
	Hallmark Playhouse (CBS)	6,521	16.6	+0.6
	Bing Crosby (CBS)		16.3	-0.8
	Dennis Day (NBC)		16.2	+1.6
	Mr. District Attorney (NBC)	6,324	16.1	+0.3
	Groucho Marx (CBS)	6,246	15.9	+0.8
	Big Town (NBC)		15.8	+0.2
	Mr. Chameleon (CBS)		15.6	14

BASEBALL BLACKOUT THREAT

Douglas' Long Voyage Home

Paul Douglas, currently in New Orleans winding up his new 20th-Fox pic, is due in New York the first week in March, at which time he'll cut an audition record for NBC for a situation comedy series called "Samson and the Lady."

series called "Samson and the Lady."

NBC is pinning hopes on the show and the re-emergence of Douglas in radio this time as a bigtime comedy personality.

Intriguing to the trade is the Douglas saga since the pre-war days, when he was an announcer on such big-league network entries as the Fred Waring Chesterfield show, etc. Less than four years ago Douglas was attempting a comeback, but found the going rough in radio. He couldn't land a job. Ed Wynn was also trying to stage a comeback. Through the persuasion of Bill Joyce, of the William Morris office, Douglas was given a chance as the foil on the comedy show Borden had purchased, which also marked Wynn's attempted comeback.

The show flopped. Wynn and Douglas were again out. Subsequently it took TV to re-establish Wynn as a No. 1 personality. And Douglas, too, had to look to other show biz pastures to establish his niche, clicking in the "Born Yesterday" legiter and then moving on into pix and eventually stardom on the 20th-Fox lot.

Now radio is an open sesame to Douglas. NBC has first crack at the ex-announcer who got the AM brushoff after the war.

FCC May Set Hearings to Check Into Legality of Transit Radio

There's a good chance that the FCC may order hearings in a few weeks to look into the legality of Transit Radio. Agency now has several petitions before it claiming that the service is being operated in violation of rules governing FM broadcast stations. Action on these petitions is expected soon.

Latest complaint was filed by Franklin S. Pollak and Guy Martin, local attorneys, who have been active in a continuing effort to stop "forced listening" in Washington buses and trolleys. They have asked the Commission to revoke licenses of stations selling TR service, to withhold action on applications, renewals and construction negmits by hyradeasters, involved "Game of the Day" tions, renewals and construction permits by broadcasters involved with TR, and to appoint "public counsel" to present the case before it.

it.
Pollak and Martin contend that
TR violates Commission rules
through its unbalanced programming, through longterm arrangements whereby a licensee "disables
himself from making a judgment

CBS Pours Oil On Troubled Friday

CBS, with a wide-open Friday night on its hands, is using the split network technique with a brace of rival oil companies as sponsors to get off the 10-10:30 hook. (With program shifts and cancellation of the Joan Davis show, the web is playing the sustaining circuit from 8 p. m. on). CBS has sold to Phillips Petroleum the half-hour segment for a 50-station pickup (through the midwest and southwest) of a program

west and southwest) of a program starring Rex Allen, the cowboy film star.

star.

The same half-hour in the east is going to Richfield Oil, with negotiations completed for sponsorship of the web's "Escape" program on 30 stations starting April 21.

Kane Manual on 'Firsts' Finally Gives Lowdown On Who Beat Whom to Gun

Standard lead for the hardpressed network flack starts out,
"For the first time in radio ..." or
the new variation, "for the first
time in television." And if the
handout gets printed, there's always a rush of calls or letters from
a dozen other broadcasters establishing, more or less conclusively,
their prior claim. Now, however,
"for the first time" in publishing
history, Joseph Nathan Kane has
tabulated all the "firsts" to settle
the various disputes. (Someone's
always making it tough for the publicity fraternity.)

"Break the Bank" writer Kane
(Continued on page 38)

(Continued on page 38)

CBS' efforts to romance the "Telephone Hour" Monday night show away from NBC is still in the "no decision" stage. Columbia is offering the Tuesday night at 10 period, to permit for a simulcast.

'Game of the Day' **Due to Squawks?**

On the basis of trade sentiment and, some sponsor reaction, Mutual's projected "Game of the Day". American League pickups, while recognized as laudable in intent, might wind up in left field as far as getting the necessary bankroller commitments.

commitments.

Mutual would like to snare at least one national sponsor for the series, but in view of major league franchises in the key cities and the feeling of ball club owners that the "Game of the Day" broadcasts may injure them competitively, it's anticipated that there will be mounting scanners. ing squawks.

It's recognized, too, so far as na-It's recognized, too, so far as national sponsor acceptance goes, that the whole area from Washington to Boston and west to St. Louis is automatically ruled out because of major ball club commitments, And, since this, is essence, represents the basic network accounting for 60 to 70% of sales, the major Mutual pickings must of processity. Mutual pickings must of necessity come from the less-lucrative non-metropolitan areas.

metropolitan areas.

An indication of the prevailing sentiment was ABC's Harry Wismer rap at the "Game of the Day" airings before the Chicago Radio Manugement club last week. Although the Mutual scheme is fine for the fans, Wismer pointed out, it will probably cue loud beefs from stations and clients broadcasting local major league contests Some minor league conficials, worried about the effect of the "Game" on their gate, have already aired complaints, Wismer told the club membership.

However, Long asserted that Allen would always be welcome back as a resident.

SEEN AROUSED

Network sponsors face a whole sale blackout of shows on affiliate stations around the country both on AM and TV because this spring and summer will find nighttime baseball riding wide and handsome on the local kilocycles.

The situation will be particularly scale in the cities and towns here.

on the local kilocycles.

The situation will be particularly acute in the cittes and towns harboring minor league baseball, with stations—affiliated and unaffiliated alike—committing themselves to a pickup of 70 to 80 home games during the season.

There's but one redeeming element favoring the networks and their clients at the moment—the probability that radio listeners and TV viewers will become so surfeited with baseball (since every broadcaster and his uncle wants to go for the nine-inning ride) that many stations (and audiences) will welcome a return to entertainment.

Particularly on TV, the situation threatens to antagonize many a national sponsor. Video stations on the direct coaxial route have pacted lucrative sponsorship deals with local clients for full baseball pickups. If it's a Tuesday night twilight game, as frequently happens without even advance notice, it automatically means cancelling out Milton Berle's "Texaco Star Theatre," and since Texaco and the Kudner agency frown on slotting even kine versions on any other time segment, the show gets heaved from that town. And so on down the line with other top coin shows.

National spot accounts also fig-

shows.

National spot accounts also figure to get hit as badly. Invariably a station will sell adjacency station break time to a local client to complement the ball game. It's good coin for the station, but it involves an indiscriminate tossout of national spot accounts. Here, too, it puts the web in an embarrassing position with the national client, and makes it tougher for the outlet's station rep in romancing the let's station rep in romancing the spot buyer on future deals.

BURROWS' OPTION PICKED UP BY CBS

CBS last week picked up Abe Burrows' option at the end of his first year's contract.

Multiplicity of AM-TV formats has been tossed at the comic since he was signed to a CBS exclusive. At present he's getting a three-way spread via the Sunday night "This Is Show Business" on TV, his own Wednesday night video show and the AM "We Take Your Word" panel discussion.

Hope Tapes for Lever So He Can Be Live for Par

Hollywood, Feb. 21.

Bob Hope won a temporary victory in his fight with Lever Bros. to tape his radio shows. Permission was granted by the soap makers to record three programs so he could fill a theatre date at New York's Paramount.

Lords of Lever, however, said the concession was not to be construed as a change in policy, which would indicate the high brass go along with the recently resigned prexy, Charles Luckman, who fought Hope through arbitration for live broadcasts.

The New Hoopers

NAT'L SPONSORS Drama, Old and Weary, Limping Off The Lanes; Only Four Left in H'wood

Radio's Stromboli

Radio's Stromboli

They had a new name last week for the \$150,000 radio all-industry film, "Lightning That Talks," which got a nix from the Board of Directors of the National Assn. of Broadcasters and created unfavorable comment among previewers of the pic in N. Y.

They're now calling it "Radio's Stromboli."

Godfrey Gets His Top Rating -Sans Godfrey

CBS last week found itself alternating between bewilderment and jubilation over the new Hooper report, which found Arthur Godfrey's Monday night "Talent Scouts" program in No. 2 position with a 23.9, Jack Benny's leadoff rating. Looking over the record, CBS discovered it was the highest Hooper copped to date by the Godfrey stanza, although the show's Top 10 payoff has become a habit.

The bewilderment stems from the fact that on the night the Hooper boys were checking, God-Hooper boys were checking, Godfrey wasn't even on the show. It was the week of his layoff, with Cedric Adams subbing for him. CBS (and the trade) doesn't minimize the Godfrey phenomenon, but the facts remains that, even though listeners had the opportunity of tuning out after the first couple of minutes, everybody apparently stayed with it.

The web's jubilation, in turn, stems from the fact that Adams is currently getting a CBS buildup via his own afternoon stanza. The web figures if he can command that kind of nighttime draw, he's a cinch for the buildup treatment.

EASE GARROWAY LOAD WITH RESPITE ON '1160

Chicago, Feb. 21.

Fearful that even the cool Dave Garroway may be racing his motor a bit under a too heavy work load,

a bit under a too heavy work load, the Chi NBC man of many tasks has been given a respite from his local WMAQ late evening slot, "The 1160 Club."

Besides this show, which runs from midnight to 1:25 a. m. five nights a week, Garroway's other AM activities include a local 30-minute afternoon show across-the-board; a 15-minute morning network show across-the-board, and a weekly 30-minute network slot.

work show across-the-board, and a weekly 30-minute network slot. Then on Sunday nights there's his half-hour TV network show, "Garroway at Large."

According to present plans he will work "1160" from time to time, but Gregg Donovan will handle the show are more or less regular. show on a more or less regular basis. Garroway first attracted midwest attention when he took over "1160" shortly after the war as a lower echelon WMAQ staff

Hollywood, Feb. 21.

Hollywood, Feb. 21.

The drama, one of radio's earliest and most successful formats and the device that made Hollywood the nation's key originating point, is beginning to feel the effects of its age. The progression of cycles has shunted it rudely to the sidelines and only a shell remains of what was once the salvation of the kilocycles.

Time was that when a dramatic

mains of what was once the salvation of the kilocycles.

Time was that when a dramatic show displayed signs of wavering the check book came out and a film star was brought on to hypo the rating. It rarely failed to turn the trick, but of recent years the panacea has failed to resuctiate the patient. The agency-sponsor deduction was that mebbe the arm was too full for another shot. When a vogue was struck for whodunits and other escapist offshoots of the dramatic mainspring, the straight acting job began to feel the strain of the competing elements. It was becoming too slow for this fast age and when a jet can span the land in five hours and people began to talk about the catastrophic blight of the H-bomb. The credo seems to be "speed it up" and the old stage plays and their modern counterparts can't match the tempo.

Not too many years ago there

counterparts can't match the tempo.

Not too many years ago there were more than a dozen straight dramatic shows on the air, and all well regarded by the setside sitters. What's left for Hollywood future, a season away, are all of four in the commercial column. Screen Guild Theatre is in the process of being absorbed by Lux Radio Theatre; Anacin is dropping Hollywood Star Theatre, and Prudential has put Family Hour of Stars on notice. That leaves only Lux, Hallmark Playhouse, Screen Directors Playhouse and Stars (Continued on page 34)

Rexall Likely To Stick Around

Although Rexall is dropping the high-budgeted Phil Harris-Alice Faye Sunday night NBC show, the drug outfit, via BBD&O agency, will in all probability remain in radio with another, but less expensive, half-hour show.

Rexall, however, will have to vacate the 7:30 time, which "belongs" to Harris under his new three-year NBC exclusive. Once Rexall gives the "we're sticking" signal, it's anticipated that all the webs will make a concerted bid for the business.

ness.

Meanwhile, NBC is proffering the Harris-Faye stanza to potential clients. The possibility of a Lever Bros. bankrolling would appear remote, in view of the Lever sponsorship of Amos 'n' Andy in the competing time period on CBS. Even though it involved different products, it's considered extremely unlikely that Lever would go for a split audience.

Moore Proves Champ Rating as Afternoon **Program Gets the Axe**

midwest attention when he took over "1160" shortly after the war as a lower echelon WMAQ staff announcer.

Schubert Slated For

Phillips Lord Shows

Negotiations are reported near the inking stage for Bernard S. Schubert to take over the Phillips Lord operation. Music Corp. of America has been in there pitching for the acquisition, but Schubert has outbid MCA.

Properties involved in the switchover will include "Gangbusters" and "Counterspy" on radio and the "Black Robe" on television.

Program Lets the Axe

One of those "radio-is-a-crazy-business" situations has cropped up on CBS in connection with the Garry Moore afternoon show.

Last week, when Moore officially learned that his hour variety show was being axed because Colgate was moving into the time with its cown cross-the-board stanza, the comic-emcee hit a high 5.6 Nielsen rating. That puts it up with the afternoon champs.

In addition, Moore, soliciting listener response with the announcement that "an agency wants to know whether people listen to us," got 91,000 letters in five days.

CBS has nighttime plans for Moore, either TV or radio. He's expected east soon for auditions.

RUDY VALLEE cers: Charles King, Hal Block tor: Ed Hanscom Director:

RADIO REVIEWS

Producers: Charles King, Hal Block
Director: Ed Hanscom
Participating
30 Mins.; 11:15 a. m.
WOR, N. Y.
Rudy Vallee's entry into the
disk-jockey field provides a somewhat different angle to the multitude of deejay shows. Vallee's
appeal lies primarily with the older femmes. This major b.o. lure
of the late '20s and early '30s has
a somewhat different approach to
disk-jockeying. Both his music
and his chatter will not keep
youngsters interested. His banter,
still reminiscent of the years when
he megaphoned "Hi-Ho, Everybody." will have a nostalgic appeal to the girls who can remember hanging around the bandstand
at the tailend of the Prohibition
era.

at the tailend of the Prohibition era.

Vallee's initial stanza was virtually a prospectus of what he plans to do on subsequent installments. He promised bright chatter on a multitude of subjects, including record reviews, what makes a disk click, reviews of books, guests and various items ranging from trivia to weighty matters.

He made with a few samplings, such as giving the story behind the writing of "I'll Take You Home Again, Kathleen," followed by a syrupy rendition of same. He spoke lyrically of "The Wind Is Green," even reprising this disk at the concluding moments of the show, but during the discourse of this platter he brought in the name of RCA-Victor recording exec Hugo Winterhalter in a manner not in the highest taste because of the burlesque Teutonic accents he put on that monicker. that monicker.

vallee has passed through a multitude of radio cycles, from his early days with the Fleischmann yeast show to his later attempts at situation comedy. Disk-jockeying is something new to him, and this time he appears to be superimposing a line of chatter popular two decades ago on a modernday medium. This won't get him any new audiences, but should attract his old fans.

Vallee will transcribe the program when out of New York, otherwise he'll do it live. Jose.

HARLEM SPORTS DIGEST

gram when out of New York, otherwise he'll do it live. Jose.

HARLEM SPORTS DIGEST
With Jocko Maxwell
15 Mins., Fri., Sat., 10:15 p.m.
Sustaining
WWRL, Woodside, N. Y.
Jocko Maxwell, who has been sportscasting on this su burb an New York indie for 15 years, has launched this new twice-weekly series. Program is directed at Negro listeners and should attract sports fans with its full coverage of news of Negro athletes. It runs the gamut of all sports, with quick, punchy items on baseball, basketball, boxing, wrestling, track, golf, etc. Some material is of general interest, such as odds on the major leagues' pennant races and Maxwell's report that Leo Durocher refused to appear on Jackie Robinson's ABC program, thus cueing in a new feud between the two players. He also quoted columnists from the metropolitan dailies in their comment on Negro stars, such as World-Telegram-Sun scribe Joe Williams' suggestion that Satchel Paige get Baseball Hall of Fame kudos.

Maxwell's delivery was rapid, but sometimes too fast-paced for clarity, However, he packed in plenty of news, including some late sports bulletins. He also plugged the March of Dimes and WWRL's other Negro-slanted stanzas.

TO PARIS, PLEASE

TO PARIS, PLEASE
With George Edwards
Writer: Harold Lawrence
Producer-Announcer: Edwards
15 Mins.; Mon.-Wed.-Fri., 10:45

15 Mins.; Mon.-Wed.-Frl., 10:45 p. m.

Sustaining
WQXR, N. Y.

As a pleasing contrast to some of its heavier musical fare, WQXR is airing a recorded 15-minute stanza of French chansons in the late evening time bracket. "To Paris, Please," a thrice-weekly program, is woven around the songs of Maurice Chevaller, Charles Trenet, Jacqueline Francois and other topflight Gallic artists. On the basis of show caught last week, the series well befits its description as a "musical journey through Paris."

Announcer George Edwards

through Paris.

Announcer George Edwards guides listeners through the Gallic melodies—whether the strains be typically Parisian or something of a provincial patois. While his introductory comments suffice in general, they probably could recreate the atmosphere of the French capital's night life more vividly if greater emphasis were placed on some of the more familiar after-dark bistros. Although currently a sustainer, "To Paris" stacks up as likely commercial fodder for such sponsors as a wine importer or steamship company.

Gilb.

AMERICAN MUSIC FESTIVAL
With U. S. Army Band, Yale School
of Music, U. of Mich. Music
Dept., Sarah Lawrence College
Music Dept., Queens College Mu-

Dept., Sarah Lawrence College Music Dept., Queens College Music Dept., Restman School of Music, National Orchestral Assn., Hunter College Music Dept., N. Y. Ederation of Music Dept., N. Y. Federation of Music Clubs, Composers Forum, Columbia U. Music Dept., various soloists, groups and choruses, etc.

Supervising producer: Seymour N. Siegel
Music director: Herman Neuman 11 days, from Feb. 12
WNYC's 11th annual American Music Festival, running 11 days and concluding today (Wed.), is proof of many things. Festival is no longer a parochial experiment, but a city, state or even national event. With over 120 programs distinguishing the occasion, the festival was not only a revelation of, but a tribute to, the wealth of talent (composing as well as performing) to be found in present-day America.

In the current festival, over 70 original compositions, had their

day America.

In the current festival, over 70 original compositions had their first performances. Some were by well-known composers. Event has assumed such proportions that 20 of the programs emanated from concert auditoriums, like Carnegie or Town Hall. At least 100 musical groups, schools, colleges or clubs participated. This year an unusually large number of out-oftown schools took part, such as Yale, Michigan, Eastman music departments.

partments.

Participants crossed color lines. Participants crossed color lines, racial lines, in all spheres of music, pop and longhair. Anything from symphony to jazz had its say. America's, all too-seldom-heard classics had further hearings, while young artists had a chance to show the world as well as themselves. Festival is the fullest-scale hearing or sounding board that an American composer or performer can get anywhere. It is something any American can be proud of, as refutation that America is crass rather than cultural.

Multitude of events can't be re-

retutation that America is crass rather than cultural.

Multitude of events can't be recorded for space reasons. But they included the U. S. Army Band and chorus from Washington, under Capt. Hugh Curry, with Percy Grainger and Herman Neuman as guest conductors (Neuman did yeoman work, as WNYC's music director, in setting up the festival); music departments of Columbia, Yale, Michigan, N. Y. U., Queens College, Sarah Lawrence, Hunter, etc. Works of George Antheil, Norman Dello Joio, Lukas Foss, Edwin Franko Goldman, Charles Griffes, Nicholas Nabokov, Wallingford Riegger, and many others got initial hearings.

Bron.

THE TALK OF THE TOWN
With Earl Nightingale
Writer: Don Brinkley
15 Mins., Mon.-Wed.-Fri., 3:45 p.m.

Writer: Don Brinkley
15 Mins., Mon.-Wed.-Frl., 3:45 p.m.
Sustaining
WBBM, Chicago
This 15-minute talk strip, using the well-worn format of chatter and interviews, seeks'its individuality in subject matter. Stressing the "Home Town" the me, Earl Nightingale narrates off-the-beaten-track anecdotes about Chi and its people and interviews guests with unusual jobs or hobbies. Success of the program rests heavily—perhaps dangerously so—on the person being interviewed.

Nightingale handles the give-and-take smoothly, letting the guest do most of the talking and keeps the show moving with apt questions. On the show caught, he drew out neatly his guest, the superintendent of services of the Congress hotel.

Dave.

NEW VOICES Producer-Director: Norris West 15 mins. Sun. 1:45 p.m.

Producer-Director: Norris West
15 mins. Sun. 1:45 p.m.
Sustaining
WCAU, Philadelphia
The rich Philadelphia musical
field, second only to New York in
number of students and places of
instruction, furnishes the talent
reservoir for Norris West's "New
Voices," audition-airer for vocalists with light elassical and operatic
aspirations.
West, assistant program director
at WCAU and a former assistant
manager of the Philly Orch (he also
announces the symph's broadcasts)
is a musically-informed aappraiser
of talent. Singers to go on broadcast, however, are limited to residents of the Philadelphia area, or
must be students in one of the
musical schools here.
"New Voices" uncovered a fine
young prospect Sunday in Amadeo
Falgiatore, 17-year-old bass-baritone, a high school student from S.
Philadelphia, the same balliwick
that produced Mario Lanza. Considering fact that he has had no
formal training, and had not done
any serious singing prior to last
(Continued on page 34)

(Continued on page 34)

HOW SECURE THESE RIGHTS?

("A Primer of Scapegoatism")

With Paul McGrath, Sidney Paul,
Abbe Lewis, Norman Rose, Guy
Repp, Mary Jane Higby, David
Kerman, others
Producer-director: Howard Phillips
Writer: Raphael Hayes
30 Mins., Tues., 9:30 p.m.

Writer: Raphael Hayes
30 Mins., Tues., 9:30 p.m.
Sustaining
WMCA, New York
New York indie has followed its
"New Blood" series, which underlined the critical blood bank situation in the city, with an equally
worthy stanza on civil rights. The
kickoff broadcast Tues da y (14)
dealt with race and religious prejudice in children. In the first
scene a father said, "Sure our kid
doesn't like to play with Negroes.
But can I fight instinct?" Remainder of the broadcast spoke on that
issue, presenting a variety of facts
to prove that youngsters are not
born with ideas of bigotry, but
instead absorb them unconsciously
from people around them.
Program showed how a father's

from people around them.

Program showed how a father's whispered comment, "We'd be better off with a white maid," leaves its scar on young minds. It related how a teacher found a girl "explaining" her failures by blaming a Catholic classmate; how bias disrupted an otherwise well-run school. And it made the telling point that prejudice not only hurts the innocent, but isolates and narrows the intolerant.

Productionwise the broadcast

the innocent, but isolates and narrows the intolerant.

Productionwise the broadcast made use of periodic calls on a scientist to expose the falseness of race-supremacy concepts. And it punctuated dramatic sequences with new versions of old nursery rhymes to get over its message of equal rights for all. Unfortunately, the airer suffered from covering too much ground, rather than concentrating its fire on one or two racist ideas. Also, its approach tended to be too schoolroomish. It had its greatest emotional impact in one segment, when the voice of a crying infant was heard and the narrator asked, "What instinctive prejudice is that child expressing? None. It's no different from that of hungry children all over the world."

HAPPY TALK

world."

HAPPY TALK
With Alan Melville, Allyn Edwards
Producer: Ted Cott
15 Mins., Thurs., 9 p.m.
Sustaining
WNEW, New York
The British have raised the art
of conversation to a high level,
distinguished by rapid flow of
ideas, easy articulateness, subtle
play of wit and a sharpness of expression that make the works of
Shaw and Wilde pleasurable just
to listen to. Another, if lesser,
English playwright, Alan Melville,
has much of this same art and is
one of the most popular features
of the British Broadcasting Corp.,
although he is less biting and more although he is less biting and more

of the British Broadcasting Corp., although he is less biting and more relaxed.

When WNEW was doing a series on humor last year it asked the BBC to record a special commentary by Melville and felt the disk so successful that the present program was arranged. On it Melville will be heard in a six-minute chat, to be followed by readings from American h u morists like Mark Twain.

On the preem Thursday (16), two of what the Britisher calls his "Melvillanies" were aired. First dealt with the ways in which writers woo the muse and how his own inspiration is continually thwarted by his solicitous wife, irrelevant telephone calls and "qwertyuiop," the top line of the typewriter which plagues his blank mind. Second piece was on the menace to Great Britain of U. S. card fads, and how the tight little island has currently succumbed to the Yank canasta invasion.

Melville is a glib, quietly witty and pleasant essayist. And straight talk of that quality goes well. Allen Edwards, who introduced Melville and read a few humorous quotations, has a relaxed approach, in keeping with the "Happy Talk" tone.

NIGHT SHIFT WITH RAYBURN
AND FINCH
With guests
Producer: Ward Byron
Director: Robert Greiner
60 Mins; Sat., 9-10 p. m.
Sustaining
ABC, from N. Y.

Comes evening and Come Parties

Comes evening and Gene Rayburn and Dee Finch aren't the cutups on this ABC hour that they are in the cool of morning (6-9:30 a. m.) on WNEW, N. Y. They're a far more conservative pair, but with an equally good show full of tasteful, well-selected recordings.

Team got its start on WNEW and this new full hour shot on ABC takes over from Bob Crosby, giving them their first network opportunity. It's likely to prove a winner, although it's bucking some good musical shows, such as the Lucky Strike Hit Parade.

What kidding the pair do on the new show is, like the morning stint, never objectionable. They pop up with almost anything that comes to mind, kidding themselves and guests. Most important, however, is the fact that a great deal more music is used on the evening hour and it's all good stuff; a fair mixture of pops and standards.

For the first alring, Teresa Brewer, new and upcoming London Record name, and Herb Jeffries; were the pair's guests. They make such interviews interesting breaks in the continuity. Wood.

VILLAGE BREAKFAST With Lee Smith, Calico Kids 30 Mins.; Mon.-thru-Frl., 10 a.m. FRENCH VILLAGE RESTAU-RANT WLOU, Louisville

From the town's newest daytime station comes an across-the-board breakfast show which should stand up well to competition from similar stanzas currently getting quite a play from other stations here-Spotted in one of the abouts. Spotted in one of the downtown section's best eateries, Lee Smith, WLOU operations manager and m.c., has just the right approach to make the breakfast guests feel at home, and particularly ladies who have heard network breakfast shows are given an opportunity to get the feel of a morning broadcast while enjoying their ham and eggs.

Smith uses a string trio, consistabouts.

smith uses a string trio, consisting of fiddle; bass and guitar, known as the Calleo Kids, to give a little music background to the fun, and at show caught (17), house-wives indicated by their screams and giggles that they were having a whale of a time at the breakfast and airing. Irene Sutter is program assistant on the show, and helps to hand out the prizes, get the ladies in the proper mood for an interview, and the like. Giveaways are meat products, food packages, gardenias, an orchid for the eldest guest. One of the gimmicks is a dart board game, with the lady who bursts the balloon winning five-bucks.

It's done along the lines of net-

It's done along the lines of net-work breakfast shows, and adds up to a lot of fun for the guests and listeners, too. Wied.

A RAMBLE IN ERIN
With Pat Stanton
Producer-writer: Stanton
60 Mins.; Mon.-thru-Frl., 11 p. m.
Participating
WOV, New York

inspiration is continually thwarted by his solicitous wife, irrelevant the telephone calls and "gwertyuiop", the top line of the typewriter to which plagues his blank mind, the continual place was on the menace to the Great Britain of U. S. card fads, and how the tight little island has currently succumbed to the Yank canasta invasion.

Melville is a glib, quietly witty and pleasant essayist. And straight talk of that quality goes well. Allen Edwards, who introduced Melville and read a few humorous quotations, has a relaxed approach, in keeping with the "Happy Talk" tone.

Brid to the "Happy Talk" tone.

Melville and read a few humorous quotations, has a relaxed approach, in keeping with the "Happy Talk" tone.

Brid tone.

Melville is a glib, quietly witty and pleasant essayist. And straight talk of that quality goes well.

All in the "Happy Talk" tone.

Brid tone.

Brid tone "Happy Talk" tone.

Brid tone "Happy Talk" tone.

Brid tone.

Brid tone.

Brid tone "Happy Talk" tone.

Brid tone "Happy Talk

BARGIN' AROUND WITH BOULTON
With Mile Boulton, guests
Producer-director: Maurice Barrett
60 Mins.; Mon.-thru-Fri., 11 a.m.
ACME MARKETS
WPAT, Paterson, N. J.

"Bargin' Around With Boulton"
is a leisurely 60 minutes of platters, brief interviews with guests and an occasional plug for various grocery products featured by the sponsor, Acme Supermarkets.
Conferencier for the show is Milo Boulton, ex-emcee on "We, the People" and veteran of several network shows. His move to WPAT, Paterson, several months ago, ties in with operator Herman Bess' policy of strengthening the station's overall program appeal.

Aided by a chatty, ingratiating

overall program appeal.

Aided by a chatty, ingratiating manner, Boulton reins his show in a friendly style that probably makes for the most impact on housewife dialers. A particularly good touch is the use of guests, most of whom are experts in their individual fields. Generally three visitors appear on each stanza. Their comments, under Boulton's prodding, afford a contrast to the musical portion of the session and also serve to break up the flock of blurbs for everything from Sheffeld's chocolate drink to Hudson field's chocolate drink to Hudson

of blurbs for everything from Sheffield's chocolate drink to Hudson
paper napkins.

On one of last week's shows
Boulton had a safety expert, an
interior decorator and a songwriter to discuss their respective vocations. While fairly interesting,
these interviews could be developed into more fascinating material
if Boulton could persuade the
guests to make their comments
more diversified. For example,
the safety savant confined himself
exclusively to "freak" accidents
and the decorator's reply to Boulton's query, "What are the basic
elements that go into home decoration?" was all too brief and
one-sided.

Gilb.

NO SCHOOL TODAY With Jon Arthur Producer-Director-Writer: Arthur 120 Mins.; Sat., 9 a. m. Sustaining ABC, from Cincinnati

ABC, from Cincinnati

With most of its two hours of running time devoted to the playing of recorded kiddie stories, "No School Today" stands as one of the better juve offerings. Interspersed among the various selections aired is some light chatter designed to keep the kids on their toes and aware of the more definite youthful foibles. Show may be a little too lengthy to keep the children glued to the radio on a nice morning, but it's surefire entertainment when the weather calls for indoor confinement.

All facets of the program are

All facets of the program are handled by Jon Arthur, who conducts the show with an authoritative understanding of the young dialers. On hand to help Arthur with the dialog is a mechanical character labeled Sparky, who's representative of the younger element. Included among the plattered yarns offered on the initial show was Shirley Temple's narration of "Bambi" and Keenan Wynn's rendition of "The Bear That Wasn't." Both disks made for good listening, as did three other numbers about David and Goliath, a faulty alarm clock and a tugboat that wanted to be a liner. Besides the chatter and stories

Besides the chatter and stories presented on the show there were a couple of enjoyable kiddie tunes thrown in for good results.

WHERE'S REP IN STATION REPS?

Giveaway's Fast Fadeaway

Washington, Feb. 21.

The giveaway programs are fading in popularity and the shows may disappear completely before the courts decide the validity of the FCC ban, according to Commission Chairman Wayne Coy.

Testifying at recent Congressional appropriations hearings, transcript of which was made public last week, Coy said: Two or three years ago, the giveaway programs were among the most popular on the air. Today I do not believe there is one of them that is in the first 15 of the top radio programs, and I would say that nearly half have disappeared. They may even disappear completely before we are able to litigate in court the legality of our regulation."

Under questioning by Rep. Albert Gore (D., Tenn.) who congratulated the FCC chairman "for taking the initiative in curtailing these putrid, awful giveaway shows," Coy said that arguments on the legality of the ban may be heard in court this month. He thought the controversy over the regulation "has given the public some notice about those programs and they have quit listening to them."

some notice about those programs and they have quit listening to them."

That some members of Congress would like to ban other programs also was evident from the testimony. Rep. John Phillips (R., Cal.) suggested that the Commission "cut out all of the comedians who laugh at themselves." Gore added that many listeners are turning their sets off "because that kind of tripe comes over the air." He asked whether the Commission has considered "requiring these deep-abdomen, vociferous, hired laughing participants on the supposedly funnyman, wisecracking shows to stay a certain distance from the microphone."

Coy replied that even if the Commission had authority over programs, "I do not believe we are smart enough to pick out what would satisfy the American people." "Furthermore," he said, "I think it would be very dangerous for seven people to have the authority to determine what went on the air."

Coy added that "the real control of American radio is in the hands of the public. . . . People just will not listen to things they do not want to hear."

Govt. Need for Radio Frequencies **Prompts President's New Board**

Problem of meeting government and commercial demands for radio frequencies was given high priority status last week with appointment of a special temporary Communica-tions Policy Board by President Truman to make recommendations by Oct. 31.

In a letter to Dr. Irvin L. Stewart, prexy of the U. of W. Va., who was named chairman, the President was named charman, the Frestent said the most pressing communica-tions problem at this time is the scarcity of radio frequencies in re-lation to growing demands.

scarcity of radio frequencies in relation to growing demands.

"Increasing difficulty," he declared, "is being experienced in meeting the demands for frequencies domestically, and even greater difficulty is encountered internationally in attempting to agree upon the allocation of available frequencies among the nations of the world. In the face of this growing shortage, the problem of assuring an equitable distribution of the available supply of frequencies among all claimants, both Government and pdivate, is rapidly assuming major prominence."

Among the questions the Board is called upon to study is that of Government operation in peacetime of its own communications facilities. Indication that this vast area of radio operation may be a source of spectrum space for other (Continued on page 40)

ment and pdivate, is rapidly assuming major prominence."

Among the questions the Board is called upon to study is that of Government operation in peacetime of its own communications facilities. Indication that this vast area of radio operation may be a source of spectrum space for other (Continued on page 40)

Producer Sees Chance

To Show French Radio

How Comm'l U.S. Works

Paris.

Editor, Variety:

There is a determined effort in Paris to put French radio on a higher level. And the much criticized commercial broadcasting in the U.S. becomes more and more a source of inspiration for French producers. Of course, F. R. is a closely-guarded government monopoly, and the chances of going commercial for the French radio are very slim. But within the framework of the actual setup, efforts are being made to present to the French listening audience programs, which would have a relatively independent presentation. They would be paid for by private sponsors, but at the same time keep away from any commercials.

It seems to me that the Voice of America could be of great value in this trial period, if it would (Continued on page 40)

As I II DUNIUS

Washington, Feb. 21.

Reversing the usual practice, a West Virginia broadcaster plans to destruct in a sonux to about so davertisers using FM. In an application filed last week with FCC for the 1450 kc frequency, Beckley, Newspapers Corp., which operates FM station WCFC in Beckley, said it will will intended in the Frequency beckley in the station week with FCC for the 1450 kc frequency beckley for the station week with FCC for the 1450 kc frequency betweet station week with FCC for the 1450 kc frequency beckley. Said it week with FCC for the 1450 kc frequency beckley for the station week with FCC for the 1450 kc frequency beckley. Said the station week with FCC for the 1450 kc frequency beckley. Said the station week with FCC for the 1450 kc frequency beckley. Said the station week with FCC for the 1450 kc frequency beckley for the station week with FCC for the 1450 kc frequ

Betty Garde to Audition For NBC 'Tugboat Annie'

Betty Garde, currently on the Coast for a Warner pic assignment, will audition a "Tugboat Annie" series for NBC when she returns

series for NBC when she returns east next month.

Network envisions Miss Garde as a natural for the late Marie Dressler role and it's planned to give the show a buildup with a prominent time segment. Norman Rellly Raine, author of the "Annie" stories, will supervise the scripting.

W. Va. Station's **AM Time Offer** As FM Bonus

Washington, Feb. 21.

1,000 STATIONS WITHOUT 'EM

The hundred-odd station representatives in the U. S. are finding it tougher sledding, despite the boom in national spot sales, because of increasing costs. At the same time, because the reps find it uneconomical to handle smaller stations, about half the nation's 2,000 AM stations are without national representation.

Reps figure that to stay in business and maintain three offices (although it takes at least five branches to cover business adequately), they need income of \$100,000 a year—which means billings of \$700,000. At this rate, an outlet which has less than \$50,000 worth of national spot biz annually isn't worth servicing. Consequently, dozens of new, small or limited market broadcasters can't get representation.

This leaves the field wide open for new rep outfits, which can easily sign up a large number of stations. But what dogs new, as well as some established companies, is the heavy nut, and high breakeven point.

Costs which are mounting include traveling expenses, salesmen's and office workers' salaries, office expenses, entertaining visiting station personnel, research, promotion pieces and other services. In a buyer's market, agencies are demanding fuller information about station coverage, availabilities, market data, ratings, audience composition, rate structure, etc., adding to reps' costs. Additionally, it takes time and effort to educate broadcasters, particularly those in smaller markets, to modern commercial methods.

Television is also adding to reps' financial headaches and all involved in the new medium are losing on TV operations. Industry pattern requires completely separate video staffs for research and sales. Yet, due to the small number of telecasters and the relatively small teeve spot billings, the take is inadequate. Reps, however like other sectors of the industry, appreciate the potential of TV, that spot biz will be even more important in TV than in AM, and are expanding their video departments.

are expanding their video departments.

One of the basic economic facts is that the number of advertisers and agencies is growing, which raises the reps' nut. Counterbalancing this, however, is the steady increase in national spot business (it constituted 26% of broadcast revenues in '49) and bigger billing for the 20 major representatives. And the latter's share in the take is assured by the FCC's firm stand (Continued on page 34)

Cal. State B'casters Assn. Picks Don Tatum as Prexy

Hollywood, Feb. 21.

Don Tatum, general counsel for Don Lee, has been elected president of the California State Broaddent of the Cantornia State Broad-casters Assn. New veepees include Merle Jones, manager of KNX and the Columbia Pacific Network, and William Smullin, KIEM, Eureka. Harry Butcher, KIST, Santa Bar-bara, was reelected a director and Paul Bartlett, KFRE, Fresno, was named secretary-treasurer.

Hits the Jackpot

Hits the Jackpot
Newark, Feb. 21,
Mrs. Ida Wright, a widow,
has been a regular guest on
'Luncheon at the Sheraton'
since the airer started on
WNJR 39 weeks ago. William
Meyer, a widower, is a waiter
at the hotel who has been
serving participants on the
quizzer. Last week, on the air,
Mrs. Wright revealed that romance had blossomed on the
show, and announced her engagement to Meyer.
Now WNJR, the hotel and
sponsor, Brookdale Beverages,
are gathering gifts to give Mrs.
Wright when she tackles the
jackpot query, "Do you take
this man, etc.?"

Hooper's 'My Friend Nielsen' Switch To Attack on Other Nose-Counters

Hooper-Nielsen Status

Although C. E. Hooper and A. C. Nielsen settled for the cryptic announcement yesterday (Tues.) that "negotiations are proceeding" in connection with Nielsen's takeover of Hooper's network services, the deal actually has been resolved. Extenuating snags have developed, however, holding up final consummation. These chiefly involve the lawyers for both sides and concern tax situations.

FCC Attacked For Proposal On Trafficking

FCC's proposal to stop trafficking in licenses, by automatically forfeiting permits where contracts to sell or transfer control have been entered into before the station begins program tests, ran into

tion begins program tests, ran into heavy opposition yesterday (20). Plan was attacked chiefly on jurisdictional and policy grounds.

National Assn. of Broadcasters challenge the Commission's authority to adopt a blanket proposal, claiming the agency is required by law to pass on transfers on a case by case basis. Besides, said NAB, the plan would result in undue hardship in many cases without any real benefit.

As a practical matter, NAB con-

without any real benefit.

As a practical matter, NAB contended, the proposal would not work anyway. Any permittee who intended to traffic in frequencies, it declared, could delay entering a contract for transfer until his station had completed program tests. Thus, it added, forfeiture would hit only the hardship cases.

Pierson & Ball council for a

only the hardship cases.

Pierson & Ball, counsel for a group of 19 stations, and Haley, McKenna & Wilkinson, which filed its petition as a friend of the court, opposed the proposal on similar grounds. Pierson & Ball contended the Commission wants to lump "the innocent with the guilty" for administrative convenience without determining whether trafficking does or does not exist. trafficking does or does not exist.

trafficking does or does not exist. Haley, McKenna claimed that the Commission is proposing to do by rule what Congress has refused to do by statute. If the agency could bar transfer or permits, it argued, it could also prohibit blanket transfer of stations which have reached the license stage.

reached the license stage.

One who supported the proposal was KBOW of Butte, Mont. The station said it had first-hand experience recently when the holder of a permit to construct on outlet which would have been competitive made "diligent efforts" to sell it to KBOW.

Frank Stollenwerck, an atorney, suggested that if the plan is adopted, it not be made retroactive, in fairness to those who have gone to some expense to apply for transfers.

C. E. Hooper's open letter Monday (20) to the National Assn. of Broadcasters, Assn. of National Advertisers and American Assn. of Advertising Agencies is viewed in the trade as marking a switch from his sharp attacks on A. C. Nielsen to a campaign against The Pulse, Videodex and other newer rating services services:

web researchers point out that since the first of the year, and simultaneously with Hooper's parleys with Nielsen anent the latter's purchase of part of Hooper's organization, Hooper has dropped his series of weekly letters charging Nielsen with "grave inadequacies."

Nielsen with "grave inadequacies."

"Network TV and both local radio and local TV have spawned a crop of audience surveys, the findings of which are based on a variety of unadjusted 'diary' and 'aided recall' methods." Hooper's letter declares. He adds that these are "substantially inflated," and "can upset the equilibrium" between buyer and seller of shows."

This charge is particularly directed, industryites feel, at Dr. Sidney Roslow's Pulse, which has picked up a large number of clients in the local AM and TV fields, at the same time that indie stations (and many web keys) have dropped their Hooper subscriptions. Local field has become the main concentration for Hooper many radioites field has become the main concentration for Hooper, many radioites believe, because the Hooper-Nielsen parleys may result in Nielsen taking over the network ratings with Hooper concentrating in the local area. (In Gotham, for example, only WCBS buys Nielsen local reports.)

local reports.)

Hooper's letter charges that agencies and broadcasters are being "needled" into buying reports they don't need or want and that bankrollers "insist or imply" that agencies and broadcasters buy data from "all services." He 'contrasts this pressure with Colgate's policy of putting up the choice of measurement services to its agencies. Trade reaction is that sponsors can't compel anyone to buy a particular service, although in some cases it may be a matter of salesmanship to have one or another manship to have one or another

Arguing that the sponsor sup-Arguing that the sponsor sup-ports the medium, Hooper appealed for an industry pattern of (1) ex-amining all research procedures to validate or invalidate various tech-niques; (2) probing costs of the various services; and (3) examining for "justification" all experimental projects in research projects in research.

Implication of this, it's con-

(Continued on page 34)

WHHM, Memphis Indie, Joins 4 Net Stations In Hooper Checkout

Memphis, Feb. 21.

Memphis' four net stations have discontinued the Hooper service here for several months and last week it was learned that WHHM, all-night indie, has joined the web outlets in nixing the Hooper biz. The Hooper field is now only conducted here for WDIA, which has practically programmed its station for the big Negro market.

Back to Black Coffee

Detroit, Feb. 21.

Austin Grant, CKLW news commentator, is gonna hafta get up early again!

For 13 years he was an early morning newscaster for WWJ and WXYZ. When he switched to CKLW a year ago, he requested and received permission to view the news at noon.

Early risers have missed him, it seems—although Grant hasn't missed them—so, starting Feb. 27, he'll tell the news from 7:30 to 7:45 a. m. for Monore Auto Equipment Co. He'll also retain the forth big Negro market.

Following a recent survey by Hooper which revealed WDIA, Memphis daytime indie, setting the morning slot across the board, the four net outlets had another poll conducted in January by the Robert S. Conlan survey.

In the overall morning bracket, WMC, NBC outlet, is in the top spot, followed by WMPS, ABC outlet. WREC, CBS station, is in the third slot; WHHM, indie, fourth; Mutual WHBQ's is in the fifth slot, and WDIA in a puzzling sixth place, according to Conlan. The morning Conlan survey shapes up with WREC at the top of the heap, for the big Negro market.

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Johnson Lashes 'Pressure' Tactics To Force FCC Hand on TV Freeze

Washington, Feb. 21.

With the definite purpose of smashing the campaign for an early lifting of the video freeze, Chairman Edwin C. Johnson (D., Col.) of the Senate Commerce Committee took the Senate floor last week to lash out against "pressure" tactics by the industry to force FCC's hand.

Johnson said that TV manufacturers want the freeze lifted at the expense of a nationwide competitive television service. Dr. Allen B. DuMont and David Smith of Philco, he declared, have been giving out with "mischlevous rantings" about unemployment in television. Actually, said the Senator, the industry is riding at "an altime peak," as reflected in stock market activity.

The campaign to lift the freeze, he said, is "an artificial fog, spread by expert high-powered propaganda artists." It started rolling two months ago, with RCA planting word that it has made studies

by. expert high-powered propaganda artists." It started rolling two months ago, with RCA planting word that it has made studies which show color won't cause interference to black and white TV and that the freeze is unnecessary, he recalled. Technical journals "rallied to the attack," he said, and radio writers "got the cue."

Dr. DuMont, Johnson asserted, is anxious to expand his black and white network as fast as possible, but is limited by the relatively few cities which now have stations. "He has been cool, therefore, to color television development and he has been impatient with delays, however unavoidable," the Senator said.

Emplessizing the importance of

Emphasizing the importance of Emphasizing the importance of additional channels for the south and west, Johnson warned the Senate that if the anti-freeze advocates are successful, "thousands of communities will either never have television or at best will receive it through little slave stations operating as satellites of some big monopoly controlled station in a far distant metropolis."

Johnson said the industry drive to expand the present TV low band by annexing adjacent channels assigned to aircraft and FM, is de-

signed to aircraft and FM, is de-signed to confine TV to the big (Continued on page 38)

Frisco Color **Setup Tested**

Washington, Feb. 21.

Washington, Feb. 21.

Color Television, Inc., of SanFrancisco, demonstrated its allelectronic, compatible projection
system here yesterday (20) and
gave a fair account of itself. But
because of technical difficulties resulting from removal of its laboratory equipment from the Coast,
the company said it will be unable
to show the system at its best for
several days.

After a sorry showing at a

After a sorry showing at a morning session for the FCC, during which the color was weak and the pictures barely came through on black and white receivers (to demonstrate compatibility), the company put on a creditable performance in the afternoon for the benefit of the press. Arthur S. Matthews, prexy of CTI, promised that by Thursday, when the system is shown again at official compara(Continued on page 35)

(Continued on page 35)

Alan Young's Thurs. Slot Cues Robt. Q. Shifting

Cues Robt. Q. Shifting
CBS-TV programmers, seeking a
suitable spot for the upcoming Alan
Young show, have now decided
to install it in the Thursday night
9 to 9:30 slot starting April 6. Program, which will originate in Hollywood, is to be sponsored by Esso,
and will be kinescoped for the east.
When the Young show takes over
that Thursday night segment, it
will mean that Robert Q. Lewis
"Show Goes On," which has been
wandering all over the Thursday
night log, will settle permanently
into the 8 to 9 slot that evening.
Installation of the Lewis stanza
into a permanent period will
also be made possible by the exiting of "Inside U. S. A. with Chevrolet" in mid-March, which is now
aired alternate Thursdays from
8:30 to 9 p. m.

Jack Carson's TV Bow

Film star Jack Carson is slated make his television bow March Film star Jack Carson is slated to make his television bow March 10 on CBS-TV's "Ford Theatre," in the role of the fast-gabbing producer in "Room Service." Carson's appearance on the show was made possible by his recent ankling from an exclusive contract with Warner Bros., which still prohibits its contract players from doing live video shows.

shows.

While Carson's former radio show originated on the Coast, the TV program won't be seen there. To preclude any difficulties with the major film companies over the problem of screen rights to story properties, the Ford show is not kinescoped. It is thus seen only on the interconnected stations via its live presentation from N. Y.

No Early Thaw On TV Freeze Seen by Coy

FCC Chairman Wayne Coy sees little prospect of the TV freeze being lifted before the end of sum being lifted before the end of summer, if then. But once the freeze is off, he believes, there will be "a terrific increase" in station applications. The agency already has a backlog of 353 applications awaiting action come the thaw.

Transcript made public last week of Coy's recent testimony before a House appropriations subcommit.

of Coy's recent testimony before a House appropriations subcommittee, gave little comfort to industry agitation to stop the freeze on stations in the low (VHF) band. Coy told committee members he had no "clear idea" how long the current video hearings will last. "I do not see how we ean possibly get out of the freeze before the latter part of summer," he added, "I cannot even say we will (then) get out of it."

Coy reported that television sets have been getting better and cheaper but that in certain areas they are causing interference with station reception. In New England, he said, there are 32,000 receivers that cannot pick up channel 7 in Boston or channel 11 in Providence because of oscillators in sets which create propagation affecting other sets within a mile radius. "That is a very severe problem right now," he said.

Coy told the committee that (Continued on page 36) Coy reported that television sets

R&R OPTIONS AGCY. 'HOLLYWOOD PLAYERS

Hollywood, Feb. 21.
Ruthrauff & Ryan has taken an option on "Hollywood Players," Pollack-Rogers-Raisbeck TV lay-

Pollack-Rogers-Raisbeck TV layout, for a 52-week contract. Package deal includes services of Francis Lederer, Jane Darwell, Michael Whalen, Helen Parrish and Lyle Talbot. Bankroller is expected to be set shortly.

In inking contracts, players have stipulated that they'll make themselves available in N. Y. if sponsors request that the hour-long dramatic shows originate there. Contract also provides that in the event they're signed for film chores they can give two weeks' notice and return to the TV show after picture stints are wound.

Vaude's Lesser-Knowns Get Video Showcasing

Chicago, Feb. 21.

Vaude's lesser-knowns will get a video break on a weekly hour on WENR-TV starting March 3. Program, "Jim Moran's Courtesy Hour," will use six or seven pro acts each week, concentrating on promising youngsters who haven't had wide trade recognition.

Louis W. Cohan is exclusive booker.

Color Video **Impressive** To Ad Brass

Washington, Feb. 21.
Color television made a big impression here last week on an audience which included the biggest advertisers and time buyers in the country. In Washington to plan Advertising Council campaigns, they witnessed a special demonstration at the invitation of CBS prexy Frank Stanton and applauded at the conclusion.

Several of the execs said later they had never seen color TV before and that the performance was a pleasant surprise. While seeing advantages in using the development for advertising, however, they indicated they are not yet considering the question. Until status of the art is determined, they'll concentrate on black and white.

Among those expressing approval of the colors were Howard J. Morgens, veepee in charge of advertising of Procter & Gamble, Thomas J. Hargrave, prexy of Eastman Kodak Co.; and Samuel C. Gale, veepee and director of advertising of General Mills. Morgens said P & G is continuing its volume of radio advertising but has no plans to expand its use of video. Soap firm has one TV program.

Hargrave said Kodak doesn't use with the control of the see which it sees were in the said of the said the said of the said of the said of the control of the

gram.
Hargrave said Kodak doesn't use radio but it sees possibilities of advertising its products through television. Représenting the nation's top producers of film, the exec said he was quite impressed by the CBS demonstration.

Gale said General Mills expects to expand its use of video. Company is a big radio advertising and has been increasing its use of the medium.

medium.

Among others who attended the color show were E. H. Little of Colgate-Palmolive-Peet Co.; Frederic R. Gamble, American Assn. of Advertising Agencies; A. R. Stevens, American Tobacco Co.; E. J. Thomas, Goodyear Tire; and Charles G. Mortimer, Jr., General Foods Corp.

Ad Council will use a television strip for the first time when it begins a campaign next month to obtain public cooperation with the 1950 census. Plans were also approved for a new anti-prejudice campaign through radio and other media.

5.000.000 Set Production For 1950 Now Seen Likely As January Hits New High

out, for a 52-week contract. Package deal includes services of Francis Lederer, Jane Darwell, Michael Whalen, Helen Parrish and Lyle Talbot. Bankroller is expected to be set shortly.

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WBAL-TV Realignment

Baltimore, Feb. 21.

WBAL-TV Baltimore's NBC affiliate, will realign its sales and program departments as of Feb. 27.

Willis K. Freiert, who has been performing as AM and TV program manager, and Victor F. Campbell, production TV head, moves into the TV program managership.

Freiert has been with the Hearst outfit since last April, having left the CBS outlet, WFBR, for the job.

He had operated at WFBB in sales and executive posts for a dozen years. He reports

WSB's Atlanta Color Scoop

Atlanta, Feb. 21.

This town is still talking of the manner in which WSB-TV, the NBC basic affiliate here, grabbed off the CBS color video demonstration before the Atlanta Medical Assembly and copped all the newspaper headlines while WAGA, the Columbia outlet, was obliged to sit by and gnash its kilocycles.

It didn't particularly help to salve matters, either, when George Storer's CBS outlet finally woke up to the fact that the rival NBC station, was scooping it on a "CBS baby" and, in trying to get into the color video' act, was told to "clear it with Leonard." (Leonard, in this instance, being J. Leonard Reinsch, the WSB masterminder who got in early and stole the play away from the CBS station.)

With 400 of Atlanta's top-drawer personalities showing up at the official medical demonstration, not a single WAGA representative could be seen around.

CBS grabbed itself a flock of Page One headlines, including the Cox-owned Atlanta Journal, which operates WSB, but all the glory redounded to the NBC affiliate. Too, Reinsch flew down from Washington CBS' engineering wizard, Peter Goldmark, and other Columbia TV tint reps and to the trade-wise it was a strictly-out-of-Ripley scene as they were "hosted" by NBC's Reinsch & Co.

Payoff came on the leave-taking. It was the day when Bobby Jones, the golfer, was recording at WSB studios a five-minute transcription for insertion in "We, the People." Goldmark, leaving for N. Y., played "errand hoy" and delivered it to Young & Rubicam. It's an NBC show.

TV Networks on a Co-op Binge; **Bigtime Shows for Small Clients**

HEAVY ACCENT ON MPLS. BASEBALL AGAIN

Minneapolis, Feb. 21.

Both Minneapolis and St. Paul American Assn. baseball games will be televised and also carried on radio again this season. It'll be the third TV season for the Minneapolis games and the second for those of St. Paul. KSTP once more has the TV rights for the Minneapolis contests and WTCN for St. Paul. Sunday and holiday games again will be off TV and radio.

WLOL and WMIN again will handle the radio broadcasts for the Minneapolis and St. Paul games,

Hub Is in Hubbub On Channels With FCC Raytheon Nix

Washington, Feb. 21.
Raytheon Mfg. Co.'s last chance to save its TV permit in Boston went by the boards last week when FCC refused to reconsider its decision to revoke the authorization for stalling on construction. Raytheon's plea that the Commission consider Boston's need for another video station, in view of the freeze, was turned down as lacking merit.

As a result of the denial, five ap-

freeze, was turned down as lacking merit.

As a result of the denial, five applicants for video in the Boston area will have three instead of two channels, under existing allocations, to compete for. However, under proposed allocations, only two channels will be available. There are now two video stations in operation in Boston.

Commission's decision also kills any chance which CBS or Meredith Publishing Co. (which had filed under the old Avco procedure) had of taking over the Raytheon permit.

Just prior to the FCC action, Raytheon filed objections to a proposal to automatically forfeit construction permits where a contract to transfer had been made prior to commencement, of program tests. The proposal was made to proceed

struction permits where a contract to transfer had been made prior to commencement, of program tests. The proposal was made to prevent trafficking in licenses.

Adoption of the regulation, Raytheon contended, would mean the loss of whatever investment the permittee has made in construction and "would constitute an additional hazard and a further deterrent to persons interested in providing a service to the public through the medium of AM, FM and TV broadcast service. This is especially true in the development of television broadcasting where the initial investment in the station is unfortunately very large."

Raytheon claimed it has sunk about \$300,000 in its unfinished station but the Commission has disputed the a mount actually charged to the project. Part of the equipment was produced in connection with Raytheon's manufacturing operations.

which has paid off only sporadically for the major radio networks, has been getting a strong play by the television webs during the last month. Sales chiefs for the various TV webs see in the system a new method of bringing higher-budgeted shows within reach of the small local advertiser, while at the same time increasing the potential take of the webs. Affiliates, for their part, favor co-opping since it gives them an opportunity to derive their full card rates from advertisers, instead of only the percentage which they get on live shows fed simultaneously with the network origination.

centage which they get on live shows fed simultaneously with the network origination.

Co-op selling for video was started by DuMont, which used the system as a means of cementing relationships with affiliates after it was discovered that competing webs, with their radio interests to go on, had more of a chance to line up affiliation deals. Since then, ABC has gone in comparatively heavily for co-opping and NBC launched the system two weeks ago with a group of shows. CBS presently has only one co-op show available—its Tucsday night wrestling from N. Y.—but is considering adding others to the string. Usual (Continued on page 38)

(Continued on page 38)

Chi TVers Eye Housewife Biz

Chicago, Feb. 21.
Chi TV station execs are casting covetous eyes at the housewives in the area. With the evening market fairly well set, video programmers and package peddlers are making a stronger pitch to the ladies of the house during the weekday afternoon hours.

While the trend toward afternoon programming has definitely gained momentum during the past few months, video officials and sponsors report they still face several unanswered questions about the housewife audience. Chief among these is the size of the audience and its tastes. Because of (Continued on page 38)

(Continued on page 38)

WHAS-TV Sets Sights On March 20 Getaway

Louisville, Feb. 21.

New WHAS-TV tower is approaching completion, and local predictions are that station will be on the air with shows on or about March 20. Programming department is already links up chows.

March 20. Programming department is already lining up shows, and Station Director Victor Sholis has contract signed with prohibter Francis McDonough for telecasting wrestling on WHAS-TV.

Network cable is due in Louisville Oct. 1, in time for the World Series. Line will be brought down from Indianapolis, with a one-cable arrangement indicated for a month or two, local stations dividing time. Later, two channels will be provided, so that both WHAS-TV and WAVE-TV can have fulltime network coverage.

Louisville area has 23,000 sets.

LOTS OF BUCKS FOR TV'S LUX

SATURDAY NIGHT

The FCC appears to have released a keg of worms in the restrictive powers; it has placed on NBC in the web's bid to inaugurate its highly-touted "Saturday Night Plan" for TV. This is the two-and-a-half-hour weekly entertainment parlay with both New York and Chicago originations which, in essence, isa carryover of radio's "block programming" technique into network tele, since NBC would be committing affiliates to stick with it for the full 150-minute ride.

The FCC, with considerable prodding from DuMont, which also initiated moves to enlist the sympathies and action of CBS has, in effect, told NBC: "You can't do this!" The restrictions thus put on NBC, which now finds itself committed to sustain an elaborate, costly Saturday entertainment pattern, with affiliates permitted to "come in" on a half-hour basis, make it a precarious financial undertaking.

It could be that the "Saturday Night Plan" will be a major flop. On the other hand, it may evolve into TV's most exciting formula to date, both in terms of entertainment and in establishing a selling pattern. NBC as such, deserves every opportunity to give it a whirl.

Show business has thrived on a "survival of the fittest" concept, and with TV it should be no different. The show-minded impresario with the best should rate the most in the payoff column. But not at the expense of shoving the competition out of the picture.

Perhaps DuMont is justified in crying "monopoly" at NBC's bid for exclusivity on 150 minutes of valuable time segments. What guarantee can there be that the 150 minutes will continue to be the best without constant competition?

But NBC, too, has a point: When should the injection of show business (and business) into TV be dictated by the number of lines available? Or who is to say whether 15, 30, 60 or 150 minutes constitute block programming? And since NBC is compelled to confine its project to affiliate stations, perhaps the time has come, too, for TV to break away from the old AM pattern of network affiliated stations (a move championed years ago by ex-FCC chairman James Lawrence Fly), to permit for a more flexible mode of operation.

It behooves the FCC to solve the technical limitations before it can be in a position to rule on innumerable other questions that will con-stantly arise. Until that's done, the growth of Saturday Night and all other TV nights is bound to be stymied.

Co-ax Extension Cues Problems For Affiliates; Kine Cheaper Than Live

Extension of television's coaxial cable to other cities is expected to draw intensified demands from affiliate stations for a better deal from the networks. While the clamer from viewers will force the affiliates to hitch onto the cable as soon as it is available in their territory, most stations now contend that they can make out much better financially as non-interconnected outlets. Being able to take their network shows live, instead of via kinescope, will actually cut into their operating revenue.

Situation is based on the usual demand of the webs for more network option time once the cable comes in Affiliates are thus forced to give up part of their local option time, on which they can get 85% of their card rates (100% minus the agency commissions), for network shows on which they get paid only 33%. In addition, the fact they must take their network feeds simultaneous with the programs' origination cuts into (Continued on page 38)

(Continued on page 38)

500G Frigidaire

Frigidaire is taking at least \$500.000 in cold cash from its deep freeze to back five—and possibly more—90-minute video stanzas for airing on "appropriate holidays," with Bob Hope serving as emcee of all-star lineups.

Two broadcast dates already picked are Easter and Mother's Day, with the likelihood that the stanzas will also be skedded on Father's Day, Thanksgiving and Christmas—with other dates to be added if series pays off saleswise. Nut for each show will be around \$100,000—of which Bob Hope will get \$40,000 for his stint, which incidentally will mark his bow in commercial TV.

All four video nets are pitching for the business, which will go to the web that can line up the best clearances. Problem of inking outlets is a toughie, because at least two of the stanzas will air on Sundays, on which there is a multiplicity of conflicts. Deal is being lower the previous month. Break-handled by the Chicago office of foote, Cone & Belding.

This Is TV?

TV Ripley of the season is the use of those earphone props by Robert Montgomery during the between-acts com-mentary on the NBC-TV "Lucky Strike Theatre" pro-gram.

The earphones are strictly a throwback to early radio, "and by the furthest stretch of the imagination how do you associate them with TV?" as one baffled viewer put it.

Pre-Tested Philly TV Legiters Set For WFIL Series

Frigidaire

Philadelphia, Feb. 21.
Television shows that have been pre-tested in their video form with stage performances will be aired over WFIL-TV starting Monday, March 6, 8-9 pm. The arrangement, believed to be the first of its kind in TV history, has been worked out in conjunction with the suburban Berwyn Playhouse.

TO THE FUTURE

By GEORGE ROSEN

The "battle royal" is on in video for the No. 1 Hooper-Nielsen lau-rels in the dramatic field.

rels in the dramatic field.

Behind the move of "Lux Radio Theatre" (Lever Bros.) to absorb "Screen Guild Players," the 30-minute radio dramatic showcase which Camel is dropping at the end of the current season, is a reported "looking to the TV future" when the Lever hierarchy plans to move into the video sweepstakes and duplicate the phenomenal success of its Monday night Lux stanza.

Along with the Screen Guild abs

Along with the Screen Guild absorption, of course, will go the exclusive rights to valuable film properties, second only to the Lux stanza itself. And with a monopoly on top studio properties, Lux figures its major TV headache will be over.

As of now, "Lux Radio Theatre," after 15 years, is riding the Hooper-Nielsen rating crest, more often than not in the No. 1 leadoff spot.

Drama Contenders

Top contenders for leader-ship in the TV dramatic sweep-stakes follow: "Lucky Strike Theatre" (NBC, Mondays). "Studio One" (CBS, Mon-days).

when the CBS, Mondays).

"Kraft Television Theatre" (NBC, Wednesdays).

"Ford Television Theatre" (CBS, Fridays).

"Silver Theatre" (CBS, Mondays).

"Chevrolet Theatre" (NBC, Mondays).

"Colgate Theatre" (NBC, Sundays).

"Philco Television Play-

Sundays).

"Philco Television Playhouse" (NBC, Sundays).

"Actors Studio" (CBS, Fridays—Sustaining).

And the Lever braintrust, with an And the Lever braintrust, with an awareness of the future and the need to solidify itself in TV when the era of diminishing AM returns sets in, is looking to the day when it will hold the same commanding lead in television.

it will hold the same commanding lead in television.

But the competition is getting plenty rough. Already American Tobacco Co., via its "Lucky Strike Theatre," which has Robert Montgomery as host and producer, has staked a major claim in a bid to inherit the Lux mantle in TV. Vincent Riggio. American Tobacco prez, has established a choice time franchise—9:30 to 10:30 Monday nights on NBC—and feels confident that the Montgomery auspices will be a natural sesame in latching on to choice pix properties and personalities that otherwise wouldn't be available.

But the competition in the race to translate the Lux radio payoff into TV doesn't stop there. Westinghouse, Ford, Kraft, Chevrolet. Colgate, International Silver—all are currently in the video dramatic swim, pitching for the top audience bid. Westinghouse, with its yrestige-laden "Studio One" on CBS, along with Kraft, with its Wednesday night showcase, and Philco, with its Sunday night NBC production, are the only sponsor impresarios to have established a (Continued on page 38)

(Continued on page 38)

'Kitty's' Payoff

'Kitty's Payoff
Interest in the TV dramatic sweepstakes was heightened last week when the video Hoopers showed "Lucky Strike Theatre" copping a 34.1 for its second presentation ("Kitty Foyle") shooting far out in front of CBS' brace of competing Monday night shows.
With Columbia's opposition "Studio One" getting a 19.0 and "The Goldberg's" a 20.0, American Tobacco and BBD&O execs were doing handsprings over the big-time payoff for "Luncky Strike Theatre" in its second time up.

NBC Out on a 50G a Week TV Limb in Bid for Sat. Nite Laurels

Love That Godfrey!

Love That Godfrey!

Arthur Godfrey proved his value to CBS in a new way this week, Godfrey, who is responsible for about \$7,000,000 in yearly billings via his radio and television shows, was elected to the board of Hi-V Corp., makers of frozen orange juice. On Monday (20), the outfit optioned the 7.45 to 8 p.m. slot Tuesdays and Thursdays on WCBS-TV, the web's N. Y. video flagship.

WCBS-TV, the web's N. 1, video flagship.

No program has yet been decided on for the spot, with the starting date to be dependent. ent on that. Franklin Bruck agency handles the account.

NBC's Intra-City Feudin' Over Sat.: Chi Miffed at N.Y.

Chicago, Feb. 21.

Dissent among NBC-TV toppers here is reaching a new high with the latest cause for anger the moving in of the New York home office force and the takeover of the Chicago hour segment of the Saturday night 150-minute variety show. Up to last week project had been a Windy City programming with accent on the informal presentation, similar to "Garroway at Large." What irks the local heads was the boycott by the major talent agencies, who refused to submit talent in the early stages, principally MCA and William Morris, after survey in which Jack Russell, head of Mutual Entertainment, found virtually untapped talent for

after survey in which Jack Russe'l, head of Mutual Enfertainment, found virtually untapped talent for video. However, the major agencies at first refused to deal through Russell, who was acting as booker for the hour, but both later agreeing to submit acts, after NBC here said it would go along without their talent, if necessary.

Then Jack Carter and William Morris moved in with the blessing of Pat Weaver, NBC tele operations head, with complete crew coming in from New York to do the preliminary engineering details. Technical men are revamping the Studebaker legit house, which was leased for 13 weeks at \$1,000 weekly, and options. In the present phase, Carter has the nix on all talent, and accordingly. William Morris garners the largest share of talent, it being their package.

While Dorothy Claire is set for the first show, a replacement, possibly Lina Romay, may take her place in the permanent company. Donald Richards, former singing lead of "Finlan's Rainbow" and the Merriel Abbott line make up the rest riel and the major agency and hours committee of the Television Authority has agreed on a wage scale for several agreed on a wage scale for several agreed on a wage scale for several reported at still incomplete, but gerecated to be presented to the networks shortly, inagreed on a wage scale for several agreed on a wage scale for several agreed on a wage scale for several reported at still incomplete, but gerecated to the networks shortly inagreed on a wage scale for several agreed on a wage scale for several categories of shows. Study is reported as still incomplete, but ge in from New York to do the preliminary engineering details. Technical men are revamping the
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first show, a replacement, possibly
Lina Romay, may take her place in
the permanent company. Donald
Richards, former singing lead of
"Finian's Rainbow" and the Merriel Abbott line make up the rest
of the permanent cast. Interesting
sidelight is that Miss Claire is an
MCA-property, while Miss Romay
belongs to WM.

When the show tees off this Sat.
(25) from the Studebaker the localites would like the credit line, "A
New York production coming to
you from Chicago, through the
courtesy of William Morris."

TV Fimiceariae

an agricement with the video webs
is arrived at soon, performers will
be taking an economic loss.

Tentative scale on dramatic
shows will be \$100 for a full hour
show, plus \$6 per-hour rehearsal
fee. Same rehearsal fee will be
charged for all shows. Actors on
half-hour displays will get \$67.50
and those on quarter-hour shows
will be getting \$50.

This scale was arrived at, since
it's the feeling of the committee
that tele working conditions are
different than in most other fields
of show-business. General run of
radio actor can do many shows per
week but a video performer once
committed will be able to do only
(Continued on page 38)

Ronson Buys '20 Questions'

For 2-Way TV Spread
Ronson is picking up the tab for
a 13-week series of "20 Questions"

TV Emissaries

Washington, Feb. 21.
Group of television technicians Group of television technicians from Austria. Belgium, Czechoslovakia. Denmark, France, Hungary, Italy, Netherlands, Sweden, Switzerland. Britain and Yugoslavia will visit this country from March 27 to April 7 to study U. S. video operations. They will come as guests of the State Dept. to watch demonstrations in New York, Philadelphia and Washington.

NBC television will take

NBC television will take one of the longest gambling odds in recent broadcast history starting Saturday (25). Confronted with an FCC nix on its method of ordering affiliate station time for the two-and-a-half hour spread, the web has completely withdrawn all time orders. Instead, it will proceed with the \$50,000 per week show on a standard sustaining basis. That means both the affiliates and advertisers will have an opportunity to view the show at the web's expense and judge it against competing networks' programs before committing themselves.

Even with NBC's change of plans, it's believed the FCC night still reprimand some of the stations which had previously subscribed. As far as the Commission is concerned, stations which accepted the web's offer have violated the chain regulations. This was made plain by the FCC in setting aside license renewals (granted by oversight since the original NBC offer) of WPTZ. Philadelphia, pending determination of whether hearings will be held on the renewal applications. Sixteen other stations which accepted the NBC plan might also be vulnerable to Commission action when their yearly renewal applications expire. Whether they will be let, off will depend on the explanations given the Commission had also postponed license renewal of WTMJ-TV, Milwaukee, but reversed its decision on receipt of a sworn statement from manager. Walter Damm that

waukee, but reversed its decision on receipt of a sworn statement from manager Walter Damm that

(Continued on page 35)

TVA Pitching Pay Pattern to Webs

Ronson is picking up the tab for a 13-week series of "20 Questions" on ABC-TV and WOR-TV, N. Y. in a Friday-evening spot, starting March 31. AM show will continue to be heard on Mutual on Saturdays, but will be aired via a tape of the audio. The televersion is currently being carried by WOR-TV. A series of four telecasts had been networked late last year via NBC-TV.

video operations. They will come as guests of the State Dept to watch demonstrations in New York, Philadelphia and Washington.

Among other things they will also carry the airer in Gotham hasn't yet been decided. Televersee our developments in color TV. Group, representing countries in the International Radio Consultative Committee, will seek to lay down international technical standards for television.

NBC-TV

Nine ABC-TV stations have already been inked, but more may be added. Whether WJZ-TV will also carry the airer in Gotham hasn't yet been decided. Televersion will take a 10 week summer history, but return to WOR-TV on the probability that ABC-TV will pick up on Sept. 22 and run "20" through Dec. 15.

GLAMOR GO-ROUND
With Ilka Chase, Durward Kirby,
Bill Nalle, guests Abe Burrows,
Arthur Schwartz, Carol Coleman
Director: Robert Mayberry
Producer: Lee Wallace
15 Mins., Thurs., 9:30 p.m.
HARRIET HUBBARD AYER
CBS-TV, from New York
(Federal)
For the restricted viewing element who like to play the Sophisticated Time and who get a vicarious kick from "name callers," this new
15-minute weekly Ilka Chase program on CBS-TV may offer some rewarding moments. For those who like their TV on the enter-tainment side, however, "Glamor Go-Round" must be taken with reservations. Ilka Chase is on hand to "hostess" the proceedings, resplendently begowned amidst chichi surroundings.

She is hep at all time on the chatter uptake, with an assist from Durward Kirby as her male visavis (though he actually has little to do but make himself conspicuous as a gab accompanist). There's a third permanent member of the troupe, as well—Bill Nalle, who appears to come with the apartment fixtures as plano accompanist.

Guests pop in at two-minute intervals, with Abe Burrows, Arthur

ment fixtures as piano accompanist.

Guests pop in at two-minute intervals, with Abe Burrows, Arthur Schwartz and Carol Coleman (ex-Wilgh Button Shoes"), a blonde looker and able chirper, on the initial installment. But on opener, it yielded little entertainment aside from lending a name or glamor decor. Burrows managed to pop off what amounted to a witticism when stacked up against the show's other wordage, while Schwartz settled for a background prop role. Miss Coleman got in a "Trolley Song" chorus near the windup, which was about the show's top moment from a purely entertainment standpoint.

Harriet Hubbard Ayer's Luxuria Cleansing Cleaner gets the commercial ride via an assortment of glamor gals, with an in-person plug by Miss Chase.

KIRBY STONE QUINTET Producer; Barry Wood Director: Alex Leftwich 15 Mins.; Mon.-Wed.-Fri., 7 p. m Sustaining CBS-TV, from New York

CBS-TV, from New York

The Kirby Stone Quintet appears to be a talented instrumental and vocal group with material better suited for the elevated platforms in cocktall bars than for televiewers. Their offerings are broad and pointed and they would show up better as a part of a variety revue than on a session in which they're on their own for 15 minutes.

The hove are provided.

The boys are energetic workers who apparently spend a great deal of time contriving suitable instrumental arrangements and embellishing standard songs with comedy. They appear entirely too physical for intrusion into a living room. Their broad farce and exaggerated and often puerile humor isn't too elevating. Their production is okay, but an unrelieved session of the Stone Quintet can be a little too much for the parlor screen.

VING MERLIN'S TOURNAMENT OF MUSIC With Ving Merlin, Guy Lebow Director: Alex Courtney 20 Mins., Wed., 7:30 p.m.

Director: Alex Courtney
30 Mins., Wed., 7:30 p.m.
Sustaining
WPIX, from N. Y.

"Ving Merlin's Tournament of
Music" is just another amateur talent show, abetted slightly by a
stronger element of competition
than is usually found in program's
revolving around novice performers. Fast pacing of the acts, consisting of similar entries battling
against each other for honors,
helps to give this show a better
than average rating in its class.
But, as is often the case with programs of this type, the entertainment offered by the non-pros lacks
a necessary quality of shownanship besides being run-of-the-mill
stuff.

Conducted by Merlin, show, strictly in the musical idiom pairs off contestants with similar offerings and pitches them against each other with phone calls and postcards from the viewers determining the better of the two. Participants' musicalizing on show heard Wednesday (15) was confined to the playing of various instruments with a vocal spot thrown in.

Offerings on program caught in-Offerings on program caught included a xylophone contest—between an eight-year-old gal and a much older guy, a clarinet match between two fellows and a vocal battle between two femmes. Also on hand were three winners of the previous week's contest, a saxer, an accordionist and a male singer. Though some of the material presented was okay, there was nothing outstanding.

Tele Followup Comment

First commercial use of Jerry Room," the yarn spun a gripping, adult story of a shy, inoffensive process on CBS-TV's "Silver Theatre" Monday night (20) indicates the system might provide the answer to many of video's most complex problems. Half-hour show, lensed at Fairbanks' studios on the Coast under the production supervision of Young & Rubicam staffer frank Telford, showed the combined advantages of a live video production and straight film. Viewers throughout had the feeling that it was live TV, since the actors could work a long take with complete freedom of movement. But the film quality was far superior to that of kinescope recordings (CBS ran a kine version of its "Snarky Parker" show immediately before, which provided a good basis of comparison). That should make the non-interconnected affiliates feel much better.

Fairbanks' system comprises three regulation film cameras' stree regulation film cameras' str

a good basis of comparison). That should make the non-interconnected affiliates feel much better. Fairbanks' system comprises three regulation film cameras adapted to hold enough film each for a full half-hour show. Cameras are operated simultaneously, with the producer or director able to watch what each is lensing on a monitor system similar to that employed in live video production. As in films, the lights can be struck and moved for a new shot and, if an actor fluffs, retakes are possible. Telford rehearsed the cast in two days and shot the show in eight hours, as compared to the usual five days rehearsal on the live show.

Telford demonstrated excellent facility in his direction of both the cameras and cast. Show was "My Brother's Keeper," story of a young man's resentment against his older brother who took over the family after their parents died. It featured a chase through an amusement park and a fine slambang fist-fight atop an apartment house roof—not integrated film but part of the entire film production. Movement and camera cuts were standout and timed to perfection with the acting. Cast, topped by Ward Bond, Beverly Tyler and Glenn Corbett, was good. And the International Silver commercials, also on film, were spliced into the story, which provided for a smooth, overall job.

Probably most important is the fact the film was turned out at a budget reportedly far less than what a comparable live show would cost. Y&R plans to survey viewer reaction in both the interconnected and non-interconnected cities to determine whether to switch over to the Fairbanks film system exclusively. That reaction should be plenty favorable.

"Cavalcade of Stars" is probably a difficult show for an emcee who

film system exclusively. That reaction should be plenty favorable.

"Cavalcade of Stars" is probably a difficult show for an emcee who isn't accustomed to working this particular program. It takes an extremely punchy comic to create and sustain a mood that will last throughout the stanza because of the frequent interruptions by the filmed commercials.

Consequently, Bert Wheeler, the first replacement for Jack Carter until comedian Jerry Lester steps into the permanent conferencier assignment, didn't register too well Saturday (18) via DuMont.

His style of comedy is probably too gentle for such an arduous assignment. It's a show where his confidential type of delivery doesn't carry over too easily. Aside from that, Wheeler wasn't in top form. His introductions ran into cliches. He might have overcome these deficiencies with a lengthy spot of his own, but in electing to work with the Slate Bros., he gave himself little chance since most of the comedy punch lines were entrusted to Sid Slate. The Slates, incidentally, are working as a duo, now that Henry Slate is in the "South Pacific" cast. Wheeler has been working with this pair on nitery dates, and they have evolved a comedy act.

Joan Edwards gave a creditable acount of herself with her vocals. The Tong Bros. (3) warmed up the session with acrobatics, while Walton and O'Rourke and the De Marlos, registered in a puppet and dance turn respectively. Johnny Coy provided a tap turn which he previously did on another vaudeo program. It's actually a double with one camera concentrating on a second dancer's legs, while another stays with Coy. The turn strives for an arty effect which doesn't quite come off. At any rate, his accomplice should at least get some billing.

Scripter Joe Bates Smith had his fourth original play presented on NRC-TV2" "Kraft TV Theaten"

character on what was supposedly N. Y.'s lower east side and the way his one chance at happiness was almost wrecked by a bunch of nosey neighborhood gossipers. Denouement was telegraphed, which marred the suspense, but it was logical enough to overcome that slight setback. Show marked another example of the neat production and week-to-week versatility which have maintained a consistently high rating for "Kraft" since the series was launched in May, 1947.

Cast was topped by Thomas Nelo in a fine portrayal of the lonesome little drycleaner who would have braved death to protect his pride against the neighbors. Neva Patterson, as the femme robber who brought the spark into his life, was equally good. Jesse White showed a tendency to overplay his role as leader of the next-door pryers, but was given an okay assist by Dorothy Storm, Bruno Wick, Gene Fuller and Grania O'Malley, others among the guilty. J. Walter Thompson staffer Stan Quinn produced and directed.

"Inside U.S.A." provided another

and directed.

"Inside U.S.A." provided another pleasant installment with its Feb. 15 display. Arthur Schwartz has apparently found the gait and formula that has been instrumental in giving the show some hefty forward strides since its start.

Peter Lind Hayes and Mary Healy remain the mainstays of the show, with fine assists by Mary Wickes and Shiela Bond. Jules Munshin, who has appeared in several Metro comedies, was the guest and his contribution was highlighted by his personation of a chef enamoured of the salad he's tossing.

The program, generally, poked some gentle fun at the old two-aday, with a well-planned beach scene, a plane number and a dining-out motif, in which Hayes and Miss Healy and Munshin got across some fine humor. "Inside U.S.A." has developed into one of the best of this type show on the air.

the best of this type show on the air.

Gracle Fields, making her first TV appearance since the death of her husband (Monty Banks), provided the impetus that sparked last week's Texaco layout. Miss Fields, a superior trouper making her fourth appearance on this show, furnished an assortment of excellent tunes to supplement her standard bit of business of doing a cartwheel while sustaining a note. She carried the applause honors of the hour stanza. Her comedic highlight was the interpretation of a British music hall act in conjunction with Milton Berle. This section of the program provided warmth and comedy sufficient to furnish an overall glow throughout the show.

There were some high moments in the rest of the proceedings with Joe E. Howard providing the nostalgic touch in the finale with a reprise of the numbers he's written throughout the years. Frank "Sugar Chile" Robinson, moppet Negro pianist, also proved a pleaser with his boogie 88ing and songs, while the Juvelys made a strong impact at the beginning of the show with their acro work. The Slate Bros, who recently appeared on the program, made a too-quick repeat. Although, much of the material is different, the general format of the act and clowning with Berle, gives a degree of similarity that's hard to overcome.

"Phileo Television Playhouse" on NBC-TV presented Sunday (19) an adaptation of Margaret Cousins' "A Letter to Mr. Priest" that was topflight except for a slow opening act. Production made good use of the subjective camera technique, with a \$14,000 image orthicon serving as narrator in many scenes. Illusion was heightened by having with a \$14,000 image orthicon serving as narrator in many scenes. Illusion was heightened by having the other characters play to the narrative lens and having an actor ride on the dolly with his hands, pipe or fountain pen coming into the lens' range. Story was unfolded via flashbacks, with the camera looking over an old photo album and the narrator relating the tale of his career to his young granddaughter. Flash-

a second dancer's legs, while another stays with Coy. The turn strives for an arty effect which doesn't quite come off. At any rate, his accomplice should at least get some billing.

Scripter Joe Bates Smith had his fourth original play presented on NBC-TV's "Kraft TV Theatre" Wednesday night (15) and it was a good one. Titled "The Silent his young granddaughter. Flashbacks were done straight, thus avoiding the monotony of a full-hour with the subjective technique.

"Letter" told of a country lawyer who gets a request from his college alumni association to list his achievements, because as a student he was voted "most likely to succeed." Drama shows how the idealistic barrister loses clients because he favors peace and the

Nelson Olmstead, who also did the adaptation, registered solidly as the lawyer, although he tended to preachiness in the otherwise well handled anti-lynch scene. He was backed up by a well-cast group of thespers. Sets were well designed and film clips of World War I scenes added realism to the flashbacks. Camera work was effective and use of the camera to serve as the viewer helped put over one commercial.

Speculation over how commercials would affect the informality and leisurely pace of NBC-TV's "Garroway at Large" was cleared up in the best way on the program's first sponsored stanza Sunday flight (19)—it was as good as, if not better than, ever. During the course of the show, emcee Dave Garroway thanked Congoleum Nairn, his new bankroller, for permitting him to maintain the program as it was during its sustaining run and viewers will be equally grateful. With the same cast of regulars, the show Speculation over how commercials ers will be equally grateful. With the same cast of regulars, the show had all the fine production, sparkle and zest that have made it one of the most unique and enjoyable on the air.

the air.

Sponsor got more than his share of plugs, including an opening lit-tle poem by comedian Cliff Norton which led into a "hosannah" of thanks from the entire cast; a prowhich led into a "hosannah" of thanks from the entire cast; a production skit with terpers Charles Tate and Marge Gibson, which led into a straight sales spiel by Garroway; a plug in the final production number, and a series of mentions throughout the program. That over-emphasis will probably be tuned down in succeeding weeks. Even if it isn't, though, it will be okay if Garroway can keep the pitch as adult and entertaining.

Jerry Colonna guested Sunday night and got the usual Garroway treatment—pictures shaking on the wall as he gave out with his vocal gymnastics. Other numbers featuring the two terpers, Connie Russell, Bette Chappel, Norton and Jack Haskell, were up to par, topped by a socko version of "Rag-Mop" at the closer, based on the witches' scene from "Macbeth."

Last Sunday night's (19) "This Is Show Business" on CBS-TV proved anew that this Crosley-sponsored stanza has settled down to a pat formula that's clicking on all video cylinders. If anything, it's a more honest format, with the panel participants (Abe Burrows, George S. Kaufman, and in this instance guest Jane Cowl) not so much concerned with re-

in this instance guest Jane Cowl) not so much concerned with resolving trumped-up problems than using them as a springboard for some clever ad-libbed bantering and witticisms.

Similarly, there's a proper minimizing by the guest talent of their lamentations; again merely a cue to "go into their act." Return engagement of Sam Levenson, with new material; the Benny Goodman clarinet sequence backed by drums and piano: Pearl Bailey's distinctive warbling and mimicry—here was sock entertainment, with the half-hour tied together by neat pacing and timing under the Irving Mansfield-Al Leftwich production-direction aegis.

Injudicious use of lights during some sequences on Paul White-man's Sunday night display for Goodyear marred what was generally an excellently contrived stanza. Whiteman's cast delivered some topnotch entertainment in a relaxed and pleasing style and delivered a high-quota of entertainment. Sets by James McNaughton also contributed to the high quality of the show.

The lighting defect was especially hard on several of the performers including Julie Wilson, who closed Saturday (18) in "Kiss Me, Kate" and was replaced by Lisa Kirk, who was on leave from that legit-musical. Entertainmentwise, Miss Wilson registered strongly.

The orchestral and vocal selections and selections and selections with the selection of the performent of the performen some sequences on Paul Whiteman's Sunday night display for Goodyear marred what was generally an excellently contrived stanza. Whiteman's cast delivered some topnotch entertainment in a relaxed and pleasing style and delivered a high-quota of entertainment. Sets by James McNaughton also contributed to the high quality of the show.

The lighting defect was especially hard on several of the performers including Julie Wilson, who closed Saturday (18) in "Kiss Me, Kate" and was replaced by Lisa Kirk, who was on leave from that legit-musical. Entertainmentwise, Miss Wilson registered strongly.

The orchestral and vocal selections, per usual, were top-shelf material, with Phil Hanna and Gail Meredith contributing charming duets, while Eadie and Rack, doubling from the Blue Angel, kept up the high quality of the stanza with their two-piano work.

Producer: Les Malloy's infectious, hard-working personality sticks out all commercials handled with a garden variety type of informality which makes watching an easy-on-the nerves experience.

Program is a combine of platter spinning, chatter, interviews with celebs and visiting firemen, demonstrations of sponsor's produced strongly.

Malloy, who has a long time background as a jockey, draws on his know-how in handling interviews and is astute in his choice of tunes for spinning. Music is hep but not high-pressure. Strong representation of participating sponsorship reflects popularity of program.

THE MEDIUM
With Zelma George, Betty Clymer,
Charles Bettls, Sherman Snead,
Sylvia Hunter, Gladys Tiff
Production-direction: Thomas I.
Ford, George Anthony Moore
60 Mins., Tues. (14), 8 p.m.
WEWS-TV, Cleveland
Gian-Carlo Menotiti's championing of the lyric theatre received further justification when a production of his "Medium" was fed
by Scripps-Howard's WEWS to a

ing of the lync theare received further justification when a production of his "Medium" was fed possible 155,000 video sets in northeastern Ohio.

Nothing done by the two-year-old WEWS, nor by Cleveland's two younger stations, WNBK and WXEL, could match this industrious project in professional finesse and stark entertainment power. Unfortunately, the opera was bucking Milton Berle's capers. Local press gave better-than-average advance space to the event and WEWS spot-plugged it to the skies, but, chances are not enough Berle addicts were torn away from a habit to gain a unique TV thrill.

It was no accident that this production of the same and a unique TV thrill.

It was no accident that this production smacked video screens with an almost horrifying impact. Company came directly from Cleveland's famed Karamu House, Negro community center conducted Cleveland's famed Karamu House, Negro community center conducted for 25 years by its white founders, Rowena and Russell Jelliffe. With the Jelliffes it has been a long row between their early stage production of "Abraham's Bosom," which brought them a national rep, and this present stage-video production of "Medium."

The Me not ti work has been gathering critical posies at Karamu's new \$500,000 arts building during a run of 50 performances. To transfer it to WEWS studios, three miles away, in the middle of a run, was a real chore. Sets, costumes, props and actors had to be

true miles away, in the middle of a run, was a real chore. Scts, costumes, props and actors had to be trucked back and forth between performances to facilitate lighting and camera rehearsals. Amazingly enough, a top performance was turned out on eight hours of camera rehearsal and five hours of acting rehearsals for TV Susiness at the theatre.

The all-Negro cast gave the tragedy an unforgettably gripping emotional interpretation. Zelma George's Mme. Flora was a thing of clear-cut contrasts, both in the singing and the acting. Although she played the first act in a wheelchair (an innovation) and the second on a sofa, her inventive powers in body and soul and voice, often made the screen seem too small to hold her; and yet she never overplayed an easily overplayed role.

Mrs. George's concluding aria (Baba's "Afraid, Am I Afraid?") must have resounded in the dreams of many a viewer on that Valentine's Night, just as her wheedling scene with the mute Toby early in the second act might have caused video fans to rush to a psychiatrist the following day. In the curtain scene, as Baba scrutinized the dead Toby's eyes and then procepted the research in the curtain scene.

have caused video fans to rush to a psychiatrist the following day. In the curtain scene, as Baba scrutinized the dead Toby's eyes and then prostrated herself in hysferia, one of the three cameras moved in until her emotionally contorted face filled the screen. Her frenzied laughter set a definite period to a great theatrical experience.

The supporting cast never was weak musically, although Betty Clymer, who did a convincing Monica, sometimes seemed uncertain whether acting or singing was the more important.

Charles Bettis, as Toby, had a dancer's sympathetic understanding of his role. He gave the part more than Menotti wrote into it.

Biggest credit for the producing job in the studio goes to WEWS's Thomas I. Ford, Theatre Wing graduate, for whom "Medium" became a passion. Here is a youngster who will bear further watching in really creative video, if given a chance to spread his wings. Paired with Ford in the video direction-production routines was George Anthony Moore, station staffer, the first Negro in a U. S. TV studio.

LES MALLOY Producer: Les Malloy 30 Mins.; Tue-Wed-Thur., 4:30 p.m. Participating

Star-Spangled Monotony

Television's coaxial pickup of President Truman's Jefferson-Jackson dinner from the D. C. Armory last Thursday night was indicative of video's failure to capitalize on the opportunities the medium enjoys for translating top special events into attention-commanding productions.

The two-network pooled pickup of the President doing a sales job on behalf of the Dems. vs. the GOP (since the whole intent was to swell the Dems! "war chest") suffered from the monotony of watching the Chief Executive spiel forth on the virtues of his own party without any attempt to vest a revealing camera with production values. It's a safe bet that a better TV show would have hiked the "take" from the home-viewing Dems.

Granted that President Truman over the past couple of years has developed a sureness of camera demeanor and can now lend some visual improvisations to his gab act. The fact remains that on this occasion—as on all previous occasions involving Presidential talks—TV was willing to settle for a carryover of a "radio technique" into video, since the camera treatment merely involved a pickup of the President, those adjacent to him on the rostrum or occasional shots of the 400-odd diners.

The feasibility of adding supplementary film footage to illustrate or background vital points was ever present in watching the President talk, but the monotony of viewing a man talking—even though it was the Chief Executive—went on and on.

Rose.

WHAT'S MY LINE? With Arlene Francis, Louis Unter-meyer, Dr. Richard Hoffman, ex-Gov. Harold Hoffman; John Daly,

emcee
Producer: Gil Fates
Director: Paul Monroe
Writer: Bob Bach
30 Mins.; Thurs., 8 p. m.

Sustaining CBS-TV, from New York

Mark Goodson-Bill Todman "What's My production, makes an amusing low-budget quizzer. Format consists of having several persons appear before a panel, write their names and answer questions, from which the exnerts have to guess their occupations. Program has a strong ele-ment of viewer participation, with the home audience also trying to the home audience also trying to figure out the contestant's line of work. On the preem Thursday (16) the guests included a lady wrestler, dance instructor and tax collector, and the fact that it takes amateur detective work to learn their vocations provokes home interest. About halfway in each spot, however, the audience is let in on the guest's trade, at which point the panel's fumbling to hit it provides laughs. In one segment viewers are kept completely in the dark and have to puzzle out things along with the panel.

Another variation consists of a

along with the panel.

Another variation consists of a "mystery guest," with the panel blindfolded and having to identify the celeb from his voice and replies to queries. On the opener, Elliott Roosevelt was used in this spot, and a typical yock came when Harold Hoffman, ex-governor of New Jersey, asked, "Are you a Republicar."

John Daly handled arress charge.

John Daly handled emcee chores John Daly handled emcee chores competently, and the panel was well balanced, including Arlene Francis, Louis Untermeyer, Hoffman and a medico, Dr. Richard Hoffmann. Overall production was smooth, although there were a few rough spots, such as Daly's not making completely clear the way panelites' misses are scored. However, "Line" makes the John and Jane Doe contestants interesting, because their speech and gestures (which otherwise might be unimportant) become clues to their occupations.

THE PRACTICAL PARSON
With Bob Berry, All-Girl Choir,
Joseph Miller
Producer-writer: Victor F. Camp-

Director: Jerre Wyatt 15 Mins.; Tues. (11), 7:45 p. m. Sustaining
WBAL-TV, Baltimore

WBAL-TV, Baltimore

Television has come up with a semi-religious stanza that shows creativeness in the field of new programming. This quarter-hour has been tabbed by WBAL-TV with a wealth of inspirational philosophy and appropriate settings for viewers who seek respite from the rushing tempo of the day.

Bob Berry, who has been spotlighted on many other local radio and television shows, assumes the title role and delves into spirited songs of past and present vintage. His technique tends toward unsermon-like approach. Backed by organist Joseph Miller, the all-girl choir attired in black and white ceremonial vestment of the church lends atmosphere without invading the sanctity of personal wor-His technique tends toward unsermon-like approach. Backed by organist Joseph Miller, the all-girl choir attired in black and white ceremonial vestment of the church lends atmosphere without invading the sanctity of personal worship. Effective cloistered sets, with shadowy, indirect lighting techniques, give the small studio a cathedral appearance and strike a definite note of reality to the entire presentation.

Writing turned in by producer-scripter Victor Campbell is high-calibre copy slanted for ease on the rudio and video side Campbell also incorporates letters from listeners.

Professional models displayed the latest in all styles of women's wear. Nine models are being used on each showing, being photographed against a variety of sets, principally small intimate interiors suitable for the type of garment for the store, is commentator of the scries. She has a pleasant speaking voice and describes the latest fashions worn by the model in a minimum of words. She also weaves into her description just a slight mention of the store which is the only commercial actually earlied in the latest in all styles of women's wear. Nine models are being used on each showing, being photographed against a variety of sets, principally small intimate interiors of the scries. She has a pleasant speaking voice and describes the latest fashions worn by the model in a minimum of words. She also weaves into her description just a slight mention of the store which is the only commercial actually earlied in the latest in all styles of women's wear. Nine models are being used on each showing, being photographed against a variety of sets, principally small intimate interiors of the store, is commentation of the store, is commentation of the store, is commentative.

I to a supplied against a variety of sets, principally small intimate interiors of the store, is commentative.

SNELLENBURG-TV JAMBOREE With Bill Hart, Nancy Nyland, Joe McNamara, Tommy Ferguson

With Bill Hart, Nancy Nyland, Joe McNamara, Tommy Ferguson Trio
Director: Warren Wright
Writer: Bob Howard
60 Mins; Mon.thru-Fri., 2 p.m.
N. SNELLENBURG CO.
WCAU-TV, Phila.
(Robert J. Enders)
Philadelphia's most elaborately sponsored daytime telecast is the Snellenburg-TV Jamboree, the audience-participation show staged in the department store's auditorium, Mondays through Fridays, to to 3 p.m., and aired over WCAU-TV.
Program is emeed by Bill Hart, station announcer, and is compounded of regular fare guaranteed to make the lady shoppers howl with glee. Women are called up from audience to take part in suitage.

howl with glee. Women are caucu up from audience to take part in quizzes, games and stunts and band name prizes are given to winners. Commercials are used to plug the store's merchandise—

band name prizes are given to winners. Commercials are used to plug the store's merchandise—largely leader items. The commercials are cut in frequently usually dramatized with housewives chatter, or sometimes just demonstrated with spiel by announcer George Thomas.

Professional talent is employed for show section of program, and includes the Tommy Ferguson Trio, one of the smartest of the local combos, for the musical backgrounds. Nancy Nyland, who has been out with name bands, and Joe McNamara handle the vocals. Auditorium setup doesn't allow much in the way of sets. Usually a backdrop is employed with props brought in from the store. Tickets are free, but due to the flood of requests they must be written for and picked up several days in advance.

Show is written by Bob Howard, former bob Hone scripter, and employed with group of the property of t

vance.

Show is written by Bob Howard, former Bob Hope scripter, and emphasis is on the sunts rather than the talent. Typical of the gags is having two women blindfolded trying to dress each other, or a pair of alderic selection. having two women blindfolded try-ing to dress each other, or a pair of elderly gals attempting to bal-ance cards on upper lip while tickling each other with feathers. Contests of this sort are great for sustained yocks.

FASHIONS IN YOUR LIVING

FASHIONS IN YOUR LIVING ROOM
With Leona Bender, Margaret Lacey, Norman C. Netter, Howard Cunningham
Producer: Dick Perry
Director: J. R. Duncan
15 Min.; Mon., 8:30 p.m. CST
WOLFF & MARX CO.
WOAL-TV, San Antonio
(Bernard M. Brooks)
The first live TV fashion show in
South Texas has made its appearance under the sponsorship of the Wolff & Marx Co., local department store. Program aims to bring into the living room the latest fashions, not only for women, but for the entire tamily. Norman C. Netter, prez of the company appeared on the program and outlined the future plans and aims of the series. He also stated that future airings would bring into the living room the latest in merchandise of all kinds as fast as they were received at the store.
Professional models displayed

at the store.

Professional models displayed
the latest in all styles of women's
wear. Nine models are being used
on each showing, being photo-

COMMAND POST 60 Mins.; Tues., 8 p.m. Sustaining CBS-TV, from New York

This is the most ambitious atto utilize television as an educational medium. Produced in cooperation with CBS's special cooperation with CBS's special events and news staffs, this series is being presented by the U. S. Army in order to train its reserve officers corps in the skills of military leadership. Ordinary dialers, of course, can also peek in to get an idea of how the armed forces operate. It's more likely, however, that the average citizen will be found tuned into the Milton Berle show opposite on NBC.

The series teed off unevenly with the educative value of the initial show a doubtful factor. Unavoidably, perhaps, the preem was burdened with long and dull preliminary talks by the high brass of all three services, each one covering more or the less same ground about the objectives of the course. By comparison, the second half of the program, which was based on a military problem, was more interesting.

a military problem, was more interesting.

But this section was also marred by a pedantic approach. Presumably aimed at presenting an actual combat situation, the dramatization had an artificial and schematic character which could not have much relation to the realities of war. Via use of live dramatizations and film clips, the session was supposed to portray the predicament of a typical Army division faced with hurling back a hypothetical aggressor landing on the shores of America.

The mechanism of the high com-

nypothetical aggressor landing on the shores of America.

The mechanism of the high command was presented through the medium of staff conferences. The general was depicted as conferring with his subordinate officers, collating all relevant information, mapping the strategy and detailing the execution of the mission. Each step was dished up in an obvious manner with all the lessons already well known even to the rankest amateur. The reserve officer group meetings in various cities, which are being held to coincide with this show, may possibly learn something about superficial military procedure but very little about the art of war.

This show will probably settle

military process about the art of war.

This show will probably settle down to serious business in future programs when a more usable approach will be employed. Even if high strategy can't be taught, video can certainly instruct the reserve corps and the public in some of the specific technical skills needed in combat.

Herm.

SPRING TRAINING
With Bernie Barcher, Pee Wee
Reese
Producer-director: Dick Jackson
15 Mins.: Thurs., 7:15 p.m.

Sustaining WAVE-TV, Louisville

WAVE-TV, Louisville

WAVE-TV has come up with a timely sports show item here, which makes a strong appeal to local viewers. Fortunate stroke of luck was fact that Pee Wee Reese, Dodger shortstop and team captain, is a local boy who winters with the homefolks, and while in town worked three shows on WAVE-TV. Other baseball figures in the area, such as prez of the Louisville Colonels baseball club, and major leaguers who make this their home, will appear on subsequent tele-

Color TV Review

RAINBOW REVUE With Lanny Ross, emcee; Eileen Christopherson, Joan Brandon, Joan Gamble Joan Gamble
Producers: Bud and Edna Gamble
Scripter: Shelley Dobbins
20 mins.; Mon. (20), 1:30 p. m.
WMAL-ABC, Washington
Color Television, Inc., third of

the color video systems to be dem onstrated here, and the smallest company of the trio, braved a skeptical press in its eastern preem and acquitted itself creditably.

Consensus was that, despite many quirks and wrinkles, the West Coast contender may yet prove a dark horse in the tinted TV race.

Coast contender may yet prove a dark horse in the tinted TV race.

After a rather disastrous trial run before the FCC in the morning. CTI straightened out its initial technical difficulties sufficiently to present a viewable, acceptable show in the afternoon. Show was transmitted from a makeshift studio in the Statler hotel to WMAL. local ABC outlet, via standard black and white equipment. It was picked up in the Statler ball-room on pairs of receivers—each pair a standard RCA black and white projection set, with the same receiver modified to receive color next to it. Layout of the room, with separate blocks of seats in front of each pair of receivers, was well designed to avoid the confusion of comparison between various images and to demonstrate compatibility of the system.

Show itself, abbreviated from its AM varyin between educations and the same receiver of the system.

various images and to demonstrate compatibility of the system.

Show itself, abbreviated from its AM version because of station commitments, was well knit and angled for variety in presentation of color. Format is becoming standard for color tests, but is as effective as any other formula for driving home the point. Lanny Ross emceed the modified variety show with simple informality. He tossed in enough witticism to keep the show rolling without intruding dialog on the primary purpose of the program. Ross also added a solo, "Antoinette," sung in dialect in his always pleasant romantic manner. Even this had a color angle, the blue of the French sailor's beret. Singer mixed voices with Eileen Christopherson. company's "color video" girl brought along with the equipment from 'Frisco, in "Embraceable You."

Then, to provide revue format. the show rolling without intruding dialog on the primary purpose of the program. Ross also added a solo, "Antoinette." sung in dialect in his always pleasant romantic manner. Even this had a color angle, the blue of the French sailor's beret. Singer mixed voices with Eileen Christopherson. company's "color video" girl brought along with the equipment from 'Frisco, in "Embraceable You."

Then, to provide revue format. Ross raised the curtain and did the fadeout to the tune of the theme song, appropriately enough "Over the Rainbow." Theme was further carried out by rainbow trademark flashed on the screen with company "commercial."

Chantoosey, garbed in a colorful Dutch costume, chosen for obvious reasons, sang "My Little Pink, Pants." magician Joan Brandon, went through her paces with a brace of tricks, and Joan Gamble narrated a brief fashion revue, using a quartet of eye filling, and colorfully clad models.

New York TV producers Bud and Edna Gamble handled their chores deftly enough, and scripter Shelley Dobbins, borrowed from the French Broadcasting System, did a capable job in backgrounding the show with as little script as possible.

And, now the \$64 question, went is soild and needs little revening is deft, with flashes of

is a local boy who winters with the homefolks, and while in town winters with the homefolks, and while in town winters with the homefolks, and while in town winter with the homefolks, and while in town with a winter with the speed of the Louisville Colonels baseball full, and major and the like it is an easy least of the color?"

Nice production job by Dick Jackson, who used some imagination in making the show realistic, was helped a lot by couple of set in devised by Mary Alice Hadley, of the WAVE-TV art staff. Miss Hadle ley built a neat locker room set, and level off with Reese donning a jacket (Brooklyn Dodgers) in through a window. Boys toss off a ball sack as a prop, go into a quession are submitted by fans, and Barcher discovers him through a window. Boys toss off and submitted by fans, and Barcher feeds em to Reese into a fand answer sesh. Questions in an estimated by the were standing on the field during practice.

Needless to say, Reese knows a lead off first and keep the pitcher to work and packs plenty of punch for fans of any age.

Needless to say, Reese knows a lead off first and keep the pitcher to work and with a baseball questions, and gave a practical demonstration of how to take a lead off first and keep the pitcher to work and will send back but be seen in the magic act of with cameras trained on the product of with the work of any age.

Needless to say, Reese knows a lead off first and keep the pitcher to work and with a baseball questions, and gave a practical demonstration of how to take a lead off first and keep the pitcher to work and the like. It's an easy exchange of baseball playing into the color at large showed clear and will send back, but her work to a color at large showed clear to the product of the more and the like to the product of the more and the like to the product of the more and the like to the product of the product of the more and the

practical demonstration of how to slide into second, how to take a lead off first and keep the pitcher more sharpness than caught by exchange of baseball playing info, and packs plenty of punch for fans and sharp.

Barcher takes off soon for the Louisville Colonest training camp, and will send back films made on the spot for showing over WAVE-TV. Guy is youthfully telegenic, and works easily before the cameras. While the show is currently insponsored, from show viewed to the public's standard, which, 177 the stanca looks ripe for commercial slotting.

Wied.

Wasted because of it. Such described in the such trick requires far tormer Miss Washington, Marlo & the screen. Yet conversely enough the color at large showed clear former Miss Washington, Marlo & the screen. Yet conversely enough the color at large showed clear former Miss Washington, Marlo & the screen. Yet conversely enough the color at large showed clear former Miss Washington, Marlo & the screen. Yet conversely enough the color at large showed clear former Miss Washington, Marlo & the screen. Yet conversely enough the color at large showed clear former Miss Washington, Marlo & Enew former Miss Washington, Day Miller, f

THE MAGNIFICENT MENASHA
With Menasha Skulnik, Ellen Fenwick, Peggy Hillias, Leonard
Scheerer, others
Writers: Matt Brooks, Louis Quinn,
Shelley Reynolds
Director: Alan Neuman
Producer: Martin Goodman

Writers: Matt Brooks, Louis Quinn, Shelley Reynolds
Director: Alan Neuman
Producer: Martin Goodman
30 Mins., Mon. (20), 9:30 p.m.
Sustaining
NBC-TV, from New York
Menasha Skulnik, one of America's major comedians of the Yiddish theatre, who has had occasional flings in English-speaking houses, may some day find his niche as a TV personality. But the half-hour preview which NBC showcased Monday (20) night in the nature of a "test" attraction, was not the answer.
Oddly enough, NBC pitted the show last Monday in the time segment opposite "The Goldbergs," but the comparison ends there, despite the fortunate stroke which blessed the program with the tag. "The Magnificent Menasha."
If the scripters of this Martin Goodman package had a particular character in mind—either warmhearted, simple, naive or loveable—none of them jelled on Skulnik's video bow. On occasion the distinctive comedic traits that flave made him a favorite of the Yiddish stage gave forth a glimmer, but it dimmed all too soon.
Monday night's program was bogged down by such endless dialog—and poor dialog, at that—that there was never an opportunity for the Skulnik projection to assert itself. Added to the confusion of this futile attempt to channel an essentially funny person into the proper idiom was the suggestion of a voice that sometimes sounded by Henry Aldrich and at other times like Uncle David of the "Goldbergs."

Basically, the chief error lay in a trite, uninspired script which cast Skulnik as the manager of a small restaurant who becomes entangled in a purse-snatching episode, with subsequent court-

cast Skulink as the manager of a small restaurant who becomes entangled in a purse-snatching episode, with subsequent court-room involvements.

The supporting cast didn't par-

The supporting cast didn't particularly help matters. - Rose.

TELEVISION SHOPPERS'



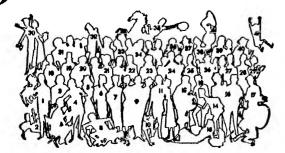
This is CBS...the Columbia Broadcasti

... where night after night the greatest stars in radio

deliver to advertisers the largest audiences
at the lowest cost of any major advertising medium.



System



- 1. The Edgar Bergen Charlie McCarthy Show
- 2. Inner Sanstum
- 8. Boulah (Hattle McDaniel)
- 4. Lux Radio Theatre (William Keighley)
- S. My Friend Irma (Marie Wilson)
- 6. The Bing Crosby Show
- 7. You Bet Your Life (Grouche Marx)
- 8. Mr. Keen, Tracer of Last Persons (B. Kilpack)
- 9. Jack Benny (Mary Livingstone, Rochester)
- 10. Mystery Theotre (Alfred Shirley)
- 11. The Burns and Allen Show
- 12. Lowell Thomas
- 13. Edward R. Murrow with the News 14. Bric Sevareld and the News 15. Meet Carliss Archer (Janet Waldo)

- 17. Arthur Godfrey's Tolent Scouts
- (8 Carnation Contented Hour (Ted Dale)
- 20. The Bob Hawk Show
- 21. Dr. Christian (Jean Hersholt)
- 92. Mr. and Mrs. North 'Alice Frost, J. Curtin)
- 23. The Goldbergs (Gertrude Berg)
- 24. The Jack Smith-Dinah Shore-Margaret
 - Whiting Show
- 95. Hallmark Playhouse James Hilton) **26.** Crime Photographer ·Staats Cotsworth)

28. Skippy Hollywood Theater 29. Leave It To Joan (Joon Davis)

- 27. My Favorite Husband (Lucille Ball)

- 30. Our Miss Brooks (Eve Arden)
- 81. Dick Hoymes' Club 15 starring
- Andrews Sisters, Evelyn Knight
- 22. Gongbusters
- 33. The Voughn Monroe Show
- 84. Family Hour of Stars iKirk Douglas, Jone Wyman, Dana Andrews, Loretta Young, Irene Dunne)
- 35. The Gene Autry Show
- 36. Mr. Chameleon Karl Swenson)
- 37, F.B.I. in Peace and War (Mortin Bicine)
- 38. The Horoce Heidt Show
- 39. Sing It Again (Dan Seymour)
- 40. Life With Luigi (J. Corrol Noish) 41. The Red Skelton Show

Radio Reviews

HIS HONOR, THE MAYOR
With Jack Tureen, Larry Korn.
Stan Gevirtz, Hunt Yaeger; Paul
Hurlinger, announcer
Writer: Nancy Dee
Producer; L. Porter Moore
Director: Jerry Sandler
15 Mins.; Mon., 6:30 p.m.
WNYC, N. Y.
Formerly turned out by WNEW,
N. Y., in cooperation with a number of civic organizations, "His
Honor, the Mayor" is now being
produced in transcribed form by
the N. Y. city Board of Education
for airing over the city's municipal
outlet, WNYC. Program has a historical format that ties in incidents
of other eras with the administrations of New York's early-day
mayors.
For the initial WNYC broadcast

tions of New York's early-day mayors.

For the initial WNYC broadcast under the new auspices, the documentary session took dialers for a tour through a "rope walk," where manila lines were spun from hempin primitive fashion, and also reenacted the 1814 launching of the "Fulton," the nation's first steampropelled warship.

While historical points were properly stressed, the script tended to ramble and lacked sufficient cohesion. Performances of a large cast were fair. In general, while the program obviously is replete with educational values, it reflects what WNYC and the B. of E. are up against in trying to handle an ambitious show on a limited budget. Same civic agencies which cooperated with WNEW are assisting the stanza's new producers. Gilb.

TO RICKY, WITH PRIDE
With Eddie Dowling, narrator*
Writer: Richard McDonagh
Director: Scott Buckley
30 Mins.; Tues., 7:30 p.m.

Director: Scott Buckley
30 Mins: Tues., 7:30 p.m.
Sustaining
WNBC, N. Y.
Presented in cooperation with
the Coordinating Committee of
Catholic Law Organizations, this
series has the laudable aim of
combatting religious intolerance.
Specifically, it is defending the
Catholic religion which has been
subjected to numerous attacks
from various quarters on religious,
political and scientific grounds.
This program is a frank and hardhitting counterattack.

Like most other tolerance programs, however, this series has a
purely verbal character with no
arresting dramatic values. Show's
format is based on Eddie Dowling
reading a series of letters to his
son in which he delves into the
controversial problem of Catholicism such as Papal infallibility,
the confession, the Inquisition, the
separation of church and state and
other knotty issues. Many of the
questions were not fully answered,
but this show gave an adult exposition of the meaning of Catholicism
from the viewpoint of liberal believer.

YOUTH FORUM

YOUTH FORUM
With Ted Bennett, others
30 Mins., Thurs., 7:30 p.m.
Sustaining
WGY, Schenectady
Voice of young America speaksclearly and articulately on current
questions in roundtable moderated
by Ted Bennett under an arrangement between WGY and Schenectady public schools. Bennett, who
has been radio director of the local system, introduces students
from the high schools. They apparently are screened by teachers
of speech and English, who handle
their assignment well. All heard
on two recent broadcasts talked
with considerable skill, for their
ages.

Discussion of authanesis proved

ages.
Discussion of euthanasia proved lively, sharp and provocative; consideration of the theatre ran more to the factual than the controversial. Odd angle of "mercy killing" debate was that staunchest supporter of doctrine was a girl, while its most logical critic was a boy.

Jaco.

THE HORN OF PLENTY With Walt Sheahan, Mary Alleen

Ranney 15 Mins.; Mon.-thru-Fri., 9:15 a. m. Participating

October, Falgiatore has a really amazing natural voice, Boy showed a notable range, warmth and resonance of tone and remarkable maturity.

Auditions are handled by West, and singers are not sought but carefully seeded from scores of applications. Vocalist, incidentally, gets paid for program. Dave Stephens', leader of studio band, is the accompanist.

Gagh.

HIS HONOR, THE MAYOR With Jack Tureen, Larry Korn, Stan Gevirtz, Hunt Yaeger; Paul Hurlinger, announcer Writer: Nancy Dee Producer; L. Porter Moore Director: Jerry Sandler Simins; Mon., 6:30 p.m.

WNYC, N.Y.

Formerly turned out by WNEW, TOWNEY DUCAN TIME.

JOHNNY DUGAN TIME

JOHNNY DUGAN TIME With Bud Vinson and Johnny Dugan, Henry Howell, Bill Mc-Reynolds 45 Mins.; Mon.-thru-Fri., 8:15 a. m. Participating WOAI, San Antonio

A new daily disk jockey program has made its bow here on WOAI with a different twist. Its mc. and star is a flip-tongued dummy created by ventriloquist Bud Vinson. It's a bright session of "wax, weather and wood." the "wax" being favorite records and transcriptions; the "weather" being the story of rain and shine with Henry Howell and "wood" being the dummy, Dugan.

Coming as it does in the morning, program for some will be an assist as to what the weather outlook is. Time and weather is given between records by Vinson and then a complete weather report is made by Howell, who is a well-known authority on the subject.

Dugan introduces the musical se-lections which are current favor.

known authority on the subject.

Dugan introduces the musical selections which are current favorites and in between engages in an exchange of double-talk with his master. There is a neat level in the voices of Dugan and Vinson making for nice contrast. Program would make a good TV airing.

Commercials are cleverly tied in with the dialog between Vinson and Dugan and are in and over before the listener is aware of the fact. These range from those for Fab, Spry, Halo Shampoo to Dr. Caldwell's Laxative and Blue Bonnett Margarine and others. These are all on transcriptions. Theme is "Johnny Get Your Girl," a natural for the airing. Songs are in keeping with the spirit of the airing, fast and full of pep. Bill McReynolds is program amnouncer and is only heard to introduce and close the airings; he does his usual fine job. Andy. Commercials are cleverly tied etween Vinson

Radio Followups

"We Take Your Word," CBS' word-game airer; is a' topnotch quiz show that virtually rins on its own steam. John K. M. McCaffery, who replaced Don Hollenbeck as emcee, is an adroit spleier who keeps the panel members on their toes. An experienced moderator, McCaffery makes his presence felt mostly as a catalyst for the panelists' witty excursions into word origins. Abe Burrows and Lyman Bryson, regulars on this series, make a solid backstop, Burrows tending towards the zany and Bryson towards the scholarly. Novelist Isabel Leighton, guesting last Sunday night (19), also participated in the game with imagination and humor. Working with this alert trio, McCaffery had no trouble maintaining the show's sparkling flavor. sparkling flavor.

Fred Allen continued his round of Coast guest shots with the star role on NBC's "Screen Directors' Playhouse" Friday night. He was in good form although this type of dramatic show didn't permit Allen any chances for those acid ad libs which marked his regular program way back. Allen, however, displayed his flawless sense of timing in dropping the prepared gags on in dropping the prepared gags on the button throughout the show.

the button throughout the show.

This play was a loose adaptation of the film, "It's In the Bag," in which Allen starred during his brief Hollywood career. Not too good as a pic, the plot made the basis for a harebrained comedy session and vehicle for Allen's wise-cracking. If any additional proof is needed, this show was more evidence that the airlanes would welcome Allen's return as a regular comedy personality.

of comedy on NBC Sunday (12) in a rather free adaptation of the 17-year-old Allan Scott-George Haight play, "Goodbye Again." For obvious purposes the central character of the original—a novelist-lecturer—was changed to a touring concert singer in order to blend more readily with the talents of Ezio Pinza who handled the role. Making his first dramatic radio appearance, Pinza showed a fair sense of timing and made the most of the script's frequently amusing lines. Plot is a talky bit of nonsense in which the concert artist finds himself involved in what his associates believe to be an affair with an ex-beau, now married. Complications, of course, arise but are neatly dissipated at the finale by some fast thinking by Pinza's secretary-fiancee.

Linda Darnell was coyingly effective as Pinza's onetime pursuer, again smitten when the singer arrives in her hometown for a professional appearance. As the combined secretary-fiancee, Madeleine Carroll was maturely sarcastic and resourceful, depending upon the circumstance. Alan Hewitt was competent as the lawyer bent upon securing a divorce for Miss Darnell's husband, and other players helped sustain the general frothiness of the piece. Production values, per usual, were ultra and copy for U. S. Steel was in the customary institutional vein.

Hooper

Continued from page 27

sidered by some trade sources, that Hooper is urging an industry check to okay some techniques and write off others. Result could be getting AAAA, ANA and NAB to push use of Hooper local reports and Neilsen network data at expense of other nose-counters.

A vocal group however has

pense of other nose-counters.

A vocal group, however, has consistently opposed Hooper techniques. It feels that Hooper overestimates TV impact and underestimates AM listening, is economically off base (on the theory that Hooper's telephone homes don't represent a true sample) and in N. Y. covers only seven "inner" counties rather than the 14-counties in the metropolitan area.

Pulse's "aided recall" method, Hooper claims, has "every distortion traceable to the frailty of the human memory." However, many station researchers feel it presents a truer picture than Hooper's coincidental telephone technique.

Station Reps

Continued from page 27

that webs can't move into repping their affiliates for spot.

Situation also points up the di-lemma of the wee-watters, who can't crack into the national spot bonanza but have to get along on local coin—still the biggest cut of the total broadcast revenue pie. Medium outlets (from 1kw-5kw) in good markets and with a good web affiliation are getting a fair share of national spot accounts. The more-powerful outlets, meanwhile, are getting their dough mostly from network and national spot, while their local billings are small, cwing to the fact that their strong signals and higher rates mean "waste circulation" to smaller lo-cal advertisers. local coin-still the biggest cut of cal advertisers.

Coast Drama

Continued from page 25

Over Hollywood, a morning series with a soap opera budget.

That the straight drama has lost its pull at the home sets is evident from the ratings. Only Lux has successfully maintained its high successfully maintained its high estate over the years. The mystery cycle has landed solidly and showing no signs of a let-up. Comedy its still king and music never was a threatening factor. Television will likely bring back the drama after studios let down the bars so their contract stars can romp over the channels. Hardest hit by the drama dirge are the AFRA actors, who have made a precarious living who have made a precarious living off dialogic emoting. It has been rough enough for the 3,000 Hollywood members, only about 100 of the stockers keeping ahead of the

WROW, Albany
Unpretentious but homey program brings Walt Sheahan and
fary Alleen Ranney into Albany
area residences for taped inter
welcome Allen's return as a regular comedy personality.

U. S. Steel's "Theatre Guild of ging at \$15. All the world's a stage,

the Air" provided a diverting hour fellers, so it's not a lost cause,

From the Production Centres

IN NEW YORK CITY . . .

Bob Colwell's son, Howard, copped top prize in original one-act play competition at Colgate Univ., with subsequent performance by collegiate thespers. Paul de Fur, of CBS' "Jack Sterling Show," passing out stogies; it's a boy... Toni ("Nona From Nowhere") Darnay cast as femme lead in tryout of new play, "When the Bough Breaks." Director is George Schaefer and actor John Gerstad in co-author Director John Dietz guested on Robert & Carr Productions transcriber, "From Parkersburg to N. Y.". Jack Poppele, WOR veep, marked his 28th anni with the Bamberger station last week... McCann-Erickson has added two new commercial scripters, Earl Hammer, (ex-WILW, Cincy) and Fred Frost (ex-Young & Rubicam)... WHOM staged a Brotherhood stsanza Monday (20) with gusters in six languages... G. W. (Johnny) Johnstone, NAM's AM and TV dir., back after a two-week travel itinerary which included St. Louis, San Francisco, Chicago and Des Moines... Wendell Holmes new to "The Romance of Helen Trent"... Teresa Keane added to "Stella Dallas". David Kerman and George Ward join "Lorenzo Jones."

Arthur Godfrey headlining Radio Execs club lunch at Roosevelt to

Arthur Godfrey headlining Radio Execs club lunch at Roosevelt tomorrow (Thurs.). The Harry Wapshares (he's WNJR office manager)
have a new daughter, Hazel Ann. Allan Brown has bowed out of
WINS disk piloting to concentrate on WMMW, Meridan, show.
Monarch Wine moves to Donahue & Coe March 1. Wedding bells
chime on St. Patrick's Day for WCBS' Edna Mae Wehner, sales manager, and Bill Ellwell, operations manager. Ben Sekolnik, ex-WHOM
and WGY-FM, added to WLIB sales force. Mariners Quartet to give
a classical concert Sunday (26) in a Baltimore church. Steve Lynch,
ABC AM salesman, has resigned. Red Barber leaves tomorrow
(Thurs.) for Vero Beach, Fla., to cover Dodgers spring training.
Olga Druce back from Haiti and doing TV adaptation of her "House of
Mystery" show. Agent John Gibbs and authoress-wife Sandra
Michael back this week from Florida vacation. Patsy Campbell, contract star on CBS's daytimer, "Second Mrs. Burton," has resigned from
the cast of "Rosemary," having played the part of "Patti" for nearly
three years. The role has been taken over by Peggy Lobbin.

Jerry Wayne interrupting his vaude tour to guest on CBS' "Con-

Jerry Wayne interrupting his vaude tour to guest on CBS' "Contented Hour" Sunday (26). George Wallach whipped up a 150-minute documentary on the British elections today (Wed.) on WNYC. John E. Dunn, WNJR engineer, has resigned to take an armed forces radio post in Europe. Sarah Churchill, daughter of the ex-Prime Minister, guests on CBS' "Family Hour of Stars" Sunday (26) and on Jack Benny show March 5. NBC's Welcome Traveler" stanza kudosed with certificate from the American Foundation for the Blind. Writer Nancy Moore on a month's vacation in Nassau.

Dancer-Fitzgerald-Sample is consolidating its three New York offices into one new location, 347 Madison avenue. Part of the agency moved into the new headquarters last weekend and the rest will follow Saturday (25).

IN HOLLYWOOD . . .

Tony Stanford directed the audition of the Rochester strip for CBS, which, however, must pass muster in two places before it can become which, however, must pass muster in two places before it can become firm. Franco-American wants to buy it but not without hearing it and American Tobacco won't give its approval unless the sample is of high order so as not to adversely affect its own property (Jack Benny, Roch, et al.). Jean Paul King, who used to announce network shows back east, is now the program director of KDYL, Salt Lake. Ralph Edwards has been called upon to emcee almost every manner of benefit, testimonial or civic enterprise, but last week was the topper. He presided over "Dividend Day" at the Procter & Gamble plant in nearby Long Beach. Frank Stanton is coming out for the CBS western alfiliates meeting Feb. 27. Howard Meigham back at his desk after a skull session with the CBS policy builders in New York. Jde Thompson, former NBC and agency producer, now on staff of KALI, Pasadena. Phil Cohan, Don Ameche and Vera Vague pulled out for Chicago to cut two tapes with Jimmy Durante, currently roping them off at the Chez Paree. Abe Schechter, Mutual's top kick in news, special events and publicity, looking over the local layout. He spied Ken Dyke at the Derby and the reunion brought together a dozen or more ex-NBC ites. For the second time a larcenous character rifled the petty cash box at the Ayer agency, the top haul being \$17.16. George Burns and Gracie Allen finished off 17 years of commercial broadcast ing last week—and still going strong. NBC recorded "Trouble With the Truitts," a family comedy by Frank and Doris Hursley, for summer display. Harry Ackerman putting together two comedy shows for the hiatus season. Set for audition are Gale Gordon's "Granby's Green Acres" and Frank Fox's "Count Your Blessings." Franco-American wants to buy it but not without hearing it

IN CHICAGO

Sara Berner, Jimmy Durante's housekeeper on his NBC show, is making a series of radio guest appearannees here... Dave Moore is new director of public relations at WBBM-CBS, filling post left vacant by Don Kelley's departure... Zenith Radio Corp. is kicking in part of year's profit for employees' pension fund... Rod Holmgren returns to WMOR with Sunday 9-9:15 commentary... Ed Short, WJJD publicity director, vacationing in Florida... Johnny Desmond guested on Mutual's "20 Questions" last week.... "Destination Freedom," WMAQ documentary series, wins annual award from National Conference of Christians and Jews... Bob Finnegan will call the Indiana state high school basketball tourney on WIND... Lou Paris, Chi Sun-Times reporter on ABC's "Gentlemen of the Press" (21). Rudolph Coleformer newspaper space seller, and David McHale, formerly with Abraham and Reynolds, station reps, have joined sales staff of WMOR.

Jesse Owens, WJJD commentator recently named outstanding track star of the half century, guested on ABC's "Junior Junction" last week... Thomas Davis is new commercial manager at WAAF, succeeding Brad Eldmann... Norman Ross joined WGN's "The Northerners" as announcer and host Feb. 21. Charles Adell is new member of Mutual's Chi sales staff. Jack Ryan, NBC Chi press boss, covered that is succeeding at the proving state of WIMA, Lima, O... Gordon Strang and Fritz Rojas, of the NBC New York TV engineering staff, are helping with changeover of Studebaker theatre into NBC video theatre... Jane Goshorn of KWOS, Jefferson City, Mo., visited Mutual's Chi office. Nancy Carr, WGN vocalist, has been picked to sing Mimi part in "La Boheme" in Grant Park concert series this summer... An appeal for blood donors has been sent out by AFRA for Lucille Husting, freelance actress ill at Wesley hospital, and Mrs. Mike Eisenmenger, wife of Chi NBC chief sound effects man, ill at Mercy hospital... Chet Campbell, NBC press staff writer, skedded to wed Alice Jayne Carpenter June 10.

Greensboro, N. C.—Robert M. Lambe, formerly general manager of WNCA at Asheville, has been appointed commercial manager of WFMY-FM and WFMY-TV, Gaines Kelley, general manager of the News-Record radio and television unit, announced.

ABC Auditions 'Pippins' "It's Pippins, Sir," a Paul Harrison package, was auditioned yesterday (Tues.) by ABC. Situation comedy stars Harry McNaughton. No starting date has been set.

Inside Television

Race among N. Y. television stations to get their films of the Long Island railroad crash Friday night (17) on the air was won by WCBS-TV, which hit its screen with a short reel at 2:15 p.m. the following day. N. Y. Daily News' WPIX, however, came up with the most complete coverage in the shortest time, putting a seven-minute story which completely covered the accident on the air at 2:45 p.m. Saturday, just before the start of its NYU-Brooklyn basketball game, which thus insured it of an audience.

Tragic crash also led to considerable frustration on the part of Frank Bear, film cameraman working on special assignment for Bob Emery's "Small Fry Club" on DuMont. Bear, with his camera loaded with film, was a passenger on the eastbound train, heading for his Long Island home prior to catching a plane Friday night for a Chicago assignment. Although luckily only shaken up in the accident, Bear couldn't wait for enough light to be brought to the scene to start his camera rolling, or he would have missed his plane. As a result, he rushed to the airport with unexposed film still in his camera.

NBC-TV ran its film on the Leon Pearson news show at 7:45 Saturday night. Film was run again in its weekly news review Sunday night, while WPIX ran its footage twice more Saturday and twice on Sunday as part of its regular TelePix newsreel, under sponsorship of Consolidated Edison.

Univ. of Illinois moved this week to enter television, appropriating funds for a new 400-foot steel tower to supplant one of the two towers now used by its AM station, WILL. University to date has not applied for a TV license but, according to Prof. Wilbur Schramm, director of the Institute of Communications Research, "little educational use is going to be made of television unless some organizations like the university enter TV early in its development and experiment with public service and cultural programs."

Expanding on his contemplated use of TV, Prof. Schramm declared: "If television can make wrestling fans, it can also make citizens who are informed on public affairs. If it can extend Milton Berle's entertainment to Illinois, it can also extend the demonstrations from our experimental farms and the clinics from our medical school. . . . If we find it necessary to decentralize higher education in this state in order to take care of the expected enrollments, then TV and its related communications will give us a tool to share our resources with branch campuses or with community colleges throughout the state."

Mademoiselle magazine will enter the television field in April, turning out three one-minute vidplx a month in an unusual four-way tieup that links the mag, fashion manufacturers, leading department stores and Vista Productions, which will produce the spots.

Manufacturers whose merchandise is shown editorially in the mag will bankroll production of the films, which will bring to life Mademoiselle fashion pages. Video time will be bought on local stations by selected stores, one in each city. Stores will also be able to use the films for in-store showings and other exploitation for one year. Plan may be expanded to include minute films based on ad pages as well as on editorial pages, according to Mademoiselle editor Betsy Talbot Blackwell. Edward P. Rosenbaum of Vista will supervise production. Among the eight stores inked for the first series are B. Altman, N. Y.; Filene's, Boston; Stevens, Chicago; and Titche-Goettinger, Dallas.

"Today's Racing From Hialeah," which WABD, N. Y., started airing last week, represents a feat in transportation and film processing. Film is developed after each race in a portable unit inside a truck parked near the track. After the negative comes out, cutter makes trims. At conclusion of the sixth race, truck dashes to the airport to catch National Airlines' 5 p.m. flight for N. Y. When the plane lands at Idlewild airport at 9:30 p.m., it's met by a messenger who delivers the print to WABD by 10:15. At the DuMont outlet's Wanamaker studios, Clem McCarthy screens the 13 and a half minute film and readies his running description. Pic is aired at 11 p.m. and includes an interview by Bill Corum, inserted before the fifth race, also put in on the truck. Joe Roberts handles the production setup at Hialeah.

Another group of awards for television will be made by the newly-organized San Francisco chapter of the Academy of Television Arts and Sciences at its first annual banquet to be held sometime in March. CBS-TV comedian Ed Wynn is expected to head the list of guests at

CBS-TV comedian Eu mym is superior the event.

All awards are to go to local S. F. performers who appeared during 1949 on any of the three stations—KPIX, KGO-TV and KRON-TV. In addition, a special "Emmy" will be awarded the station judged outstanding for program production, engineering and overall achievement. Plaques will be awarded to the best live show, best live children's show, most outstanding live talent personality, etc.

"Today With Mrs. Roosevelt," new NBC show aired exclusively on television Sunday afternoons, may become a simulcast in the near future: Most interested potential sponsor, whom NBC declined to identify, wants to put the show on radio and TV simultaneously and, if the deal goes through, NBC will follow that course.

Web will probably keep the program in its same 4 to 4:30 p.m. slot, since it anticipates little trouble in clearing time on its radio network. Period is now occupied by Edwin C. Hill from 4 to 4:15 and "Ideas Unlimited" from 4:15 to 4:30, both sponsored by Doubleday & Co.

N. Y. Daily News' WPIX this week signed to switch its transmitter to the Empire State tower from its present site atop the News building. Station will not make the move, however, until the new 199-foot tower being constructed on the Empire State is complete, probably next fall. WPIX thus becomes the third to use the Empire State facilities. WNBT, NBC outlet, has been transmitting from there since it went into operation, and WJZ-TV (ABC) moved to that building two weeks ago.

In addition to CBS renewing its deal with Ford this week for another 52 weeks' sponsorship of the Friday night "Ford Theatre," the web also pacted for three other 52-week renewals. Philip Morris cigarets repetioned Allen Funt's "Candid Camera" show, Auto-Lite renewed for "Suspense" and Oldsmobile repacted for the "CBS-TV News". Each deal, of course, calls for the usual summer hiatus period.

Frisco Color

Continued from page 28

tive demonstrations with CBS and On the basis of its afternoon demonstration it appeared that the

demonstration it appeared that the system definitely has promise, although further development work is indicated. Observers agreed the colors were better than those shown by RCA last November and comparable to or better than the improved tints which RCA demonstrated a few weeks ago. As comparable and the strated a few weeks ago. pared with CBS, the CTI colors lacked brilliance and clarity.

In some respects, the CTI system showed advantages over both rival methods. The company colorcasts,

demonstrated that it can send its demonstrated that it can send its color over present coaxial cables which RCA is unable to do. Its color also comes through in black and white on existing receivers, while CBS color requires adaptation of standard sets to achieve compatibility.

CTI is financed by a group of Frisco and L. A. businessmen and has spent over \$500,000 so far in developmental work. N. Peter Rathvon, former RKO board chairman is among its stockholders.

Rathyon, former RRO board char-man, is among its stockholders. Yesterday's demonstrations were held in the Statler hotel where the company has set up a temporary studio and has brought its exten-sive apparatus. Facilities of WMAL-TV were used to carry the colorests.

NBC Sat. Nite

he had never accepted the NBC

he had never accepted the NBC order.

Under the revised method of selling the show, NBC is gambling that its outlying stations will find it enough to their liking to carry it eventually in its entirety. Once that necessary coverage is assured, they hope the necessary 15 participating sponsors will sign on. If things don't work out that way, the web might be stuck with a talent and production nut that could run over \$2,500,000 for a year. If the show looks good, prez Joseph H. McConnell said, NBC will carry it the rest of this winter and throughout the summer. Web has decided to stand or fall on the quality of the show itself, according to McConnell, on its belief that the participating system might provide the answer to finding a place on TV for the smaller bankroller.

Participation plan provides for 15 advertisers to pay \$6,020 each per week for a one-minute spot, with the spots to rotate in each 13-week cycle. To date, the United Fruit Co, is the only bankroller to sign for one of the spots and NBC might dispense with that one for the opener this week in order to make it a truly representative showcase. Under the FCC-imposed necessity of permitting affiliates to take as much or as little of the two-and-a-half hours as they want, however, the web has decided to group the spots in each half-hour segment as they are ordered. Thus, if the first bankroller to sign desires the 9:30 slot, the next one in will start at 9:40. In that way, each separate half-hour will be converted from a sustaining to a commercial basis as new sponsors are added.

Commission cracked down last mercial basis as new sponsors are

added.

Commission cracked down last week on the legal point that NBC's method of ordering affiliate station time constituted monopoly under time constituted monopoly under the chain broadcasting rules. For one thing, the FCC decided, ac-ceptance of the offer for time by any affiliate would create an option in favor of NBC, since it could be exercised on less than the required 56 days' notice and would be exclusive as against competing required 56 days notice and would be exclusive as against competing networks. Resultant time option for two-and-a-half hours or less, to be resold by NBC to unidentified advertisers, would have the following effect, according to the FCC:

It would, "particularly in one-station cities, remove competition for advertisers and the stations insofar as stations have accepted your offer. The time is thus set aside for the exclusive use of NBC, to be claimed by it at its discre-tion on less than 56 days' notice and is effectively removed from the competitive field, since any potential advertiser who may desire to purchase, for network or other programs, any of the time on these stations which has been so comstations which has been so committed (i.e., optioned) to NBC, have no alternative but to deal with NBC only for securing such time."

NBC, LIKE WGN, MAY **DISK MARY MARGARET**

NBC is currently working on a deal with Mary Margaret McBride for broadcast of transcribed series in several cities. Deals are being discussed for transcribed broad-casts in San Francisco and Salt Lake City with pescibility.

discussed for transcribed broad-casts in San Francisco and Salt Lake City, with possibility that other towns may be included. Deal follows Miss McBride's go-ing over to WGN in the Chicago area. Since then a few NBC affil-lates have been asking the net-work to negotiate for the show. The Chi contract is expected to bring the femme gabber around \$250,000 annually.

WCCO's Block Busters

WCCO's Block Busters
Minneapolis, Sept. 21.
WCCO, finding blocking of local
shows in a Saturday night group
paid off, has worked same stunt for
Friday night audiences, booking
four local half-hours in a row.
Series includes Cedric Adams
talent show, barn dance, five-minute news broadcast, Cedric Adams
musical show and Clellan Card
variety show, running from 8 to 10
p. m. (At that hour Adams is back
on with regular news broadcast.)

Stamford, Conn.—WSTC has appointed Leonard Weinles as press rep. He was formerly with WJZ's (N. Y.) "Sunday Men's Page:"

Low-Budgeted Tele Shows In Bigtime Payoff in Ratings

Tele Chatter

New York

New York

Courtney Snell, TV field supervisor for WNBQ, Chicago, who has just celebrated his 16th year with NBC, returns to WNBT, N. Y., to take over as technical director on "Lucky Strike Theatre," the NBC Opera and "We, the People" Gertrude Lawrence, guesting on NBC's new Saturday night show this week (25), did one of the first dramatic bits on video — a scene from "Susan and God" on NBC in 1939, when the web was still operating on an experimental license ... Regent cigarets bought "Leave It to the Girls" on WNBT, through Brooks, Smith, French & Dorrance. Web is selling the Sunday night show on a co-op basis . Franklin Pulaski and Rusty Arden, who co-encee "Telephone Game" via WFIL-TV, Philadelphia, set a new record for phone calls let Tuerday

ruiaski and Rusty Arden, who coemcee "Telephone Game" via
WFIL-TV, Philadelphia, set a new
record for phone calls last Tuesday
(14) with 1,157-during the day...
Song team of Buddy Boylan and
Muriel King added to the cast of
DuMont's "Front Row Center"
... DuMont's Telecruiser, completely equipped mobile unit, now
on a 22-city tour of the east and
south ... Bob Dixon's "Chuck
Wagon" on CBS-TV celebrating its
first anni today (Wed.), marking
the 250th program ... Stanton B.
Fisher, prez of the ad agency bearing his name, resigned to set up a
new agency under the same label.
Former organization has been reorganized under the name of
Product Advertising Corp., with
Edward Kletter of Los Angeles as
prez, and will continue to produce
DuMont's "Cavalcade of Stars"
and "Cavalcade of Bands"
WOI-TV, Ames, Ia., pacted this
week as a DuMont non-interconnected affiliate ... WATV,
Newark, extending its wrestling
coverage to three times weekly,
adding Monday and Wednesday
nights to its regular Friday night
schedulee ... Norman Skier
named administrative assistant to
Ernest A. Marx, general manager
of DuMont's receiver sales division
... Irving Fields trio booked for
new TV show packaged by indie
Arthur Modell, to be title d
"Melody Cruise" ... Special Purpose Films now lensing a series
of one and two-minute spots for
Gordon Baking at Fox Movietone
studios, to be used on NBC-TV's
"Hopalong Cassidy" series ... Virginia Peine, wife of Quentin Reynolds, starts her own 15-minute
show, titled "Ladies in Waiting"
on DuMont's "Shoppers Matinee"
next Monday (27) ... Met Allen
calling the play-by-play on the
Saturday afternoon college basketball games picked up by WPIX
... William Burnham upped to
sales veepee of Transfilm, Inc.

James C. Hirsh and Francis F.
Sanford named to sales staffs of
WNBT and WNBC, respectively, as
part of the stations' new split policy: Both will work as account
execs, reporting to sales chief
Donald A. Norman ... Richard Himber being booked for his own video
show as result of a guest sho

Jersey Station Forced To Rehire Announcer

Announcer Marne K. Snyder, of the WNJR, Newark, staff, was or dered reinstated with full back pay amounting to about \$1,200 and seniority rights restored as result of an arbitration decision last week. Snyder was dismissed by the station last November Station claimed that overall policy had changed and Snyder couldn't handle the new requirements.

Action on the station was instituted by the American Federation of Radio Artists. Mortimer Becker, of the law firm of Jaffe & Jaffe, represented Snyder.

represented Snyder.

ABC's Pitt Music Pickup

Pittsburgh, Feb. 21.
ABC network is taking halfhour musical "Melody Rendezvous"
from its local outlet, WCAE, every
Saturday evening from 6:45 to
7:15. Pickup began last week.
Show features orch of Baron Elliott, who has the staff band at
station, as well as Martinaires, a
vocal group; Barbara Kinder and
Jimmy Confer, soloists, and Larry
Berrill, announcer.

ABC has picked up, Gene Rayburn
and Dee Finch having gotten AM
end be finch having gotten AM
who has outling another kinescope on the Phillips H. Lord "Tele
Tales" package. Show is based
charades dealing with Biblical quolations and persons, and uses ordirations are referenced by the first participants, simirations and persons, and uses ordirations and persons, and uses ordirations and persons, and uses ordirations are referenced by the first participants and
lateral persons are referenced by the first persons and uses ordirations and persons, and uses ordirations are referenced by the first persons and persons and persons and persons and persons are referenced by the first persons and persons are referenced by the first persons and persons are referenced by the first persons and persons are referenced by the first persons a

Television advertisers and the networks this week had forcefully driven home to them the point that has long obtained in other phases of show business—that a show

networks this week had forcefully driven home to them the point that has long obtained in other phases of show business—that a show carrying a heavy budget doesn't necessarily pay off with a larger audience than one costing only a fraction as much. Advance Pulse ratings for the N. Y. metropolitan area showed several instances of an inexpensive program matching or surpassing the audience full of one costing several times as much. Outstanding example showed in the Thursday night 8:30 to 9 slot. CBS-TV's "inside U. S. A. with Chevrolet," carrying a talent and production nut of some \$20,000, wound up with an average 12.75 rating for the half-hour. DuMont during the same period programmed a feature film, for which it paid \$110. DuMont's average rating for the half-hour was only a single point less. Top-rated show for that time was ABC's "Stop the Music," which grabbed off a 28.5 and a 27 for the final two 15-minute periods, which cost Old Golds the sponsor, about \$5,500.

DuMont also paced the field in the Saturday night competition. Web's "Cavalcade of Stars," the Jackie Carter vaudeo program, budgeted at about \$11,500, came up with an average 28 Pulse for the full 9 to 10 hour. Ed Wynn, costing about \$16,000, drew a 16 for CBS from 9 to 9:30, while "Winner Take All," in the following half-hour; was 17.5. NBC had two low-budgeters on at the time. "Who Said That" copping a 7 and "Mary Kay and Johnny" drawing down a 4.

Friday night ratings, too, showed the low-budgeters getting the more

"Mary Kay and Johnny" drawing down a 4.

Friday night ratings, too, showed the low-budgeters getting the more respectable ratings on a dollar-and-cents return basis. In the 8 to 8:30 period, DuMont's "Hands of Murder," a sustainer costing about \$2,000, topped the field with a 19. Competition on CBS was "Mama," budgeted at about \$6,500, with a 17.3, and "Quiz Kids" on NBC with a 10. In the following half-hour, CBS's "Man Against Crime," budgeted at about \$8,500, pulled a 21.5, while DuMont's "Headline Clues," costing under \$1,000, was second with a 13. NBC's "We, the People," simulcast in that segment, had a 12, while the N. Y. Daily News' WPIX showed an 11.5 with its "Premiere Theatre" presentation of a top film oldie.

Directors, Webs **Reach Agreement**

(Tues.) between the Radio-sion Directors Guild and the Television Directors Guild and the webs, ABC, CBS, NBC and WOR-Mutual.

Mutual. Final hurdle to be overcome was on payment of commercial fees to staff directors. RTDG demanded that staff directors doing commercial stanzas get 80% of fees paid to free-lancers. Network's counterproposal was 60% of the free-lance scale. Settlement was at the 80% figure. Contract runs through May 31, 1952. Salary scale was same as agreed to three weeks ago by NBC-\$145 for directors and \$100 for associate directors and floor managers.

ABC-TV INKS ART FORD FOR CHATTER SERIES

November Station hat overall policy had ind Snyder couldn't han wrequirements. In the station was instituted in the station wa

Television Reviews

each telecast, on the opener it was
Joyce Worth (Margaret Lacey)
fashion editor of the San Antonio
Light. Howard Cunningham spoke
briefly with Miss Worth on what
the show means to the listeners
and viewers and how it will bring
into the living room the latest display of fashions for milady. Miss
Worth commented that her suit ensemble was also from the sponsor's
store.

would be increased if they were
aided by more concrete props and
pitched to the ladies as cooks and
lousekeepers rather than as eighth
grade general science pupils.

SHOPPING IS FUN
With Chuck Bill, The Songsmiths,
Rita Ascot, Bunny Kacher
Producer: Harry Kurtze
Writer: Edith Scharff

store.

Show is ably lighted and directed and should prove a sales help, to the sponsor as well as an idea for other department stores across the

THE FOUR QUARTERS
With Bassie Atkinson, Ken Strother, Eddie Inge, Reggie Willis; John Corbett, announcer
Producer: Bernie Ross
15 Mins., Tues., 9 p.m.
Baicalo
WBEN-TV, Buffalo
(BBD & O)
This bass, piano, clarinet, guitar combo has been pleasing locally iviewers for about six months. Formerly it was sponsored by GE; present bankroller has just renewed for another 13-week set.
Show caught (14) featured sweetheart songs in Valentine mood with occasional spots of jive. Combo has solid musical background and plays all types well. Guitarist Reggie Willis does vocals. Eddie Inge on sax and clarinet has been with bands in Kansas City. Ken Strother, a product of Kansas, does good job on piano and celeste Bassie Atkinson on bass is Buffalo boy with solid rhythm sense.
Camera work on show caught proved interesting, with neat dissolves matching smooth musical

Camera work on s n ow caught proved interesting, with neat dis-solves matching smooth musical segues. Commercials at half-way mark are done by John Corbett, who has proven to be a topnotch teevee salesman.

SHOPPERS MATINEE
With Cy Coleman Trio, Holly
Harris
Producer: Bob Loewi
Director: Barnaby Smith
15 Mins., Mon.-Fri., 2 p.m.

Producer: Bob Loewi
Director: Barnaby Smith
15 Mins., Mon.-Fri., 2 p.m.
Sustaining
WABD, from N. Y.
Broken up into six segments,
DuMont's two-hour series of daily
afternoon programs opens with the
Cy Coleman Trio holding down a
15-minute spot. Trio's TV booking
gives combo its third current
showcase via three different
mediums. Group, besides appearing on video, is also spotted at
the Shelburne Lounge, N. Y., from
whence WNEW picks it up for
three 15-minute airings a week.
A personable lad, Coleman conducts the show with ease in addition to offering some firstrate
musicalizing. Composed of Burt
Kent on the bass and Coleman
at the keyboard, trio's handling
of the various tunes offered on
show heard Monday (20) was
melodic and entertaining. Branching out from straight instrumentalizing, program offers Holly
Harris in the vocal department.
Gal did okay with "Falling in Love
With Love" and "I Don't Want to
Be Kissed by Anyone But You."
Trio gave solid backing to both
numbers and also came through
effectively with hep arrangements
of "Adios" and another tune in the
samba vein.
Show impresses as being a
smart entry since it doesn't necessitate concentrated viewing. Some
Innocuous chatter between Coleman and Harris served as an okay
padder on Monday's show. Trio is
also set as a permanent fixture for
Bill Williams' "Welcome Mat," another segment in the two-hour program series.

CLINT AND JEANNE YOULE

CLINT AND JEANNE YOULE SHOW Producer-director: Reinald Wer

SHOPPING IS FUN
With Chuck Bill, The Songsmiths,
Rita Ascot, Bunny Kacher
Producer: Harry Kurtze
Writer: Edith Schaff 30 Mins.; Fri., 1:30 p.m. MIDWEST STORES WGN-TV, Chicago (Presba, Fellers & Presba)

(Presba, Fellers & Presba)

Another entry in the rapidly growing housewife derby field, this show invites the ladies of the house to spend 30 minutes with "Friendly Frank" in his grocery storecBut it gives them slight reason to stay or to return.

Chuck Bill as "Frank" spends most of the period extolling the virtues of sponsor's products against a background of grocery store shelves. Show has a duo of pull-testing contests. One asks the viewers to identify a group of grocery items; the other is a letterwriter.

Rita Ascot and Bunny Kacherdrop in as neighborhood housewives with chatter few housewives use. The Songsmiths, vocal quartet, brighten the proceedings with a brace of songs.

tet, brighten the proceedings with a brace of songs.

Bill handles his ad libbing with pleasant intimacy but has a tendency to oversell on the scripted commercials. Rita Ascot had a spot of trouble with her weak lines and while Bunny Kacher appeared a bit more adept on this particular show, she too was handicapped by mediocre material.

The camera activity was limited and had trouble getting around the huge cash register that took up much of the stage space. The inserted film commercials were marked more by quantity than quality.

quality.

With better lines for all concerned and added use of the Songsmiths, the show may pick up interest. But it is doubtful that the process. But it is doubtful that the grocery store format and a practically unbroken string of commercials will prove sufficiently exciting to cause many Chi housewives to drop their dustmops to watch "Friendly Frank" and his crew.

Producer-director: Reinald Werrenarth
Writer: Clint Youle
15 Mins., Tues. & Thurs., 4 p.m.
ELECTRIC ASSN. OF CHICAGO
WNBQ-TV, Chicago
(J. R. Pershall)
Clint and Jeanne Youle spend
15 minutes talking about house-hold electrical appliances. The only props. used on the show caught were electrical heating elements, a handful of Kleenex and the drawing board on which Youle sketched an electric range. His drawing and a demonstration of the heating qualities of the electrical unit were the extent of the show's activity. It's possible that the housewives at which the program is aimed may be interested in a simplified explanation of the scientific wonders of the clectric range.

The Youles work well together despite their thin material. Their effectiveness, as well as the show's, sell a song. From the previous effectiveness, as well as the show's, sell a song. From the previous

sports program, Sam Snead, well known golfer and Jerry Lee. WOAI program director, wandered into the range of the camera. After an exchange of banter, Snead proved that he can sing as well as swing a mean golf club. Program proves to be an entertaining one and fast-moving.

VARIETY

and fast-moving.

ABBY'S OFFICE
With Mickey Dee & Skinner, Ralph
Friedman
Producer: Warren Jacober
15 Mins; Tues, 9:15 p.m.
CROSLEY
WBEN-TY, Buffalo
(Kelly and Mengle)
Show is built around a vaude
booking office with fast-talking
Ralph Friedman as Abby. Mickey
Dee and Skinner, veteran vaude
duo, do a vocal harmony job in
traditional style. Dee, on piano,
and partner rip through one number after the other and offer to
sing any song requested. This has
been effective for them in nitery
stints but, because of time lag,
won't work too well with mail requests.

won't work too well with mail requests.

Preem caught (14) had a three-minute shot with Bill Wahl, magician, who has held down same spot and same sponsor for 13 weeks. Switcheroo from Wahl to Dee and Skinner was well handled, Show would improve if harmony singing was mixed with patter or strictly instrumental bits With light-colored set, boys were hard to see in one scene where they wore light coats and straw hats. hats

By working more variety into act, they should prove to be a welcome addition to local video fare.

SESSION AT SANDERS
With Chet Roble Trio; Bruce Roberts, announcer
Producer: Johnny Graff
Director: Bill Taylor
15 Mins.; Fri., 6:45 p.m.
SANDERS CLOTHING
WBKB, Chicago

SANDERS CLOTHING
WBKB; Chicago
This show built around the Chet
Roble jazz combo moves along at
a lively pace and only now and
then does the activity border on
the strident. With Roble at the
piano, Charlie Sperro on the clarinet, Sammy Aron on bass and
Bruce Roberts doing the announcing, all give the appearance of
knowing what they're about.

The trio's takeoff on the Ink
Spots in "If I Didn't Care" was
nice if not unusual and their gag
routine, "The Three R's of Mellerdrama," was especially effective.
However, the heavy larder of gag
routines on the 15-minute show
dulled the overall impact.

The live commercials blended
fairly well into the piece with the
trio valeting for Roberts as he
modeled the sponsor's wares. The
interjection of brief film slides
featuring the items' prices and
sponsor's address together with
the general emphasis on price
rather than quality in all the
plugs raises the question whether
that's the proper pitching for a
video audience.

More flexible camera shots and
a little less activity and more
straight musical work from the trio
should give the show more

ing to cause many Chi housewives to drop their dustmops to watch of or brief irriendly Frank" and his crew.

PADDY THE PELICAN
With Ray Sauber, Charles Cavallo, Helen York
Producer-director: Ed Skotch
Writer: Jack Payne
15 Mins., Mon.Frl., 6:45 p.m.
Sustaining
WENR-TV, Chicago
Combining the current vide opuppet fad with the time-tested comedy cartoon, this 15-minute kiddle show in its 6:45 p.m. slot should send the youngsters of to be do to to their homework chattering happily about their new friend, Paddy the Pelican.
Paddy the Pelican.
Paddy the Pelican.
Paddy the Pelican wisely accepts his fate of being dangled on the end of a string. He doesn't dance around the stage in a pretense of freedom he doesn't passess. Instead, he narrates a kiddle story, sharing the camera with a series of cartoons which supply the visual line of the tale.
The cartoon sequence, sketches of a n im al characters drawn by Singer, are now and then given an appearance of animation by alternate use of two cameras focused on slightly different sketches. Paddy's voice and the voices of the cartoon characters are ably done by Charles Cavallo's electric organ.
WINTERS' WONDERLAND With Melyin Winters, Louise Mariel, Sam Snead, Jerry Lee
Producer: J. R. Duncan
Director: Hull Youngblood
15 Mins, Tues. 8:45 p.m.
Sustaining
WOAL-TV San Antonio
Melvin Winters, staff pianist for WOAL and WOAL-TV, Lee
Producer: J. R. Duncan
Director: Hull Youngblood
15 Mins, Tues. 8:45 p.m.
Sustaining
WOAL-TW San Antonio
MOAL-TW San An

Inside Stuff—Radio

Objection by some stations to newspaper-radio space for time trade deals on the grounds that ad agencies get commissions from both sides is answered by agency toppers who point out the agencies 15% covers writing and servicing of spots and handling of the printed ads. In addition, admen say, if the time and space were sold, rather than traded, the commission would have to be paid.

traded, the commission would have to be paid.

Donahue & Coe, which Variety reported (Feb. 8) as getting commissions from both media, doesn't get 15% from both radio and papers in a swap. In the deal the World-Telegram-Sun has with WJZ, N. Y., D&C (the W-T-S agency) gets 15%, with Batten, Barton, Durstine & Osborn (WJZ's agency) also getting 15%. In the Herald Tribune deal with WNBC, D&C (which is also the H-T agency) gets 15%, while WNBC which is not paying an agency commission, gets a credit memo for 85% of the value of the time traded to the H-T against the insertion of ads in the daily. D&C also is agency for both the W-T-S and WMGM, N.Y. They pay cash to each other, rather than swapping time and space, and the newspaper is spending more on the station than vice versa.

WWDC in Washington heralded its move into big league radio yesterday (Mon.) with a "full treatment" promotional campaign announcing its dial switch to the 1260 kc frequency with 5 kw power. An airplane dropped 10,000 "flying disks" over the city, some of which were worth \$12.60 to the finders. "Sandwich men" with portable radios on their shoulders carried signs proclaiming, "I'm listening to WWDC, now 1260 on the dial." Neighborhood theatres carried film trailers, trolleys and busses called out through Transit Radio service supplied by WWDC-FM, and WWDC itself went on the air with recorded messages from popular songsters.

Acquisition of the former WOL facilities means an artisactal

Acquisition of the former WOL facilities means an estimated gain of 250,000 listeners for WWDC which became the first independent station in Washington with 5 kw power. The Mutual affiliation moved over from WOL to WEAM in Arlington, Va., and the WOL call letters were takes over by Farm Bureau Mutual Insurance Co., which bought WWDC's old 250 watt station on 1450 kc.

Work is under way to revise "The First Quarter-Century of American Broadcasting," historical record of the broadcasting industry first published in 1946, according to Arthur Church, president of KMBC, Kansas City, who fostered the book. History was assembled, compiled and written by E. P. J. Shurick; then promotion director of KMBC.

Shurick currently is in Kansas City to head up the updating of the book, before he joins CBS March 1 as market research counsel. Since leaving KMBC and until recently he had been promotion and research director of Free & Peters, Inc.

Broadcasters are invited to submit new material for possible use in the book. Plan is to include outstanding new events and accomplishments of radio into the new edition.

A large part of the \$250,000 the New York Herald-Tribune will spend in 13 weeks to advertise its new "Early Bird Edition." which starts publication March 1, will go to metropolitan radio stations, via Donahue & Coe.

Donahue & Coe.

Daily has also cancelled its 10-minute daily 11:15 p.m. newscast on WOR, N. Y. Stanza, a time-for-space swap, started in 1943 and newscaster Richard L. Tobin had racked up over 2,500 broadcasts. Trib's earlier (8 p.m.) appearance on the stands and fact that in seven years it had saturated the audience in the 11:15 p.m. spot is said to have cued in the cancellation. However, H-T may shift to tele.

Another series of six United Nations broadcasts, this one spotlighting the UN's impact on people's daily lives, will be kicked off on NBC Sunday (26). Shows will be aired at monthly intervals.

Broadcast dates are: "All Your Strength," by Robert Cenedella and featuring Sir Cedric Hardwicke, Feb. 26; "Three Big Words," written by Allen Sloane and broadcast from Canada, March 19: a program on narcotics prohibition, April 9; "Your Health, Sir," by Howard Rodman, May 7; "E Equals MC2; Formula for Peace?" by Mayor Moore. June 18; and "Pay As You Go," July 9.

A Texas publisher, in a full page ad in the Washington News, on Monday (20) called for a congressional investigation of the FCC for revoking the license of KPAB, the only station in Laredo. Commission action was taken on evidence the station has been illegally transferred and that the licensee has been threatened with imprisonment if he returns to Laredo.

if he returns to Laredo.

The ad was inserted by William Prescott Allen of the Laredo Times, one of a group which is now operating the station. The case is now before the courts.

Plans for the \$30,000 Waldorf preem of the All-Radio Presentation Committee film, "Lightning That Talks," have been abandoned. Instead the industry film will get its first New York City showing before the Radio Executives club, with March 9 penciled in.

Decision was made yesterday (Tues.) by the N. Y. subcommittee of the ARPC.

before the cameras.

Because "Shoppers Guide" has proven to be a good opener, programmers have gradually moved show up to late afternoon from early evening slots as telecast hours have lengthened. Show would be helped by better sets. Best job is done when they can actually demonstrate product rather than talk about service. Effort is made to lead from one sponsor to other with cue lines, which makes for a smooth-running half-hour.

product plugged for less than two minutes. Stint packs a good sales punch as evidenced by a sponsor waiting list. Show caught (15) was 15-month anni and promoted 16 products from soap to sewing machines. The Abeles duo, radio and legit veterans, have an easy style before the cameras.

Because "Shoppers Guide" has proven to be a good opener, programmers have gradually moved show up to late afternoon from early evening slots as telecast hours have lengthened. Show would be helped by better sets. Best job is done when they can actually demonstrate product rather than talk about service. Effort is made to lead from one sponsor to other with cue lines which can be seen that they should take at this time, in view of the fact they expect it to become another profitable business in future years. Some of them already have reached the break-even point, or perhaps are even making a little money in the television sor to other with cue lines which

During questioning regarding the clear channel issue, Coy said that if the U.S. can reach an agreethat they don't throw Rogers of stride. He has a soft, low-pitched singing and speaking voice, with a note of sincerity which registers. It's typical home folks music, and Rogers has the air personality which should set him solid with a larger segment of the daytime listeners.

SHOPPERS GUIDE

With Mary Jane and Seymour Abeles

With Mary Jane and Seymour Abeles

Producers: Warren Jacober, John Hutchinson

30 Mins., Mon-Wed-Fri., 4:30 p.m.

Taking the Losses

Hour.

Taking the Losses

hour.

that if the U. S. can reach an agreement this year with other nations signatory to the North American Regional Broadcasting Agreement (NARBA), a decision can be 6% pected on the clears. He said he understood that within a few months there will be a 22 inch tube and that laboratory work is under way on a 30 inch tube.

Taking the Losses

Con was called before the Contractory of the Contractory was called before the Contractory was called before the Contractory.

Producers: Warren Jacober, John tory work is under way on a 30 character of a clear channel such tube.

30 Mins., Mon-Wed.-Fri., 4:30 p.m.

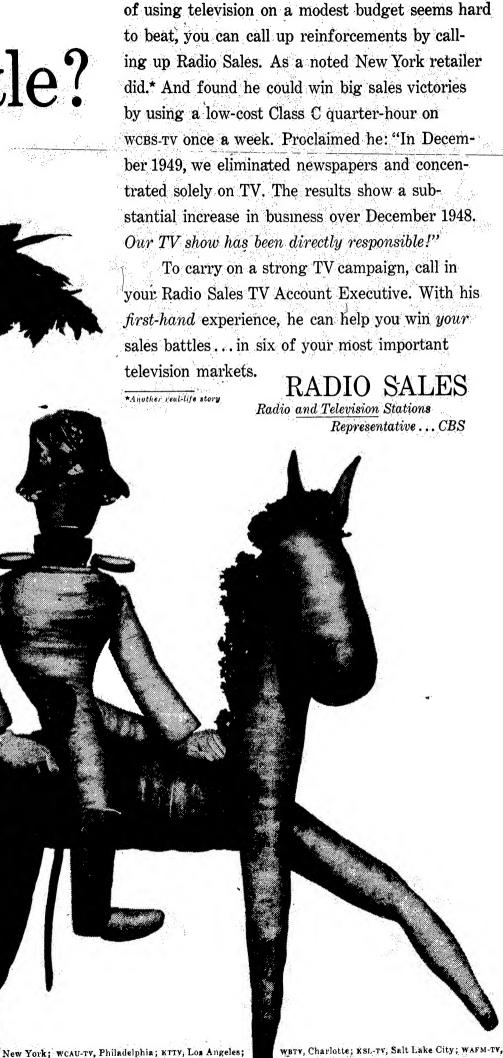
PARTICIPATING
WBEN-TV, Buffalo
This husband-wife combo is a topdrawer communical show. Format is informal chitchat with each an average annual loss of \$150,000 current expenses.

RADIO SALES represents

Birmingham; radio stations

WCBS, WBBM, KNX, WCAU, WCCO, WEEL, KMOX, KCBS, WBT, WRVA, WTOP,

Tough Battle?



KSL, WAPI and THE COLUMBIA PACIFIC NETWORK.

Take it with a grain of salt. For if the problem

Webs Pitch New Approach to Clients On Thorny Summer Hiatus Problem

Summer hiatus—although months away—is such a thorny problem in television that the webs are already working on it and coming up with a new approach. Pattern which ABC is trying to establish is to ask stations if they'll grant a sponsor continued franchise on his time period on the condition that the show take only an eightweek layoff instead of the usual 10 or 13-week respite. Added lure being offered the outlets is the sponsor's firm order for 26 weeks, in which period the eight-week hiatus would be included.

If the stations buy the plan, the the stations but the plant, the web would program a sustainer in the time, but affiliates would be free to delete it in favor of a locally-sponsored stanza or a commercial from another chain for the eight-week run.

eight-week run.

Hiatus problem is more complicated in TV than in AM because of many stations having multiple web affiliations. Thus, if a show on one network takes a 13-week breather it may find its time slot filled in several markets by a stanza from another chain and its franchise lost.

costs and reduced dogday audiences, as well as talent's need for convincing sponsors to cut their layoffs, and it's reported that if NBC-TV's two-and-a-half-hour Saturday evening block goes through, it would remain on during the summer to maintain its position.

However, because of high video costs and reduced dogday audiences, as well as talent's need for rest, most backers are demanding an hiatus. Webs, however, will have the job of convincing sponsors to cut their layoffs down to the eight-week stretch. Additional problem is that some bankrollers may balk at having their time periods filled, even temporarily, with another commercial show. In that case, the web would have to counsel the client to use a summer replacement.

Kane Manual

Continued from page 25 :

has authored "Famous First Facts," which H. W. Wilson is publishing shortly. It contains 5,550 firsts, documented by exact names, dates and places, in 888 pages. It covers "firsts" from the initial abdominal operation to the earliest zoological laboratory. Radio and television "firsts" get 24 pages.

Some of the firsts, lifted with Kane's permission, follow:

First commercial was sponsored by Queensboro Realty Corp. on WEAF, now WNBC, N. Y., on Aug. 28, '22.

check from London to RCA April 20, '26.

First radio set advertised, the \$7.50 Telimco, got a one-inch ad in the Jan. 13, '06, Scientific American.

First TV audience participation show was charades on WNBT, Aug. 7, '41.

First play telecast was J. Hartley, Manners "The Queen's Messen-ger" on WGY, Sept. 11, '28. First puppet show telecast was an experiment on WOR, Aug. 21,

First theatre TV demonstration was in RKO Proctor theatre, Schenectady, May 22, '30.

First TV wedding ceremony was held Oct. 14, '28, in Des Plaines,

First under-water telecast from a submarine was aired by WNBT, April 10, '47.
First TV network to reach the

First TV network to reach the black ink stage—data not yet available.

TV Co-ops

system is for an affiliate to pay the network for a show on the basis of his rate card, which in turn reflects set circulation in his market. Station can then sell the show to a local advertiser, getting 100c on the dollar of his rate. Interconnected stations, able to get the show simultaneously via cable, payslightly more than the non-interconnected stations.

NBC is offering its co-op shows to affiliates for use only in station option time. Web launched the system several weeks ago with "Who Said That?" quizzer which was moved into the Monday night at 10:30 slot to follow the new "Lucky Strike Theatre" series. To date, affiliates have lined up local bankrollers in Boston, Providence, Chicago, Rochester, Indianapolis and Milwaukee, with 15 other markets still carrying it sustaining. Web this week announced availability of "Kukla, Fran and Ollie" for co-opping in non-interconnected markets where Sealtest does not pick up the tab on Tuesdays and Thursdays, the days on which it sponsors the show on interconnected outlets. Also up for local sale, but no interconnected stations only, is "Cactus Jim," half-hour program originating from Chicago.

"Crusade" as Example

'Crusade' as Example

Kane's permission, follow:

Kane's permission, follow:

First commercial was sponsored by Queensboro Realty Corp. on WEAF, now WNBC, N. Y., on Aug. 28, '22.

First chain broadcast was Oct. 7, '22, by WJZ and WGY, airing a World Series balleast.

First degree conferred by radio was granted June 9, '25, to an ill Iowa student who completed work by dialing WOI, Ames.

First aprogram theme song was beamed Oct. 21, '21, by Billy Jones and Ernie Hare, "The Happiness Boys."

First broadcast from tape recording was aired by WQXR Aug. 26, '38.

First speaker to address an organization by radio was or word word by WQXR Aug. 26, '38.

First speaker to address an organization by radio was organization by radio was organization by radio was organization by radio was of a \$1,000

MEAF, now WNBC, N. Y., on Aug. 28, '22.

ABC differentiates its co-op with those carried live or on kinescope and those on straight film. Latter type show, for example, is "Crusade in Europe," offered on a syndication basis to all stations but with ABC affiliates in each competitive market getting first refusal. To date, the web has sold the show in 33 cities, 19 of which are commercial. On a live basis, ABC is co-opping presently "Hollywood Screen Test" to eight markets, Chicago wrestling and "Tomorrow's Champions," amethes from Chl. Web plan to expand its co-op selling largely through the kinescoping process.

DuMont, which started the system for video, has since tagged on another feature—participating cops. Its Friday night "Front Row Center" for example, has room for be rolling in video dough.

six spot commercials. Entire show is sold to affiliates on a co-op basis and the affiliates, in turn, can then and the affiliates, in turn, can then sell the spots on a participating basis. Of six markets carrying the show, it is now sold out in Chicago, Washington and N. Y. DuMont sells its "Shoppers Matinee," day-time across-the-board airer, on the same system and it is carried presently by 14 stations.

Also co-onned by DuMont are

ently by 14 stations.

Also co-opped by DuMont are "Chicagoland Mystery Players," commercial in one out of seven markets carrying it; "Small Fry," sold locally in one of its four markets; "Magic Cottage," "Al Morgan Show." Monday night wrestling, Thursday night boxing, Friday night boxing and "Manhattan Spotlight." Most successful DuMont co-op is its Saturday night pro wrestling from Chi, which is sponsored locally in all 15 markets which carry it.

Johnson

Continued from page 28 =

markets, and is a temporary expedient to avoid opening the high band where 60 channels are avail-able. "I want a permanent plan for the long pull," he said, "and I want it now."

Stands Up For FCC

Stands Up For FCC

The Senator said he has neverhesitated to criticize the FCC when he thought it was wrong. "By the same token," he asserted, "I am not going to remain silent and let them become the butt of unwarranted, unprovoked assault by people who are trying to grind their own ax and without regard to the public interest." The agency, he said, erred in its original allocation for video but this is no reason for it "to compound the error now by again listening to the same siren voices who were so wrong before and who led them astray."

The Senator warned Congress

and who led them astray."

The Senator warned Congress that pressure on it will continue and that a plan is on foot for an investigation of the TV situation. If there's to be a Congressional inquiry into television, he said, "let's have one which goes into monopoly controls and patent holding devices and restrictions."

Maybe the Commerce Committee, which he heads, might decide to find out what's going on, he said. If it does, he declared, it will be an investigation to determine "who is calling the shots, and why."

Lots of Bucks

Continued from page 29

60-minute TV foothold on a weekly 60-minute TV foothold on a weekly basis. Ford's hour-long dramatic stanze is currently on a bi-weekly basis, but the client in renewing last week for another 52 weeks, served notice that effective Sept. 29 it was going weekly. The Montgomery-Lucky Strike stanza is also on an every-other-week basis.

TVA Pav

Continued from page 29

one show, and probably two at the most. Thus, scale had to be made sufficiently high so that a performer can subsist.

Self-contained acts, i.e., vaude-ville turns who come prepared with their own props, material and mu-sic, are being scaled at \$430 for an hour show: \$310 for a half-hour and \$250 for a quarter hour. This is for two-person acts.

With vaude acts, it was felt that should a turn do three or four-shows with his usual act, he's through in a particular area for several months. Limitations on rehearsal hours and various working, conditions have been arrived at, but haven't been disclosed.

In the case of vaude singles, min-imum being sought is \$250 for a full hour show; \$180 for a half-hour, and \$135 for a quarter-hour.

Scale is for live shows only. It's likely that a different scale will be set up by Screen Actors Guild for filmed shows, which may be closer to that which is already charged in pictures.

American Guild of Variety
Artists members are slated to
meet today (Wed.) at the Malin
Studios, N. Y., on question of determining a tele scale, but importance of the meet has been
dimmed by the TVA findings.

Co-ax Extension

their programming flexibility and so reduces the number of spot availabilities they can sell.

availabilities they can sell.

On an interim deal with the networks as a non-interconnected station, the affiliate can accept or reject as little or as much of the webs' kine shows as he wants, depending on his contract. Usual deal on the webs' sponsored kine shows gives the affiliates 25% of the total billings before deductions. Such contracts, according to the webs, means they make no money on the non-interconnected stations but merely share their losses with the outlying stations.

Louisville Setup

Louisville Setup

Situation was pointed up recently by John H. Boyle, general manager of WAVE-TV, Louisville. While Louisville will be connected to the cable next October, Boyle declared that his station would be far better off, both economically and programwise, in operating as a non-interconnected affiliate for as long aperiod as possible. "Present contracts," he said, "have the effect of reducing the revenue derived from network-sponsored programs by an amount considerably under that which is derived from a non-interconnected contract by this type of program." In addition, Boyle pointed out, hooking onto the cable forces the local stations to eliminate almost completely local sports programming, one of the best revenue sources for the local operation.

Boyle's contention was that the networks once the cable to

operation.

Boyle's contention was that the networks, once the cable is in, should at least raise the stations' rate of reimbursement to the point where it will pay operating costs. Other- stations are known to be asking for the same sort of deal and thus it is believed possible they might gang up on the webs at some time in the future. But, as Boyle pointed out, the argument has one drawback—when the cable connects the affiliate to the webs, all the station can do is "relax and enjoy it."

Kay Morrow and Beulah Karney, which debuted Feb. 16. This venture into daytime hours by the station. ABC web child is designed to feel out the market, according to Fred Killan, WENR-TV program director. With the shift of the "Hi Ladies" show to WGN-TV, WNBQ has cut back its afternoon programming an lour a week, with kickoff most stage are plans for earlier afternoon live shows to be aired from NBC's newly acquired Studebaker theatire.

Statler Sponsors Band Remotes on Hub Outlets

Boston, Feb. 21.

D. B. Stanbro, manager of Boston's Hotel Statler, today (Tues,) announced the airing of five nightly band pickups each week on a commercial basis from the Stat-Ier's Terrace Room over Westing-house stations WBZ and WBZA beginning next Monday (27).

Believed unique in radio broad-casting, the Boston Stailer will sponsor the airing of Bob Millar's orchestra on a Monday-through-Friday basis from 11:30 to mid-night. Commercial copy will fea-ture the Terrace room and other fa-cilities of the length botal cilities of the local hotel.

Pre-Tested

= Continued from page 29

fessional dramatic talent and a staff of stage and TV technicians. Harvey Marlowe, formerly at ABC-TV and WPIX, New York, will act as producer. Tele director is Dwight Hemion, of the WFIL-TV staff. V. Nelson Barrington, New York broker, is president of the Berwyn Playhouse Corp., and impresario of theatre movements the house has staged in suburban Philadelphia and the Main Line sector.

The television play series will be

and the Main Line sector.

The television play series will be heavily longhair. In addition to the Moliere work, the series includes: Wilde's "Importance of Being Earnest," March 13; Ibsen's "Ghosts," March 20; Marivaux's "Love" in Livery," March 27; Shakespeare's "Taming of the Shrew," April 3; Goldsmith's "She Stoops to Conquer," April 10; Moliere's "School for Wives," April 17; Sardou's "Scrap of Paper," April 24; Moliere's "The Miser," May 1, and Shakespeare's "Macbeth," May 8.

Housewife Biz

these as vet undetermined factors. bankrollers in the majority of cases pankrollers in the majority of cases are moving into the afternoon field rather tentatively, with most contracts being short-term. Most of the shows are low-budget affairs, being sold on a participation basis.

being sold on a participation basis.

Strongest moves into the afternoon hours are being made by the two local indies, WGN-TV and WBKB. With the addition of the 30-minute "Telephone Game" Feb. 27 moving into a test-pattern spot. WGN-TV will have a solid weekday afternoon block starting at 1:45 p. m.

WBKB also has a solid afternoon spread from its 2 p. m. kickoff. Plans are underway for a new hour-long live show to replace part of the afternoon "Multiscope" airing. WBKB carries a 30-minute CBS afternoon show across-the-board.

WENR-TV enters the afternoon

WENR-TV enters the afternoon market for the first time with a 60-minute woman's show featuring minute woman's show featuring Kay Morrow and Beulah Karney,

AIR FEATURES, INC. and HUMMERT RADIO FEATURES

Announce the removal of their offices to 347 MADISON AVENUE

NEW YORK 17, N. Y.

MURRAY HILL 9-5900

Now - Another Great Zenith First for 1950

SEE THE SENSATIONAL NEW "PRESIDENTIAL" LINE OF

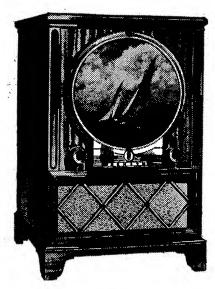


Black Magic Television with New Super Range' Chassis

Zenith was the first to bring you the sensationally improved picture quality and viewing ease of the "Black" Tube. Now comes another great Zenith advance that brings you this Black Magic at its finest, even in outlying locations where station signals are so weak that many other sets fail to bring in acceptable pictures!

Here—in the INSIDE STORY of Zenith's new "Super-Range" Chassis—is more proof that you get the great new features and the great new values FIRST FROM ZENITH!

Remember—the value of what your dollar buys, and the quality of what you see and hear in television depends on WHAT'S INSIDE the receiver. So come in—see the inside reasons why Zenith's chassis outperforms all others. It's the greatest demonstration on how to buy a television receiver that we have ever been able to show you!



Mahogany Console with 165 sq. in. Picture Area

New Zenith "Lincoln" de luxe television console with 165 sq. in. Gient Circle Screen: Genuine Mahogany veneer cabinet, finished to satiny lustre.

\$359.95

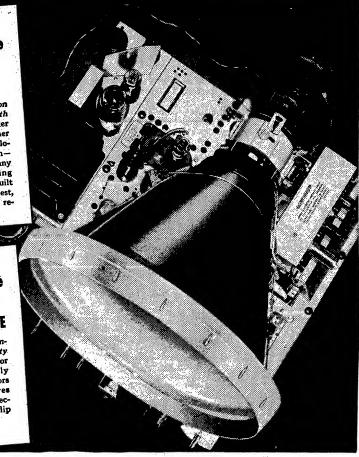
The new "Presidential" Line effers you a complete selection of consoles, combinations, table models—all designed by master furniture craftsmen to glorify your home for a lifetime! Priced from \$219.95 to \$625.00.

Only Zenith has the NEW "SUPER-RANGE" TURRET TUNER

Brings in clear, steady pictures on a fraction of the signal strength formerly required! Gives far greater freedom from "snow" and other picture defects, even in outlying locations! Just one knob to turn—absolutely no fiddling with many controls—even when switching from station to station. Zenith-built like a battleship—the sturdiest, costliest tuner used in any TV receiver, bar none!



Gives super size pictures with undreamed-of new detail and clarity—free from eyestraining glare or blur even in daylight or fully lighted rooms! This is how doctors recommend viewing. Also gives you choice of Giant Circle or rectangular shape picture—at the flip of a switch!



in NO other Television at ANY price!

1 "Gated" Automatic Gain Control—a spectacular Zenith development that virtually eliminates picture fluiter from airplanes, cars, diathermy, etc... by opening a radionic "gate" for 15 millionths of one second, then closing it against interference!

2 Alnico 5 Picture-Focusing Magnet. Automatically holds the picture focus steady, despite the normal variations in voltage from your light line! No jumping up to fiddle with a focusing knob!

3 "Gated Seam" Sound and Picture Stabilizer Tubes. You've seen TV pictures that "roll" from top to bottom and "shimmy" from side to side. You've heard sound that lets voices and music drift and disort. This important Zenith invention automatically regulates the steadiness of both picture and sound—in spite of surrounding interference, regardless of distance from the station!

4 Built-in Provision for the Proposed Ultra-Migh Frequencies. You will not need to buy a new set to receive ultra-highs on present standards, nor will you have to use an expensive external converter!

5 Built-in "Picturemagnet" Aerial. In many locations—without outside antenna—just plug in and get beautiful pictures.

6 Connection for Phonevision. When this great Zenith development is available, unit may be attached to bring such treats as first-run movies, Broadway plays, operas, etc. right into your home!

BUILT-IN
ANTENNA
IN ALL
MODELS

See your Zenith Dealer for an

Eye-Opening Demonstration—Now!

ZENITH RADIO CORPORATION, CHICAGO 39, ILLINOIS

Over 30 Years of Know-How in Radionics Exclusively - Also Makers of America's Finest Hearing Aids



Hawaii Ain't Pineapples

"you save money because of less railroads, etc. When Lou-clothes" or that "you wear a tie Mayer first visited Hawaii only in church on Sundays." While years ago and saw what kin only in church on Sundays. While barefoot style is acceptable in town and on beach, there is plenty of tropical formal clothes-horsing by the metropolitan tourists from the mainland.

There is a story that P. Y. Chong, a pioneering Chinese showman, built his theatres with narrow seats built his theatres with narrow seats to fit the narrow Oriental posteriors, but that when the Hawaiian patronage, with their more stalwart builds, relaxed their middle-weight spread, it necessitated getting out the fire dept. to free some of them from their seats. Chong built Lau Yee Chai for a reported \$1,100,000, with an ingenious decor of mortised panels and walls that could stretch from 1,000 to 3,000 capacity.

stretch from 1,000 to 3,000 capacity. The Matsuos utilize about 1,000 capacity, and with the Calvert roadshow, besides their \$2.50 minimum, are experimenting with the unusual of a 65c and \$1 couvert. Apparently there are no customer complaints. The Orient is particularly strong for magico, and the fact that Calvert's Caucasian troupe clicks so big isn't strictly Occidental. Calvert plays on 60-40 terms, and is extending his itinerary into Japan. Tats Matsuo has an interest also in a Tokyo film erary into Japan. Tats Matsuo has an interest also in a Tokyo film

Incidentally, chief accompanist for Calvert is Rogers Adams, who is the son of former Shubert comeis the son of former Shubert come-dienne Odette Myrtil, now a Holly-wood couturier. His father is Stanley Logan, Metro writer-direc-tor, who has just written a new play for Jane Cowl.

play for Jane Cowl.

E. Z. Parker's Consolidated Theatres controls the key picture houses on the Islands. For a time Parker had an exceedingly soft touch through subfranchising the top Hollywood product and through his own system of exchanges—which are still maintained, but under different auspices—peddling the top majors' pictures to the lesser houses.

Parker, like most local typoons

like most local tycoons. Parker. Parker, like most local tycoons, is of a pioneer missionary family. The missionaries who came to the Islands soon started acquiring choice properties, hotels, banks,



on RCA VICTOR

Mayer first visited Hawaii some years ago and saw what kind of a lenient deal (the late) Felix E. years ago and saw what kind of a lenient deal (the late) Felix E. Feist had made for Metro product with Parker, the MGM head quickly left Honolulu and called a business meeting of Loew-Metro executives to rewrite his deal. He knew he couldn't remain longer and accept courtesies from Parker & Co., knowing he would have to get into a business hassle pronto because of what he felt were inadequate terms for Metro product. for Metro product.

Name Shows

for Metro product.

Name Shows

Lou Rosen, besides his hookup with the Matsuos, is an indie exhibitor on the island. The Matsuos' own International Theatre Corp. owns Japanese exhibiting cinemas, and they are large variety and concert impresarios. They play acts like the Mills Bros., Ink Spots, Calvert's roadshow (magic goes big with the Orientals, and they are sending him to Japan). Mario Lanza, Kathryn Grayson, Joselturbi, et al. They now want Eddie Cantor, Jimmy Durante and names, like that for the 17,000-capacity stadium, or the 3,000-capacity indoor auditorium.

Metro has made filmusicals on the Islands with Esther- Williams, under Joe Pasternak's aegis, and obviously it's an ideal location site for Hollywood.

obviously it's an ideal location site for Hollywood.

Incidentally, Consolidated has the only Drive-In on the Islands. Its capacity is 1,000 cars and covers 16 acres, including all the props—bottle-warmers for the babies, children's playground, hamburger stand, snack bars, refreshments,

etc.
On the subject of conveniences ctc.
On the subject of conveniences and passages to the Orient, new in shipboard life are slot machines. The Lurline has about 35 or 40 of these, occupying an entire room, and geared for 10, 25 and 50c pieces. En route from N. Y. to L. A., aboard the S. S. President Polk of the American President Lines, which is out of San Francisco, this reporter found a 5-10-and-25c. slot machine as a regular prop, hard by the bar. The three one-armed bandits grossed more than the bar, it seemed. This is something of a shock to easterners, whose water travels are usually towards Europe, but apparently slot machines are par for the course in Pacific waters.

Top Band

machines are par for the course in Pacific waters.

Top Band
One of the best bands here is Bill Akamuhou at the Royal Hawaiian. Akamuhou features a "Scotch Hula" which, in the idiom of the "Scotch Hop," is very likely for the international market. An alternate title is "When Sandy MacPherson Does the Hula Hula," and it's worth looking into by Tin Pan Alley on the mainland.

There's a wealth of worthwhile disk talent, but somehow the locally waxing Bell Record Corp., which incidentally just went through a financial reorganization, alone seems to be doing anything about it. Alfred Apaka, s.a. baritone at the Moana, has put that hostelry on the map. Apaka (pronounced like "Parker," with the initial "a" slurred) was with Ray Kinney at

New York's Hotel Lexington 10 years ago. That Charles E. Rochester-managed hostelry, incidentally, seems to be the eastern outpost for this Pacific outpost.

VARIETY

At Lau Yee Chai's adjacent bar is Richard Kauhi's Hawaiian quartet, with the maestro at the ivories: Sonny Kamaka, guitar; Johnny Costello, string bass, and Jimmie Kaku, a cute little personality drummer. Supplementing is "Lucky," one of the several disk jocks hereabouts:

Luck," one of the several disk jocks hereabouts.

There are apparently too many local and affiliated radio stations. The NBC and ABC stations rebroadcast the plattered versions since reception 2,300 miles across the Pacific is hazardous. Hal Lewis, concert violinist for the Hawaiian Symphony, is a local disk jock affectionately called AuKu Head (Fishhead). He's on KHON, ex. Mutual-outlet, from 5 a. m. to 9:30 a. m. Larry Grant, announcer and disk jockey on KPOA, likewise does an early a. m. and subsequent pickups from the sundry niteries. Don the Beachcomber, who foresook Hollywood for an equally elaborate inn here, is the only boniface doing his own announcing.

There are periodic "Hawaii Calling" broadcasts to and from the Mainland. Harry Owens, with such notables as Duke Kohanomoko as guest, does his stuff from Hollywood. Owens is composer of "Sweet Leilani."

"Sweet Leilani."

The proximity of Pearl Harbor and the recent meeting of the Chiefs of Staffs here give the Islands a sombre note in between the apparently easygoing life. The engineers, electricians, scientists, et al. who make periodic stopoffs here, to and from the Atoll, further put accent on the atomic era we are living in. U. S. Naval officers of open acceptable of the shooting war—naming the Russians by name—may not be too far off.

Russians by name—may not be too far off.

This is hard to believe in a Never, Never Land atmosphere such as this. Shirley Temple and Frederic Gimbel symbolize Hollywood glamor and captains of industry who have taken houses here, after first tasting the luxury of the Royal Hawaiian's hotel life. Nightly cocktall parties and constant visiting among homes are accented here even more than in Hollywood. The permanents are warm hosts, and any visiting American who wears shoes and knows how to behave can party-hop nightly.

The Hawaiians with their quaint but sage pidgin English go in for such mercantile billings as the Look You Shoe Store, Sad Sam's Gym, Shirley's Temple, Harry Good's Goods. A big sign heralds "Toys for Men," said toys being Winchester rifles and kindred sporting goods.

"Go for Broke," of course, is now

"Toys for Men," said toys being Winchester rifles and kindred sporting goods.

"Go for Broke," of course, is now a world famous slogan meaning anything from "let 'er go" to "shoot the works." Dore Schary plans producing a film of that title for Metro, glorifying the 442d Division of Nisei Japs who fought in Italy. The local Niseis are exceedingly proud of the fact that 1,200 volunteers were called and over 5,000 responded. It's for that reason that local publicity to the effect that Schary planned using Niseis from the Mainland has upset the VFW Post here, which feels it belongs just as Schary utilized the original infantrymen under General McAuliffe in "Battleground," which treats with the Battle of the Bulge.

As for the shopkeepers, with

As for the shopkeepers, with their prop lets, they constantly throw in a commercial for the beauties of the islands. Their prices aren't exactly sustaining, however.

Ted Hudes

Continued from page 27

bring to French audiences the format of our most representative commercial programs. Voice shows are relayed by one of the French government networks every day from 6:30 to 7 p.m. The response coming daily from many parts of the country proves that the French like our symphonic jazz and spirituals, and that Martin Block, Ezlo Pinza, Mary Martin and Tommy Dorsey are big favorites. Bill Tyler and Simon Copans are doing here a good fob of promoting not only our country's institutions and way of life, but our entertainers as well.

Robert Lange, former boss of the North American Service of the French Broadcasting System, is the founder of the first French package-productions. Lange's Tele-

Radio-Cine is the packaging firm for Ed Gruskin's "This Is Europe." Other Frenchmen coming back from the U. S. are busy establishing radio and television offices, speculating on some new gimmicks and a more elastic policy of their government.

Television is here—for only two or three hours a day. There are

Television is here—for only two or three hours a day. There are 7,800 sets in Parls, but their owners are very unhappy, The 819 line picture is still very bad and its contents with the exception of some old French film is poor and without imagination.

In conclusion, I would like to warn all producers planning to do recordings in Europe—if, will take them twice as long as they had planned.

Ted Hudes.

Ted Hudes.

Transit Radio

Continued from page 25 =

as to what should be broadcast and, in effect, surrenders a major element of control to the transit company," and through unauthorized supersonic signals to boost the commercials.

The petition declares that Transit Radio is an operation "whereby a transit company sells the attention of its captive audience to an FM station and the FM station in turn sells it to advertisers."

Previously, a petition attacking the legality of TR was filed by Muzak Corp., following announcement by the company that it will not renew existing contracts with stations feeding its service for music-as-you-ride purposes. Muzak also claims the supersonic signal violates FCC regulations.

More Opposition

More Opposition

More Opposition

Meanwhile, efforts to ban TR from Washington continue unabated despite refusal of the D. C. Public Utilities Commission to reconsider a decision rejecting protests by local citizens. An organization called Transit Riders Assn. has filed a suit in U. S. district court to bar radio from buses and trolleys. Group says it will take the case to the Supreme Court if necessary. necessary.

necessary.

In a recent letter to NAB prexy Justin Miller, Claude N. Palmer, head of the riders group, challenged the value of Transit Radio to FM broadcasters. "If the future of FM," he said, "depends upon the usurpation of human liberty through selling the unwilling listeners' time in transit for corporate gain, I do not hesitate to predict that the radio industry is in for much harder going than anything it has experienced in the past, and that it is likely to be caught in its own trap."

that it is likely to be caught in its own trap."

The local battle over TR has also come to the attention of Congress where Rep. Walter Norblad (R.-Ore.) has introduced a measure which would impose a fine of \$1,000 for each day in which commercially sponsored broadcasts are carried in Washington buses and trollevs.

TEX. MAYOR TV SINGER

San Antonio, Feb. 21. Mayor Jack White, who has urned singer, will make his television debut next Tuesday (28) on WOAI-TV.

He will appear on Winters' Wonderland with Mel Winters, planist.

CBS-TV OPERA SERIES SETS 'LA TRAVIATA'

Verdi's "La Traviata" will be the second opera presented by Henry Souvaine's Opera Television Productions for the CBS-TV series, It was scheduled this week for airing March 12 from 5 to 6:15 p.m. Unlike the series' opener, "Carmen." which was sung in the original French, "Traviata" will be done in a special English translation.

a special English translation.

Baritone Lawrence Tibbett, associated with Souvaine in the package outfit, will take an active part in the show, singing the role of Germont. Others set so far for the cast are soprano Elaine Malbin and tenor Brooks McCormick. With Souvaine producing, Byron Paul will direct; Fausto Cleva will—bemusical director and conductor. Dr. Herbert Graf will be stage director; Ralph Rychtarik will supervise the settings, and Barry Wood will be associate producer.

Frequencies

purposes was seen in the President's expressed hope that the Board "will be able to recom-mend possible means for conserv-ing frequencies, as well as stand-ards for determining the relative ards for determining the relative priority of competing claims for frequencies, and possible adminis-trative arrangements within the Government for a s'suring a sound and equitable allocation of the limited frequency supply."

In addition to Dr. Stewart, other members named to the Board were Dr. Lee A. Du Bridge, prexy of California Tech; Prof. William L. Everitt of the U. of Illinols; Dr. James R. Killian, Jr., prexy of Massachusetts Tech; and David H. O'Brien of Hackettstown, N. J.



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Detroiter Selling Own Arrangements | DEVIGUS WAYS TO | Decca Reverts to Former System Of Standards Draws MPPA Suit

Assn., representing two major New York music publishers, last week cracked down on a Michigan group accused of making special arrangements of copyrighted songs and selling them on the market without the permission of the owners. Specifically accused is Larry Livingston, Royal Oak, Mich., who is said to be part of a ring accused of in-fringing on Shapiro-Bernstein's "On the Sunny Side of the Street" and Mills Music's "Sweet Lor-raine."

Sidney Wattenberg, MPPA at-torney in N. Y., filed suit against Livingston in federal district court, torney in N. Y., filed suit against Livingston in federal district court. Detroit, through the Detroit firm of Grossman & Burak to halt Livingston's activity. He had been advertising in various music magazines that special arrangements of the two tunes cited above, and others, were available at \$4 each or three for \$10. They included "hot choruses" for soloists as well as ensemble material for full bands. Wattenberg bases his suit on legal precedent which gives the copyright owners of a song full right to halt any arrangement of a melody other than that issued in orchestration form by the publisher. His Detroit suit seeks an immediate injunction against further sale of the Livingston arrangements.

Plenty Sales Icing For Cake Songs

"Cake" songs are now hogging the music spotlight. On top of the heap of prospective hits at the me ment is the tune "Candy and Cake," published by Santly-Joy, recorded by Mindy Carson for RCA-Victor and Arthur Godfrey for Co-lumbia. Miss Carson's cut for Vic-tor last week jumped into the fourth slot on the company's own bestseller list.

bestseller list.

Secondly, there's the new "If I Knew You Were Coming I'd Have Baked a Cake," done by Eileen Batton for National Records. It, too, appears to be headed for the hit list. Jimmy Van Heusen-Johnny Burke have a tune titled "Sunshine Cake" in the Bing Crosby film, "Riding High."

"Riding High."

Bobby Mellin, incidentally, secured the publication rights to "Baked a Cake" after a number of publishers had bid for it and were either rejected or pulled out of contention because the asking price was too high. Written by Al Hoffman and Bob Merrill, with Al Trace and George Olsen in the picture, the song had been given by Trace to the Orten Music Co., a Chicago firm headed by Maurice Wells. Before that, many major music pubs in New York had turned it down.

Mellin is said to have paid a

Mellin is said to have paid a substantial price to Orten for the rights to the song, including a bonus, an advance against royalties, plus percentages of performance on the state of the s

Trace, incidentally, had recorded the song for Columbia Records and the latter hasn't put it on the mar-ket.

Coincidence?

Harry Fox, music publishers' agent and trustee, and Abe Olman, general manager of the Big 3 publishing group, will take parallel courses during the next few months. Both leave for Europe June 1 for checkups on various music problems abroad, both will be in California in March, Fox on royalty matters and Olman on a

royalty matters and Olman on a periodic visit to the Metro studios. Fox left for Florida over the weekend for a short fishing vacation before heading west. Olman heads for Florida later this month, or westign too.

Both Mercury, **National Have** Finger in 'Cake'

Al Green, president of National Records, arranged a unique deal last week designed to forestall the possible smothering of one of his label's recordings by major disk companies. Two weeks ago, National issued a side by Elleen Barton titled "If I'd Have Known You Were Coming I'd Have Baked A Cake." It began moving fast in sales, and National, afraid major rivals and their superior distribution would quickly knock his recording off stride and possibly out altogether, arranged a deal with Mercury.

Pact calls for Mercury to be

Mercury.

Pact calls for Mercury to be supplied with stampers of the Barton side and to market it under its own label. National will at the same time continue to press and sell the recording. Mercury does not own the platter; it has what may be termed "pressing rights" under an undisclosed financial deal with National.

This is a new angle. In the past

with National.

This is a new angle. In the past, when a major outfit took over a disk from an indie firm, the deal called for the bigger label to have sole rights. The indie stopped pressing immediately. With National and Mercury, however, both labels will press the disk and market it through their respective channels of distribution.

45 RPM Turntable Sale During Xmas

Held Key to Disk Spurt

Number of 45 rpm turntables sold by RCA during the Xmas shopping period is having an effect on recording sales. While RCA's 45 disks continue to rise, other companies are getting more requests for their material on 45s than ever before. Since the increase is really noticeable since Jan. 1, the conclusion is that it's due mostly to Xmas machine sales. M-G-M Records, which is going into the production of Microgroove LP disks next week, says that the demand for its material on 45s has risen fairly sharply since the first of the year. Field men and distributors have been relaying the 45 bites to headquarters. Decca states that it has had an increase in the number of requests, but not enough yet to warrant serious consideration of marketing its pop material on the third-speed platters. Decca, too, is in LP production, having gone into the field last fall.

lishing industry has been "taken" for at least \$250,000, maybe more, during the past four or five years. The coin was laid out in bonuses and advances against royalties for songs that were brought to publishers' attention via artificial stimulation. And the practice is still being used to some extent by smalltime songwriters.

So hot was the music business in the period immediately after the war and through last year for that sleeper hit that big prices were paid for almost anything that looked good. And many devious ways have been used by writers to make them look good.

ways have been used by writers to make them look good.

Simplest process is to get a small recording company to disk a song, which might even entail the writer paying for the job. After it's done, then the routine starts. Disk jockeys not above accepting a gratuity have been known to promote a tune to the extent that major N. Y. pubs chase after the tune in groups. Songwriters themselves have even created demands by visiting innumerable retail stores in one city, backed up by relatives and friends, requesting a disk of a certain tune. The number of publishers in N. Y. who have been embarrassed or made poorer by laying out comparatively huge prices for "likely looking hits" that fell flat as soon as the artificial stimulation had accomplished its purpose, are legion. There are many who believe the quarter-million figure to be conservative.

Disk Jock Rebuts To Fred Coots On Yesteryear Songs

In your Feb. 8 issue, composer J. Fred Coots had much to say about the songwriting business as it exists at the present time. He it exists at the present time. He gives the impression that songs written yesterday were all musical masterpieces, with nary a one leaning to the corny side. This, of course, is not true. There were hundreds of "moon-June" songs with ham-like lyrics and melodies that had a decided odor, and they were counter-balanced by good songs with strong lyrics and beautiful melodies.

I don't think the situation has changed as much as Mr. Coots be(Continued on page 48)

Marek Heads RCA Red Seal: Chotzinoff Shifts Into Artists Relations

Samuel Chotzinoff, currently head of Red Seal artists and repertoire, will become manager of art-TOBIAS-DE ROSE SIGNED
TO DO WARNER PICTURE
Charles Tobias and Peter
DeRose, signed by Warner Bros., left New York for Hollywood Monday (20) morning to do a film at the studio. Pair do not know as yet the title of the picture.
Tobias and DeRose have done considerable work together in recent years, but have never collaborated on film assignments.
Tobias' last stint on the Coast was for Sam Goldwyn 10 years ago.

WB's Herman Starr set the deal.

Toblas's Last stint on the Coast was for Sam Goldwyn 10 years ago.

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Toblas's Last stint on the Coast was for Sam Goldwyn 10 years ago.

WB's Herman Starr set the deal.

Toblas's Last stint on the Coast was for Sam Goldwyn 10 years ago.

WB's Herman Starr set the deal. ists relations March 1 and his spot

Of Returns Deductions, Nipping Pubs

Disk Jockey Songwriter

Pittsburgh, Feb. 21. Bettelou Purvis, disk jockey at Bettelou Purvis, disk jockey at WPGH and also on the continuity staff there, has just had three of her own tunes (she wrote both words and music) taken for publication and recording by Hill & Range. Two are folk songs, "Faye County Fair" and "Tale of a Cap'n Set to Sea," and the other's a novelty number, "Shoutin Sam'."

Gal, 22, is the daughter of Jack Purvis, one-time bandleader and for a long time featured with Jack Pettis' orchestra in early 30's when Dolores Reade, present Mrs. Bob Hope. was Pettis' vocalist.

ASCAP Again Talks Decree In Wash. This Week

Discussions are still going on between the American Society of Composers, Authors and Publishers and the U. S. Department of Justice over the Society's new consent decree. Robert P. Patterson and Herman Finklestein, ASCAP attorneys, will meet in Washington again this week with the D. of J. Patterson and Finglstein are, of course, bent on securing for the Society in the new decree the right for ASCAP to collect performance fees from theatres, which was denied the Society by N. Y. Federal Judge Vincent L. Leibell last year. However, Leibell must be consulted and his permission gotten before such an outcome could be achieved.

before such an outcome could be achieved.

Justice Department also is fairly adamant in the use of the 20-20-60 plan for distribution of the writer half of ASCAP revenue. Government unit has become even more decay, interested in that phase of ment unit has become even more deeply interested in that phase of the Society's operation in recent weeks, due to the sharp internal battle among writer members over the plan. The George W. Meyer plan had been favored by the Society's top men and fought against by others, individually and in factions,

Disk Cos. Chip in 663G For 2d Half of 1949 To AFM's Welfare Fund

Disk companies chipped in a total of \$663,000 to the Music Performance Trust Fund during the second half of 1949, under their agreement with the American Federation of Musicians. The total represents more than a 40% gain over the \$370,000 in contributions made to the AFM welfare fund on the basis of disk sales during the first half of last year.

Administered by attorney Samuel Rosenbaum, who was appointed trustee for the 525 disk companies after the Taft-Hartley law illegalized AFM control over the coin, the fund is used to provide employment

after the Taft-Hartley law illegalized AFM control over the coin, the fund is used to provide employment for musicians via free musical concerts. The fund is allocating \$600,000 for this purpose during the first half of 1950. Operating expenses during the past half year amounted to \$43,000.

Coin from the fund was disbursed over 654 geographical areas, including the U. S., Canada, Alaska and Hawaii, where the AFM has locals. During the second half of 1949, the fund expended \$300,000 for 1,800 separate projects recommended by the AFM, which called for approximately 3,000 performances in which 29,000 musicians participated. As part of its free music program, the AFM recommends concerts at veteran's hospitals, Army posts, local hospitals, playgrounds and school centers.

dustry back on its heels again last week by resuming the previously fought-over practice of deducting returns from publishers' royalty statements on an unique basis. Decca instituted the same system six months or so ago and a drawnout hassle developed between the major music firms and the disk company, though small outfits were all for accepting their checks and agreeing with the idea.

At that time, the pubs fought

all for accepting their checks and agreeing with the idea.

At that time, the pubs fought Decca to a standstill, returning the statements or accepting them under protest. Eventually, the company agreed to give up its stand temporarily. A meeting was to have been set up at which Decca execs were to explain to leading publishers the problems of the record business as it currently exists. This meeting was to have been set at Decca's call, but the call never came to Harry Fox, agent and trustee for the pubs.

Without waiting for a meeting, Decca last week began deducting again. Method used is simple, from Decca's viewpoint. Company lumps the returns of records inscribed with songs owned by a single music company, and balances the total against the overall coin due the same company, on sales, remitting the difference to the publisher. What it accomplishes is this: it gets Decca out from under returns on records sold during previous quarters and returned late. For example, Gordon Jenkins' recording of "Maybe You'll Be There." It was popular last summer, but by the final quarter of '49 it had expired and Decca didn't sell one copy. In the event there were returns on read that disk during (Continued on page 48)

(Continued on page 48)

New RCA System Eases Selectivity

RCA-Victor is instituting a new system in its artists and repertoire division as a means of easing the load of handling the flood of songs submitted for consideration by all publishers. In the future, each pub will be assigned as a contact to one of four RCA men—Charles Grean, Hugo Winterhalter, Henri Reni and Dewey Bergman. The four will be assigned an equal total of major and minor publishers, and they will have authority of rejection.

Joe Csida, head of the a. & r. division, will then call two meetings a week, one Monday afternoons, another Thursday evenings, at which the entire group of five staff men will go over the songs accepted.

Idea is to forestall loss of time. In the past, according to Csida, publishers have gotten into the habit of putting in phone calls to all of the men in his division to check on the fate of tunes submitted for consideration. This added up to a huge waste of time.

LONDON RECORDS GOING BIG FOR DANCE UNITS

London Records, the U. S. counterpart of British Decca, is going in heavily for dance bands. It has signed Peanut Hucko, clarinetist, who has been performing mostly in the jazz field with small units. Contract calls for him to turn out a group of sides with a 15-piece band, said to be patterned after the old Benny Goodman swing band. London also has signed the

old Benny Goodman swing band.

London also has signed the
bands of George Towne and Roy
Stevens, the new combo now at
Frank Dailey's Meadowbrook,
Cedar Grove, N. J., and is cutting
some band disks with Billy Butterfield. Previously, it had signed
Charlie Spivak's orehestra.

Like all other major labels, London also is interested in Dixieland
combinations.

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Jocks, Jukes and Disks

By BERNIE WOODS

Margaret Whiting "Sure Thing""Solid As a Rock" (Capitol). Miss
Whiting's disk of "Sure Thing,"
from Bing Crosby's "Riding High" film, could do more for the tune than any other cut, including Crosby's. Her warm ballad ap-proach, with a slight dance beat, gets a lot more out of the song, and it could move well. Miss Whiting combines with the Jud Conlon Singers on the reverse, a bouncing rhythm item that she also does well. Frank DeVol neatly backs

both.

Vic Damone "God's Country""Where I Belong" (Mercury). Damone throws his vocal weight
around heavily on "God's Country"
and it comes out big. There are a
lot of sides on this tune; this is one
of the best. Singer pours it through
dramatically and lets loose the
power he "usually keeps under
wraps. A fine disk jock side. Reverse, with writer credit to Mickey
Rooney, is a fair melody nicely
turned.

Lisa Kirk-Fran Warner "Country"

Lisa Kirk-Fran Warren "Dearie""Just a Girl That Men Forget"
(Victor). Two very cute duets that
have every chance of making a dent
in the disk jockey and sales stakes.
"Dearie" is musically not as good
as rival disks, but the crossfire between the two gals adds spice,
along with extra lines to the tune
that aren't on others. Backing delivers the same sort of a routine on
a standard melody, and it sells
equally well. Henri Rene's baton
smoothly backs both.

Kay Kyser "Tootsie, Darlin',

equally well. Henri Rene's baton smoothly backs both.

Kay Kyser "Tootsie. Darlin'. Angel, Honey, Baby"-"Wilhelmina" (Columbia). First is an unusual melody that has a good chance as Kyser spins it out, first as a ballad, then on an uptempo sweep, vocal by Sue Bennett, backed by an excellent studio combination. Melody is catchy and it's nicely tailored for Kyser. Miss Bennett and Michael Douglas do an excellent job on the reverse, a new, fair tune from the film, "Wabash Avenue."

Tony Martin "Roulette"-"It's Easy for You to Say" (Victor). Very similar in performance to Martin's "Circus" disk of last summer, "Roulette" has a good chance. It's a semi-dramatic item that the singer does exceptionally well. It's likely to be a big disk jockey item, following his "There's No Tomorrow" hit, and "Marta." "It's Easy," a ballad, is also nicely handled, but the song doesn't impress.

Benny Strong "If I Knew You Were Coming I'd Have Baked a

a ballad, is also nicely handled, but the song doesn't impress.

Benny Strong "If I Knew You Were Coming I'd Have Baked a Cake". "Does the Spearmint Lose Its Flavor On the Bedpost Over Night" (Capitol). Cap moved really fast getting out the "Cake" side, breaking for a hit as Eileen Barton (National) does it. Strong's disk is good and will partake of some of the "Cake" icing, but it's not the equal of the Barton platter, which has a great deal more verve. Strong's version of the oldie novelty, on the flipover, is cute.

Hugo Winterhalter Orch "Flying Dutchman". "Count Every Star" (Victor). Winterhalter's initial coupling for Victor backs two good tunes well turned. His "Dutchman," made with a large male chorus backed by lush arranging, is a commercial approach to the unusual melody. A good disk jock side. "Star" is a new ballad that has a good chance to click big. A fine melody and good lyric, Winterhalter gives it a solid commercial twist, with a mixed chorus.

Peggy Lee "Crazy He Calls Me""Them There Eyes"; "Sunshine

Pegsy Lee "Crazy He Calls Me""Them There Eyes"; "Sunshine Cake" "Goodbye John" (Capitol).
"Crazy," a hit, is a natural for Miss Lee. She works it out smartly and it presents a disk that has a solid potential for jocks and jukes. Equally good, not only for the present, is the singer's handling of "Eyes." A socko rhythm rendition of the oldie gives it fresh life; backed by Dave Barbour's guitar and combo. It may do better than "Crazy." Second Lee disk brings up her workover of "Sunshine Cake," from the "Riding High" film. It's okay. Same goes for the ballad on the back, a new plece of material.

King Cole and Trio "Don't

piece of material.

King Cole and Trio "Don't Shove, I'm Leaving"-"Horse Told Me"; "Twisted Stockings"-"Galypso Blues" (Capitol). Of the four sides, King Cole has a good chance to click with perhaps two. "Don't Shove" is his type of material and he does it well, but the lyrical content is weak. "Horse" is not his style; from the film "Riding High," it nevertheless is a potential for he twists the novelty into a b.o. thing with little trouble.

Twisted Stockings," a fast novelty tem, is impressive as a possibility 'Calypso" is fair.

"Twisted Stockings," a fast novelty item, is impressive as a possibility. "Calypso" is fair.

Platter Pointers

Homer & Jethro, Victor's disk gagsters, have a lot of fun with their version of "I Said My Pajamas," retitled "I Said My Nightshirt," and "Music, Music, Music, Music, "... Gene Williams' band turned in a tasteful bop side on "Button Up Your Overcoat" (Mercury)... Columbia and Xavier Cugat plenty late with "Wedding Samba," a fair side, and "Zing-A Zing-A Zing-Boom," not near-the equal of Edmundo Ros disk... Lisa Kirk and Don Cornell combined by Victor on two excellent platters. "Have You Ever Been Lonely" "You Missed the Boat"... Best side Discovery has come along with in a long time is David Allen's coupling of "I Can't Believe That You're in Love With Me"."Did You Ever See a Dream Walking"... Ames Bros. have a good disk jockey side in "Sing Until the Cows Come Home" (Coral)... Marion Morgan's vocalling excellent on "Tell Him I'm Blue". "These Are Things I Want to Share With You" (Decca)... Decca issued "Spaghetti Rag," which has been doing well for Jack Fina (M-G-M), by Herb Kern... "I Walked Away," as done by Jack Carroll (Mayfair) an unusually good tune... Harry Belafonte's first good cut for Capitol is his "Whispering" with Pete Rugolo batoning: Frankie Froeba nicks the bell with his Decca version of "On San Francisco Bay." Standout western, race, hillbilly, jazz, etc.: Gene Ammons, "Hot Springs" (Mercury)... Montana Slim, "Unfaithful One" (Victor)... Lawrence Duchow Orch, "Tinker Polka" (Victor)... Joe Princie. "I Know a Sweet Little Girl" (Decca)... Eddie Kirk, "A Year of City Livin" "Capitol)... Tone Walker, "On Your Way Blues" (Capitol)... Marvin Johnson, "Save Me a Boogie" (Capitol)... "Save Me a Boogie" (Capitol)...

Tops of the Tops Retall Disk Best Seller
"Cry of the Wild Goose"
Retall Sheet Music Seller
"Chattanoogie Shoe Shine Boy"
"Most Requested" Disk
"Rag Mop"
Seller on Coin Machines
"Rap Mop"
Best British Seller
"Harry Lime Theme"

Lois Co., Mellin **Snarl on Rights** To Bungalow'

Johnny Long's arrangement of "We'll Build a Bungalow," a hit for him on King Records, has started a sharp argument over the rights to the song between King's Lois Music Co. and Bobby Mellin, New York publisher. Lois claims that the tune is in the public domain, it owns the rights to Long's particular arrangement, that it has had the p.d. a ngle checked thoroughly by tunesleuth Alex Cramer.

At the same time, Mellin claims that he owns the rights, having purchased them from the Sorority-Fraternity Music Co., and that it all belongs to his Algonquin Music catalog. This includes, Mellin claims, Long's arrangement of the melody.

Lois admits that Mellin might have a version of the song, since it is p.d. and an arrangement can be copyrighted. But it insists the Long arrangement, which started the excitement on the song, is owned by Lois.

Back of it all is an unverifiable

owned by Lois

owned by Lois.

Back of it all is an unverifiable story that King wanted a lower royalty rate than that Mellin was willing to give, resulting in the p.d. stance on one side and Mellin's claim that he owns the Long arrangement on the other.

Sig Sets Glen Gray

Marvin Johnson, "Save Me a Boogle" (Capitol).

Kapp's Coast Look

Dave Kapp, v.p. of Decca Records, leaves for the Coast March 1. He'll stay in Hollywood at least four weeks and possibly longer on recording sessions and other problems.

Decca's artists and repertoire head, and Mrs. Kapp, returned from a two-week trip to England and the Continent a fortnight ago.

Decca, Capitol, Merc Report Bigger Royalties in Final Quarter of 1949

Flanagan Into Rehearsal

Ralph Flanagan, who returned last week from a Nassau vacation, started rehearsing his new band Monday (20) in preparation for a March 15 bow at the King Philip ballroom, Wrentham, Mass., for a four-day stand. He follows with a six-week engagement at the Meadowbrook, Cedar Grove, N. J., March 23, after which he goes on series of one-nighters and college prom stands during May and June. Most dates have already been lined up. Flanagan will go into the Capitol theatre, N. Y., later this year.

While at the Meadowbrook, maestro will have a full-hour script show, "Matinee at Meadowbrook," over NBC on Saturday afternoons at 4:30.

Col. Buys Right To 'Tubby Tuba'

Columbia Records has bought the rights to the "Tubby The Tuba" album originally marketed by Cosmo Records and will begin

by Cosmo Records and will begin issuing the set late in the spring. "Tubby" disks are perhaps the only saleable item developed by Cosmo during the time the now-defunct company was in operation. Upon Cosmo's demise every major label in the business bid for the rights to it.

However, "Tubby" became involved in the court proceedings surrounding the Cosmo bankruptcy; it was listed as part of the company's assets, and the writers, George Kleinsinger and Paul Tripp, couldn't extricate it for resale to another company. They did so recently and Columbia's Hecky Krasnow, head of the kiddie division, made a deal for the rights. Terms are undisclosed.

Satchmo for N.Y. Roxy

Louis Armstrong's small band is set for its second run at the Roxy theatre, New York. Outfit opens April 28 or May 5 for two weeks. Armstrong is currently on the

Dinah Shore Columbia
Billy Eckstine M.G.M

Whiting-Walcely Capitol
| Dick Todd Rainbow
| Mills Bros. Decca

Johnny Desmond M.G.M

Gordon Jenkins Louis Jordan

Crosby-Andrews Decca

Decca

ords turned royalty statements for the final quarter of 1949 over to music publishers last week, and all were larger than previous reports for the same year. Decca's statement was up approximately 15% over the previous quarter, the in-

over the previous quarter, the increase being a general one spread out over a fairly extensive group of publishers.

Capitol's jump was larger—25% over the previous quarter, but more confined. For example, it handed a tidy \$20,000 to Peer-International on the tune "Slippin' Around," recorded by Margaret Whiting-Jimmy Wakely, That sum represents a sale of just under 1,000,000 disks up to Dec. 31 only, It has gone well over 1,000,000 by now.

It has gone well over 1,000,000 by now.

Mercury's increase, percentagewise, was comparatively slight. And the majority of it was caused by Frankie Laine's recording of "Mule Train," which is by now up in the 1,250,000 copy class.

Previously, RCA-Victor and Columbia both had reported gains in publisher statements. RCA was up 11% for the period ending Nov. 30 and Columbia was up 5% for the quarter ending Dec. 31.

Juke Operators See Tele Failing To Nip Their Biz

Washington, Feb. 21.

Effect of video on the jukebox will be one of the big issues to be studied by the Music Operators of America, the coin musicbox association, at its first annual convention in Chicago, March 6-8.

The jukebox ops are beginning to contend that television in commercial situations can't hurt them, and what they really want to know is how soon they can take over the marketing of TV in restaurants and taverns. Hirsch De La Viez, chairman of the MOA convention committee, sees infinite possibilities for coin-operated video.

"To control the picture and sound both, by dropping a coin in the slot," he says, "gets a little too complicated. But what does look feasible is to let the picture go on without any sound. No sound would be heard until the coin was dropped in the box. Coin slot machines could be placed in each booth of a restaurant or taproom.

"This has never been tried, but

"This has never been tried, but it appears to have possibilities, and we intend to go into the matter

carefully."

De La Viez claims that the juke

De La Viez claims that the juke ops were considerably worried when the taprooms first installed TV. In those days, he says, most people did not have television sets in their homes and the novelty was terrific. Video cut into jukeboxes the way it is hitting pictures today. However, as the novelty wore off, the juke biz began to perk up once more and is now doing well again. De La Viez says this is true not only in Washington but also in other large cities in which the novelty of television has worn off.

A clinic of programming the jukehoxes is on the convention agenda. Many operators of the machines will be told they are being conned into taking unknown tunes and platters when they could make more money by sticking to the lest known.

Convention also will get a report on the likelihood of new bills being pushed in Congress making jukehoxes subject to copyright charges. Such charges are not paid now.

Incidentally, the nickel jukebox will become a 7½c machine if Congress adopts the bills to mint intermediate coins such as 2½, 7½ intermediate coins such as 2½, 7½ and 12½c pieces. The jukebox operators are strongly behind the proposal for the new coins and see the 7½c item as the answer to their prayer for increased revenue. Organized support for the legislation is expected to be one development growing out of the convention of the MOA.

VARIETY 10 Best Sellers on Coin-Machines Week of Feb. 18

++++++++++++++++++++++++++++++++++++++	CEL-MICO +++++++++
1. RAG MOP (4) (Hill & Range)	Ames Bros Coral Ralph Flanagan Victor
2. DEAR HEARTS, GENTLE PEOPLE (10) (Morris)	Dinah Shore Columbia Bing Crosby Decca
3. I SAID MY PAJAMAS (5) (Leeds)	Martin-Warren Victor
	Tony Martin Victor Alan Dale Harmony
5. CHATTANOOGIE SHOESHINE BOY (2) (Acuff-R.)	Red Foley Decca Bill Darnell Coral
	Eddie Miller Rainbow Teresa Brewer London
7. I CAN DREAM CAN'T I (22) (Chappell)	Andrews Sisters Decca
8. OLD MASTER PAINTER (11) (Robbins)	Sinatra-Modernaires Columbia Snooky Lanson London
9. DREAMER'S HOLIDAY (13) (Snapiro-B)	Perry Como Victor E. Wilson-Jenkins Decca
10. SLIPPIN' AROUND (13) (Peer-Int.)	Whiting-Wakely Capitol Ernest Tubb Decca
Second Group	
	Billie Holiday Decca
	Billie Holiday Decca Guy Lombardo Decca
ENJOY YOURSELF (Morris)	Frankie Laine Mercury
CALL OF GRADE CONTROL STATE OF THE STATE OF	Owen Bradley Coral
BLUES STAY AWAY FROM ME (Lois) WE'LL BUILD A BUNGALOW (Algonquin)	Johnny Long King
	(Andrews Miranda Decca
WEDDING SAMBA (Duchess)	Edmundo Ros London
Table 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	Perry Como Victor Dinah Shore Columbia
MARTA (E. B. Marks)	Tony Martin Victor
EYES WIDE OPEN I'M DREAMING (Crawford)	Patti Page Mercury
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[Figures in parentheses indicate number of weeks song has been in the Top 10.] *************************

SITTING BY WINDOW (Shapiro-B) HAVE I TOLD YOU LATELY (Duchess)

BROKEN DOWN MERRY-GO-ROUND (Vogue) DADDY'S LITTLE GIRL (Beacon)

FOOLISH HEART (Santly-Joy) SATURDAY NIGHT FISH FRY (Preview)

C'EST SI BON (Leeds)....

Designed For Dancing? 15 Album Set

TRADE ACCLAIM

HERE COME THE DANG

Billboard

RCA REVIVING DANCE ORKS

"Here Come the Bands" **Bally Centers on Heavy** Popular Album Releases

All-Out Promosh Covers All Angles; Has Trade Significance

NEW YORK, Feb. 11.—Details of the most sible on this facet, distributors are urged to intensive attempt ever made to revive name bands as a major factor in the pop disk busi--and perhaps to resuscitate the band business as a whole—were completed this week by Joe Csida, RCA Victor a. and r. chief. Crux of the plan centers around the release of the heaviest pop record package ever created-a series of 15 albums coupling the diskery's name bands with the most outstanding composers. All albums are already cut and are scheduled to be shipped February 17. Meanwhile the diskery has blue-printed an elaborate promotion campaign, costing \$159,-000. Co-ordinated by Herb Hendler, this involves exploitation via newspapers, magazines, disk jockeys, spot announcements and special display kits.

Built around the theme Here Come the Dance Bands Again, the promotion will strongly tie into the new 45 r.p.m. campaign. Tho available on both 45 and 78, the 45 albums will be shipped first, with 78s to follow.

Promosh Details

About \$100,000 of the allotted total sum will be spent on 400-line newspaper ads, to be run in key dailies across the country. Each of 87 dailies will carry four ads, one each week. Consumer advertising will include space in The Saturday Evening Post, Collier's, Ebony and other national mags. Radio-wise, RCA will use spot announcements on NBC stations, plus commercials on NBC's Screen Director's Playhouse, plus additional tips with NBC af-Distributors will stage local parties for key dealers, disk jockeys, newspaper men these parties to be timed with the arrival of disks. A special publicity kit will be made up for distributors, including posters, pix of band leaders, by-line stories by Fred Astaire, Music Corporation of America (MCA) exec Larry Barnett, Meadowbrook's Frank Dailey, Paramount Theatre's Bob Weitman and other names in the band business. Quota contests

Disk Jockey Bally

The disk jockey end of the promotion is particularly extensive. RCA will give 1,000 key maestri including Jan Garber and Benny jocks the entire set of 15 albums, totaling 45 Strong. Columbia concen records. The cost of this is estimated at Brown and Harry James. \$22,000. In order to cash in as heavily as pos-

get from each station a definite commitment by February 8 as to how much air time the albums will be given during the first 10 days. Distribs will work with stations on a priority basis. It is already known that jockey response is very strong, with stations promising high air time totals. Jockeys, in addition, will receive a 40-page kit, containing script material, biogs, a history of all phases of the band business and other material which will simplify the station's programing task.

The foregoing includes the chief highlights of the promotion.

RCA's Thinking

The thinking behind the RCA Victor band promotion stems back to Joe Csida, who early in his regime considered the possibility of reviving the sales potential of the band end of the RCA pop talent roster. The diskery has a grip on top names in this field. Loathe to experiment with such time-tested names as Tex Beneke, Vaughn Monroe, Tommy Dorsey and other properties, Csida conceived the idea of building a new band—Ralph Flanagan—who would record a series of disks in the musical style of the classic dance maestri. These disks, strictly for dancing, would deliberately play down the vocals. Dancing would be the theme and the intent would be to revive the excitement which formerly attached to the sounds of Benny Goodman, Artie Shaw, the Dorseys, etc. Flanagan, tradesters today admit, has been successful. Spotting him on the low-priced 49-cent Bluebird label, he first made two disks. RCA followed this with a precedental four-record release. The diskery's idea was that if the Flanagan formula had a flaw this would show it up. Instead, disk jock reaction and sales figures proved beyond a doubt that Flanagan, strictly on a dance kick, had developed into a strong piece of talent.

Other Company Moves

names in the band business. Quota contests Victor's move was followed by Decca, which are planned for record managers and distribbuilt bands around Jerry Gray and Sonny utor salesmen, etc.

Burke, and Capitol, which restyled Ray Anthony's ork along lines of the traditional names and immediately signed a flock of Strong. Columbia concentrated efforts on Les

As Flanagan got hotter he sold more rec- more than write off the cost of the venture.

The 15 Albums

NEW YORK, Feb. 11.—The 15 albums recorded by RCA Victor for its series, Here Come the Dance Bands Again, are Tommy Dorsey Plays Cole Porter, Vaughn Monroe Plays Victor Herbert, Freddie Martin Plays Jerome Kern, Sammy Kaye Plays Irving Berlin, Tex Beneke Plays Hoagy Carmichael, Ralph Flanagan Plays Aodgers and Hammerstein, Claude Thornhill Plays George Gershwim, Wcyne King Plays Johann Strauss, Ray McKinley Plays Rogers and Hart, Larry Green Plays Vincent Youmans, Erskine Hawkins Plays W. C. Handy, Charlie Ventura Plays Duke Ellington, Spade Cooley Plays Billy Hill, Miguelito Valdes Plays Ernesto Lecuona and Spike Jones Plays the Charleston.

ords on Bluebird than long-established name bands sold on the 79-cent label-proving beyond a doubt that the public's interest in dance music was not completely dead. With this established, Victor decided to take the dramatic step of putting out its album series, coupling the diskery's strong names with the greatest composers. Bands were urged to "play as they played 10 years ago"-and, according to reports, the tootlers outdid themselves.

Csida Blueprints

The job of rounding up the talent and cutting the albums was done in rapid time. Csida started blueprinting the project two and onehalf months ago. By January 1 all sides were cut with the exception of the Monroe album. This was done by January 17.

From a financial point of view RCA's band venture would seem to be rolling already. Victor first aimed at an initial order of 100,000 on the first distributor round-up. With only three-fourths of the distributors accounted for as of Wednesday (8), orders totaled 200,000. It's estimated that the total, on the first distributor round-up, will hit 250,000.

Trade Significance

Apart from its significance to the disk industry, the RCA venture is of vast interest to the entire band business and music trade. Should the move catch on strongly it could conceivably revive the dance band field, which has been dormant since 1942, when vocalists, under the impetus of the craze for Frank Sinatra, preempted the field from the dance beat maestri. Such a revival, of course, would mean the rebirth of the road, a reorientation of publishers' plugging practices, etc. Such a complete renaissance would be the optimum result of Victor's strategy. Plans are now brewing to tie band agencies, ballroom operators and ballroom operators' associations into the over-all dance band movement in order to accomplish as thoro going a revitalization as possible. From Victor's standpoint such an optimum result, while desirable and hoped for, would not be necessary for the success of the venture. A heavy disk sale and consequent upping of the sales potential of the diskery's band list, all of which seems very likely, would



SAMMY KAYE

IRVING BERLIN

- Always
 How Deep is The Ocean
 Say it isn't Sc
 A Pretty Gar is Like A Merco;
 Alexander's Ragtime Band
 (WP-266)

WAYNE KING

JOHANN STRAUSS

- The Blue Danube
 Wine, Women and Song
 Tales From The Vienna Woods
 Emperor Waltz

- You and You
 Voices of Spring (WP-270)

CHARLIE VENTURA

plays DUKE ELLINGTON

- It Doesn't Mean A Thing Sophisticated Lady
- Solitude
 Take The "A" Train
- Mood IndigoPrejude To A Kiss (WP-274)



ailed As Record Business' Greatest Merchandising Idea...

RCA VICTOR'S

DRIVE BANDS AGAIN⁷⁷

RCA'S BIG DANCE BAND HOOPLA

90 all-time hits! "Designed For Dancing"

TOMMY DORSEY

plays

COLE PORTER .

- Just One of Those Things Love For Sale

- Why Shouldn't I
 You Do Something To Me
 I Get a Kick Out Of You

(WP-263)

TEX BENEKE plays

HOAGY CARMICHAEL

- · Star Dust
- Lazy Bones
- Rockin' Chair
 Georgia On My Mind
 Riverboat Shuffle
- (WP-267)

RAY MCKINLEY

RODGERS AND HART

- My Heart Stood Still
- Biue Moon
- You Took Advantage of Me It's Easy To Remember
- Thou Swell

(WP-271)

MIGUELITO VALDES plays

ERNESTO LECUONA

- The Breeze and I

- ta Comparsa
 Malaguena
 Say St, St
 A ways In My Heart

(WP-276)

VAUGHN MONROE

plays

- VICTOR HERBERT
- · Ah! Sweet Mystery of Life

- Toyland
 Kiss Me Agaln
 Indian Summer
 Gypsy Love Song
- I'm Falling In Love With Someone (WP-264)

RALPH FLANAGAN plays

RODGERS AND HAMMERSTEIN

- Some Enchanted Evening
- People Will Say We're in Love
 The Surrey With The Fringe On Top
 It Might As Well Be Spring
 If I Loved You
 Oh, What A Beautiful Mornin

- (WP-268)

LARRY GREEN

plays

VINCENT YOUMANS

- Tea For Two
- Carioca
- Time On My Hands
 More Than You Know
- Sometimes I'm Happy
 I Want To Be Happy

(WP-272)

SPADE COOLEY plays

BILLY HILL

- . The Last Round-Up
- · Lights Out
- In The Chapel In The Mounlight
 Empty Saddles
- . The Old Spinning Wheel

FREDDY MARTIN plays

- JEROME KERN

- Make Believe
 All The Things You Are
 Smoke Gets In Your Eyes
 I've Told Every Little Star
 The Song Is You

- (WP-265)

CLAUDE THORNHILL

plays GEORGE GERSHWIN

- Oh, Lady Be Good
 Bidin' My Time
 The Man I Love
 Summertime

- Embraceable You
 Fascinatin' Rhythm

IWP-2691

ERSKINE HAWKINS plays

W. C. HANDY

- St. Louis Blues Careless Love

- Memphis BluesAunt Hagan's Children
- · Beale Street Blues

John Henry Blues
(WP-273)

SPIKE JONES

- THE CHARLESTON
- · The Charleston
- Charlestono-Mio
 Black Bottom
 Doin' The New Raccoon
- Wonder Where My Baby Is Tonight
 Varsity Drag
 (WP-277)

15-ALBUM SPREAD SET FOR RELEASE

VARIETY

Sourced on by the reaction to the new hand led on RCA-Victor records by Ralph Flanagan, Victor has prepared what is perhaps the most tremendous putsch that any recording company has ever laid out in behalf of the dance band industry. It has compiled a series of 15 albums made during the past couple months. by as many bands on the Victor roster, to be issued all at the same time under the title, "Here Come the Dance Bands Again."

Every album in the series is a "dance beat" grouping of recordings of the finest of standard material. They will be shipped the end of this week for retail release by March 1.

Victor has appropriated \$175,000 for the promotion of the series, which will be used to underwrite dozens of different ideas. One, for example, calls for the buyer of an album to receive a coupon entitling the holder to one free dance lesson at any Fred Astaire school of dancing. A complete set of the 15 albums will be shipped to disk jockeys on 1.000 radio stations throughout the country, all of whom have agreed to devote two hours weekly to promoting the disks on the air.

weekly to promoting the disks on the air.

Victor execs are elated over the pre-release response it has gotten from distributors. They had anticipated initial orders of perhaps 400,-000 albums, a figure which has repeatedly been revised upward due to distrib-response. As of Monday 413) initial orders for the series call for shipment of between 225,000 and 250,000 sets.

250,000 sets.

Victor execs hope to accomplish with the huge promotion and the albums, a complete revival of the dance hand business. Because of the results already achieved with Flanagan's Bluebird and now Victor records, it's felt that the dance hand business is still there, if it can be tapped by the right approach and the right promotion.

Music recorded by the 15 Victor hands was

Music recorded by the 15 Victor bands was assigned to each by composers. And only the best compositions by each composer were used, excepting those tunes that have through repeated use become too familiar to the public. The list follows:

"Tommy Dorsey Plays Cole Porter"

"Vaughn Monroe Plays Victor Herbert"
"Ralph Flanagan Plays Rodgers & Hammer-

stein'

"Freddy Martin-Jerome Kern"

"Sammy Kaye-Irving Berlin"
"Tex Beneke-Hoagy Carmichael"

"Claude Thornhill-George Gershwin" "Wayne King-Johann Strauss"

"Ray McKinley-Rodgers & Hart"

"Larry Green-Vincent Youmans"
"Erskine Hawkins-W. C. Handy"
"Charlie Ventura-Duke Ellington"

"Spade Cooley-Billy Hill"

"Miguelito Valdes-Ernesto Lecuona"
"Spike Jones-The Charleston"

Victor is releasing the albums on both 45 rpm and 78 rpm disks, incidentally.

REAVICTOR 45 Albums ALSO AVAILABLE ON CONVENTIONAL RECORDS

Bands at Hotel B.().'s Best British Sheet Sellers

Band	ļ.	Hotel	: 1	Weeks	Covere Past Week	Total Covers On Date
Emil Coleman*	Waldorf	(400; \$2)		9		21,425
Guy Lombardo	Rooseve	lt (450; \$1.5	0-\$2)	21	2,400	56,850
Jimmy Dorsey	Statler	(450; \$1.50-\$	2)	2	1,650	13,925
Johnny Long*	New Yo	rker (400; \$	1-\$1.50) ,	5.	1,075	6,800

* New Yorker has floor show; Waldorf, Georgia Gibbs.

Chicago

Chicago

Johnny Aladdin (Swiss Chalet, Bismarck, 250; \$2 min.-80c. cover).

Bad weather equalled weak 1,700 covers.

Dick LaSalle (Maytair Room, Blackstone, 350; \$3.50 min.-\$1 cover).

Lind Brothers still fair 1,800 covers.

Frankie Masters (Boulevard Room, Stevens, 720; \$3.50 min.-\$1 cover).

Ice show strong with potent 4,245 tabs.

George Olsen (Marine Room, Edgewater, 700; \$1.20). Snow and sleet hit far North Side spot hard; limp 1,500 tabs.

Eddie O'Neal (Empire Room, Palmer House, 500; 2.50 min.-\$1 cover).

Billy DeWolfe solid with 4,175 customers.

Bill Sinder (College Inn, Sherman, 500; \$3.50 min.). Weather pushed biz to moderate 2,200 napkins.

Los Angeles

Jack Fina (Ambassador, 900; \$1.50). With the Wiere Brothers, second week, 2,425 covers:

Chick Floyd (Biltmore, 900; \$1.50). Tenth week, fair 1,875 covers.

Phil Ohman (Beverly Hills; 300; \$4 min.). About 600 covers.

Location Jobs, Not in Hotels

(Chicago)
Cee Davidson (Chez Paree, 560, \$3.50 min. \$1 cover). Neither rain nor sleet nor snow prevented Jimmy Durante from packing in sensational 7,000 customers.

Wayne Gregg (Trianon; \$1-\$1.15 adm.). Weather hit here; dropped to 5,000.

Eddie Howard (Blackhawk, 500; \$2.50 min.-80c. cover). Business off to

so-so 1,800 covers.

Orrin Tucker—(Aragon; \$1.15 adm.). Down to poor 6,000 terpers.

(Los Angeles)
Harry Owens-Danny Beckner (Aragon, Santa Monica). Slow 3,200

admissions.

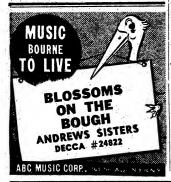
Freddy Martin (Palladium B., Hollywood). Eighth week; big 15,100

Berlins in Bahamas

Nassau, Feb. 21.

Ellin (Mrs. Irving) Berlin has joined her husband for several weeks at the house they have rented here.

The songsmith is working on some songs for his forthcoming Ethel Merman legit musical, "Call Me Madame," which is slated for fall production. This kayos his proposed quickie flight to Paris for the preem of "Annie Get Your Gun," soon-due Metro filmusical.



Heart Fund Benefit

Heart Fund Benefit
Annual show for the Missouri
Heart Association in the Municipal
Auditorium with Jo Stafford, Paul
Weston and Starlighters brought
out about 4,000 payees for a total
take of \$6,000 last Wednesday (15).
Show included a half-hour originated to the Mutual web via WHB,
during which Miss Stafford was
crowned queen of hearts by Neal
Luzier, local Heart association
chairman. She's national chairman
of the women's division of the
Heart association.*
Program here also included Vera

Program here also included Vera Clair McNary and Marimba Coeds, Lucille Ellmore, Little Buck and Rev. Bill Alexander.

LISA KIRK AGAIN!



on **RCA-VICTOR** RECORDS

Latest Releases: #20-3610, 78 RPM-47-3116, 45 RPM

"COPPER CANYON"

Backed by

"CONFIDENTIALLY"

Currently Doubling at the PERSIAN ROOM, New York

from "KISS ME, KATE"

Press Relations: SIDNEY ASCHER ASSOCIATES Record Promotion: JERRY JOHNSON

WM. MORRIS AGENCY See Pages 53 and 60

(Week ending Feb. 11)

(Week ending Feb. 11)

London, Feb. 14.

Harry Lime Theme Chappell
Dear Hearts Morris
Jealous Heart New World
Hopscotch Polks Leeds
Breaking My Heart Sterling
Bunch of Coconuts Box & Cox
Fill String Along Feldman
Garden of Weeds Box & Cox
Down in the Glen Wright
Why Is it Cinephonic
Confidentially New World
Mule Train Chappell

Second 12

Second 12 Second 12

Is It Too Late Yale
Our Love Story Carolin
Forever and Ever F.D. & H.
Song In Our Heart 20th-Cent.
Someday My Heart Chappell
Is It True Wood
Mon Tues Wed Dash
Last Mile Home Leeds
Scottish Samba Sun
Leicester Square Rag Norris
Come Hither Keith Prowse
I Don't See Me Connelly

'3d Man' Music Loosed With Composer's Arrival In U.S.; MCA Booking Him

s, not in Hotels

icago)
\$3.50 min.\$1 cover). Neither rain my Durante from packing in sensadam.). Weather hit here; dropped \$2.50 min.\$80c. cover). Business off to lim.). Down to poor 6,000 terpers.

Ingeles)
Aragon, Santa Monica). Slow 3,200

oliywood). Eighth week; big 15,100

K.C. SYMPH-LEVANT

CAPACITY 12G IN 2

Kansas City, Feb. 21.

Kansas City Philharmonic orchestra, with Oscar Levant as guest artist, racked up \$12,000 in pair of concerts in the Music Hall, with scale down from \$3.60.

Orch also has a special concert set for Feb. 26 when Robert Russell Bennett guest-conducts his new composition, "Kansas City Album." saluting the centennial celebration here. The Philharmonic concert will be its premiere.

Heart Fund Benefit

Annual show for the Miscount of the Misco

press Club to good returns in London.

The tunes for the pic, which he both wrote and played, are labeled "The Third Man Theme" and "Cafe Mozart Waltz." SRO tried to change the latter title to "Valli Waltz" (Alida Valli stars in the pic), but too many pressings of the Decca disks had already been made when the idea struck.

SRO, which controls the copyright, instructed the American Society of Composers, Authors & Publishers to put the March 9 clamp on the songs so that they didn't become stale by overplaying by the time the film was in national distribution. Guy Lombardo made a recording which has been played on the air. Gillham said this week that that was a violation, but that no action was planned. About a dozen other recordings have been made and are now being shipped for the Feb. 28 release date.

More than 500,000 waxings of "The Third Man Theme" were sold in England during their first month on sale.

Buffalo Composer Sues, Charges Lift of Song

Charges Lift of Song

Buffalo, Feb. 21.

A complaint was filed in federal court here yesterday (20) by Ellsworth Moss, Buffalo composer, and names Floyd Tillman, Houston composer, and a dozen musical corporations as defendants in the action. Suit claims that Tillman's song, "I Love You So Much It Hurts Me," was lifted from a song Moss wrote and copyrighted in 1935 under the title, "I Fell in Love With a Dream."

"Love You So Much" was on the "Hit Parade" last year and is reported to have made nearly \$500,000. Exhibits attached to the complaint reproduce a few bars of

\$500,000. Exhibits attached to the complaint reproduce a few bars of each song which Moss claims are identical. An injunction is sought to restrain all defendants from playing, Tecording, televising or transmitting the number.

In addition to Tillman defendants are Melody Lane Publications, Broadcast Music, Inc.: Southern. Music Publishers, London Gramophone Corp., International Corp., Decca Records, Spotlight Records, Mercury Records Corp., Columbia Records, RCA, Crystal Recording Studio, and Capitol Records.

Richard Himber's new development in logging broadcast performances lists tunes in the survey, based on four major network schedules. They are compiled on the basis of 1 point for sustaining instrumental, 2 points for sustaining vocals. 3 for commercial instrumental, 4 for commercial vocal, respectively, in each of the 3 major territories, New York, Chicago and Coast. For example, a commercial vocal in all three territories counts 12. Added to these totals is the listener ratings of commercial shows. The first group consists of the top 30 songs.

Week of Feb. 10 to Feb. 16, 1959 First Group

[41] : 11] : 12 : 13 : 14 : 15 : 15 : 15 : 15 : 15 : 15 : 15	4 34 4 5 5 4 7
Songs A Dreamer's Holiday A Dream Is a Wish Your Heart Makes—†"Cinderella" Bibhidi-Bobbidi-Boo—+"Cinderella"	Publishere
A Dreamer's Holiday	Shaniro
A Dream Is a Wish Your Heart Makes-t"Cinderella"	Dienon
Bibbidi-Bobbidi-Boo—'"Cinderella" Big Movie Show In the Sky—*"Texas Li'l Darlin'"	Disney
Big Movie Show In the Sky-*"Texas Li'l Darlin"	Channell
Bye Bye Baby-*"Gentlemen Prefer Blondes"	J. J. Robbins
Chattanoogie Shoe Shine Roy	A au & D
Copper Canyon— "Copper Canyon" Daddy's Little Girl	Fam.
Daddy's Little Girl	Ponce
Dear Hearts and Gentle People	Meacon
Dearie	WIOTTIS
Dearie Don't Do Something To Someone Else	Laurel
Enjoy Yourself	Manier
Everything They Said Came True	Tohngton M
Enjoy Yourself Everything They Said Came True God's Country Happy Times—†"Inspector General"	Poble-W
Hanny Times—t"Inspector General"	ropping
I Can Dream Can't I I Gotta Have My Baby Back	Channell
I Gotta Have My Bahy Back	Chappell
I Said My Pajamas	Loode
I Said My Pajamas I Wanna Go Home With You	Doutes
Johnson Rag	Miller
J wanna Go Home with You Johnson Rag Old Master Painter	Robbing
Old Master Painter Out of a Clear Blue Sky Quick Silver Rag Mop Sitting By The Window	Draves
Quick Silver	Morria
Rag Mop	Rob Wille
Sitting By The Window	Shaniro-B
Sorry	Snitzer
There's No Tomorrow	Payton
Wedding Samba	Duchess
You're Always There	BVC
You're Wonderful—†"Paid In Full"	. Paramount
	miouite
A transfer of the control of the con	

Second Group

A Cow and a Plough and a Frau-*"Arms and	the Girl" Crawford
All the Bees Are Buzzin' Around My Honey	Santly
Candy and Cake Charley My Boy	Oxford
Charley My Boy	Bourne
Crazy She Calls Me	Massay
Echoes	Valanda
Festival of Roses	Witmonle
Half a Heart	Hill & Panga Pamara
I Don't Know Whether To Laugh or Cry Over	Von Dongie
I've Got a Lovely Bunch of Coconuts	Compl
Leave It to Love	Cornel
Leave It to Love Marta	Managara Managara
Manday Tuesday Wednesday	· · · · · · · · · · · · · · · · Wiarks
Monday, Tuesday, Wednesday	, Leeds
Music, Music, Music	Cromwell
My Foolish Heart	Santly
Save a Little Sunbeam	Capitol
Stay Well—*"Lost In the Stars"	Chappell
Way Back Home Wilhelming + "Wabach Avenue"	BVC
Wanash Avenue	Feist
You Missed the Boat	Advanced
1 to	

† Filmusical. * Legit Musical.

'ANNIE' FILM RENEWS PLUGS ON POP SONGS

Irving Berlin's own music publishing outfit will begin promotion anew on the score of "Annie Get Your Gun," in preparation for the April release of the film version of the hit legit musical. However, Berlin's staff will concentrate on songs that weren't particularly stressed when the legiter played Broadway.

stressed when the legiter played Broadway.

For example, the No. 1 plug tune on the occasion of the film's release will be "Girl That I Marry," which many music people have always believed was the best song in the show, but which wasn't as successful as others. Secondary effort will be applied to "They Say It's Wonderful," a hit orginally, and then "Got The Sun In the Morning."

Berlin staff is seeking fresh re-cordings on the melodies, particu-larly "Marry."

Paley's Sec Co-Authors Tune Disked by Col.

Elsie Simmons, secretary to William S. Paley, CBS board chairman is co-writer of a tune titled "Come Into My Heart," which Columbia Records has disked. She collaborated with a Chleago businessman, Robert Yaseen.

Chappell Music is publishing.

FAIRY TALES

recorded and featured by OWEN BRADLEY & QUINTET SALLY & MARVIN CLARK ELLA FITZGERALD & MILLS BROS. FONTANE SISTERS PROPERTY PROPE RED KIRK & JUDY PERKINS RUSTY WELLINGTON P. WESTON-JUD CONLON SINGERS Capital CECIL BAILEY

MILLER MUSIC CORPORATION

It's Music By

JESSE GREER

Program Today Yesterday's

KITTY FROM KANSAS CITY

(Feist)



Francisco-(Sherman-Clay)

TOTAL.

Cleveland-(Record Mart)

Kansas City-(Jenkins Music

San Antonio-(Central Detroit-(Grinnell

2 1

Philadelphia—(H.

12 Dixie Combos Dishing It Out In **Hollywood Spots**

Hollywood, Feb. 21.
The Dixieland renaissance which is sweeping the country, and which to a degree started here on the Coast, has reached almost prairlefire scope and heat here now. This week finds total of 12 pure two-beat combos holding forth in as many niteries here.

as many niteries nere.

Louis Armstrong is playing the Bal Tabarin at \$4,500 weekly, Kid Ory's combo is at Club Royal, Ben Pollack crew at Beverly Caverns, Nappy Lamarr (with Zutty Singleton subbilled on drums) at Club 47

on subbilled on drums) at Club
47.

There's a small settlement
perched between Hollywood and
Pasadena known as Eagle Rock
Nobody around town can remember when last a band played a
location in a drinkery there, but
now two have budded. In a spot
tagged Virginia Club, the vet
New Orelans clarinetist, Albert
Nicholas, has opened with a sextet.
In an adjacent spot known as the
Double H Club, Brodie Shroff has
set up with a crew. Shroff is a
vet trumpeter. He was with late
Hal Kemp, then back before the
war migrated here and since has
worked as studio musician at Don
Lee network. Resurgence of Dixieland has brought him out into
open again. Incidentally, Jimmy
Dorsey's erstwhile 88er, Marvin
Eright, is working in Shroff's outfit.

Since the Firehouse Five Plus

Eright, is working in Smorts of the Firehouse Five Plus Two clicked at the Mocambo, another crew addicted to drop-beat has sprouted and labeled itself. The Six Alarm Six. Red Nichols' Five Pennies, for long time at Hangover Club, replace another Dixielander, Pete Daily, at Sardi's March 1, and Daily will hit the road. Both Joe Glaser's local rep, Milton Deutsch, and GAC's Coast booker, Henry Miller, are trying to sign Daily.

Milton Deutsch, and GAC's Coast booker, Henry Miller, are trying to sign Daily.

Ted Vesely's crew is at Tom Tom Club, and Irving Verrett's gang takes over at Hangover when Nichols leaves. Bob Smletan has formed a new crew and is working a Valley spot.

Kalman Refuses To Rejoin Austrian Outfit

Rejoin Austrian Outfit

Emil Oswald, general manager
of the Austrian Society of Composers, Authors and Publishers,
returned to Vienna last week after
a short stay in New York to confer
with composer Emmerich Kalman
and execs of the American Society
of Composers, Authors and Publishers. He urged Kalman to rejoin his society, but the composer
was adamant against it.

In his talks with ASCAP, Oswald
is understood to have discussed
the possibility of securing the
release of some \$45,000 in performance revenues due writer-members
of his organization. This sum is
still held by the Alien Property
Custodian.

Great Songs! ++++++++++ SCARLET RIBBONS

(FOR HER HAIR)

THERE'S A LOVELY: LAKE IN LOVELAND

MILLS MUSIC, INC.

The American Love Song

I CAN'T GIVE YOU **ANYTHING BUT** LOVE, BABY

Music by . . . JIMMY MeHUGH

MILLS MUSIC

RETAIL DISK BEST SELLERS

VAI	KIL I I	
Survey of	retail dis	le best
ellers, base		
ained from		
l2 cities an		
oarative sale	s rating fo	or this

Week Ending National ...

Rating	
	Feb. 18
This Last	- 401 - 4
wk. wk.	Artist Lahel Title

This wk.	Last wk.	Artist, Label, Title
1 A	2	FRANKIE LAINE (Me "Cry of the Wild Goose
1 B	1 ,	AMES BROS. (Coral) "Rag Mop"—60140
. 7	4 1 12	TERESA BREWER (L

1 B	1.1	AMES BROS. (Coral) "Rag Mon"—60140	_
2	- 113	TERESA BREWER (London) "Music, Music, Music"—604 9 1 4 8 1 1 5 1	58
3	4	RED FOLEY (Decca)	7
4	3	TONY MARTIN (Victor) "There's No Tomorrow"—20-3582 10 4 5 1 10 6 10 6 3 . 8	100
5	6	T. MARTIN-F. WARREN (Victor) "I Said My Pajamas"—20-3616 7 7 4 6 6 1 4	42
6	7	SAMMY KAYE (Victor) "It Isn't Fair"—20-3609	22
7	10	BING CROSBY (Decca) "Chattanoogie Boy"—24863 3 8 9 3	21
8	11	AMES BROS. (Coral) "Sentimental Me"—60140	1.
9	16	DINAH SHORE (Columbia) "Dear Hearts"—38605 3 3	16
10	13	GUY LOMBARDO (Decca) "Enjoy Yourself"—24825	15
11A	15	JIMMY DORSEY (Columbia) 10 4 10 6	14
11B		PATTI PAGE (Mercury) "With Eyes Wide Open"—5344	14
12	9	DICK TODD (Rainbow) "Daddy's Little Girl"—80088	1;
13A		VAUGHN MONROE (Victor) "Bamboo"—20-3627	1:
13B		BING CROSBY (Decca) "Dear Hearts"—24833	1
144	4	LIONEL HAMPTON (Decca)	1

JACK TETER (London) "Johnson Rag"—501 15B "Johnson Rag"—501

ANTON KARAS (London)
"3rd Man Theme"—536

VICTOR YOUNG (Decca)
"La Vie En Rose"—24816

"Rag Mop"—24855
DANNY KAYE (Decca
"Lovely Cocoanuts"—

DICK HAYMES (Decca)
"Old Master Painter"—

BING CROSBY (Decca)
"Bibbidi-Boo"—24863

14B 12

14C - 17

FIVE TOP SOUTH PACIFIC ALBUMS Breadway Cast

GENTLEMEN PREFER BLONDES Broadway Cast Columbia

3 TEXAS LIT Broadway Cast Decca

I CAN HEAR IT NOW ard P Mus Columbia

KISS ME, KATE Broadway Cast Columbia

Disk Best Sellers by Companies

		asea on Pe	mus Eurneur		
Label	No. of Records	Points	Label	No. of Records	Points
ecca	9	147	London	3	76
ictor	4	123	Columbia	2	30
oral	2	86	Rainbow		13

On the Upbeat

New York

Georgia Gibbs cut first records for Coral last week in N. Y., doing "If I'd Have Known You Were Coming I'd Have Baked a Cake" and "Stay With the Happy People," and the company will have them on sale within a week from the time they were cut... Elliot Lawrence unhurt in auto crash near Mt. Vernon, N. Y., last week Ed Peck, former WAAT, Newark, all-night disk jockey, now a TV actor, with parts this week in the "Menasha Skulmik Show" and "Captain Video". Jłmmy Dorsey's original four-week run at Statler hotel, N. Y., extended another two weeks and may go to April 29. Bruce Record Distributors named Discovery Record reps in N. Y. Don McGrane orch held over an extra four weeks at Jefferson hotel, Richmond, Va. Al Donohue band, now at Statler, Washington, D. C., to Trice hotel, Houston, April 4.

... Max Miller and Anita O'Day to Flame, St. Paul, for two weeks starting Feb. 22. .. Billy Eckstine to Regal theatre here for week starting April 7. .. Lucky Millinder to Regal week of March 3. .. George Pincus, Shapiro-Bernstein professional manager, here to confer with Irwin Berke, Chi manager ... Tiny Hill to Casino, Quincy, Ill, week of March 28. .. Charlie Ventura and big band break the small-combo hold at Silhouette Club with date from April 14-30. Henry Busse to Grand theatre, Evansville, for week starting March 22.

Hollywood

Dorsey's original four-week run at Statler hotel, N. Y., extended another two weeks and may go to April 29. Bruce Record Distributors named Discovery Record reps in N. Y. Don McGrane orch held over an extra four weeks at Jefferson hotel, Richmond, Va. Al Donohue band, now at Statler, Washington, D. C., toqRice hotel, Houston, April 4.

Chicago

Frankie Carle Set to cut first four sides for Victor here next week. Despite bad weather, Carle grossed \$23,000 at Circle theatre, Indianapolis, last week . Bobby Mellin in for a looksee, but bedded for a week by allergy to penicillin

Hollywood

Frank De Vol waxing "Too Soon" for Capitol . Sonny Burke orch backed Dick Haymes in cutting four for Decca last week. Louis Armstrong opens March 30 at the New Orleans Swing Club. Frisco at \$4,000 per frame for two weeks . Morris Stoloff will conduct a 50-piece orchestra for the "Friars Frolic of 1950" at the Shrine Auditorium April 8 . Dick Stabile band has succeeded Matty Malneck crew at Circ's . Red Nichols quintet signed by GAC. Agency well in in for a looksee, but bedded for a week by allergy to penicillin

Pittsburgh

Ernle Neff resigned as manager of Colonial Manor hotel for or-ganist's berth at Hotel Sheraton. Chicago: He was a former WCAE announcer and also played the organ at the local Sheraton's organ at the local Sheraton's lounge. Hal Kanner orch, with four weeks under its belt at William Penn hotel's Terrace Room, stays on indefinitely Frank Jarema band back into Majestic Gardens. Tommy Dorsey plays two-night stand at Vogue Terrace Feb. 24-25. Lawrence Welk opens one-week stand at Bill Green's on Monday (27) Howdy Baum's band plays Westmoreland Country Club, dance at Webster Hall. Saturdaay (25). Baum's now a staff musician on WMCK in McKeesport.

Kansas City

Stan Kenton brings his crew in for a concert in the Music Hall Feb. 23. Sammy Kaye due in at the Pla-Mor ballroom for a one-nighter Feb. 25. Don Roth Trio out of the Key Club, moving next door to the Broadway Interlude. Chuck Foster orch stays on the stand at the Terrace Grill through February. Herb Six and his piano back on Twelfth street with the reopening of the Show Bar

Going Strong! Great New Records by

THE 3rd MAN THEME

coupled with

THE CAFE

DECCA 24908

SLEIGH RIDE coupled with

THE GALLOPING **COMEDIANS**

DECCA 24902

(Fifi) BRING HER **OUT AGAIN**

coupled with

THE FRENCH **CAN-CAN POLKA**

DECCA 24886

RECORDS

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

L		MDS MDS MDS MDS A. Morse S. Morse S. L. Muss Co. Padi Co
Nation Rate This wk.	the second	Meek Ending S. I.
1	2	"Chattanoogie Boy" (Acuff-Rose) 1 3 3 2 4 1 1 2 9 4 2 1 99
2	1	"Dear Hearts, People" (Morris) 4 1 1 4 1 2 10 1 1 6 1 2 98
3	5	"I Said My Pajamas" (Leeds) 3 6 9 5 10 3 6 3 3 10 5 58
4	3	"Old Master Painter" (Robbins)
5	8	"There's No Tomorrow" (Paxton) 5 2 2 10 6 7 5 4 47
6	4	"Bibbidi-Bobbidi-Boo" (Disney) 4 6 9 5 3 4 8 3 46
7	7	"Rag Mop" (Hill-Range) 6 9 8 1 9 8 10 8 2 38
8	6	"Dreamer's Holiday" (Shapiro-B) 4 . 3 5 . 4 7 32
9	10	"I Can Dream, Can't I" (Chappell) 7 2 7 3 6 30
10	11	"Music, Music, Music" (Cromwell) 2 7
11	9	"Johnson Rag" (Miller) 8 8 7 4 8 4
12	13	"Daddy's Little Girl" (Beacon) 7 8 5 1 23
13A	12	"Bunch of Cocoanuts" (Cornell)
13B	14	"Quicksilver" (Morris)
14		"Cry of Wild Goose" (American)

RCA Whacks Up The Publishers

RCA-Victor will toss a cocktail party next Monday (27) evening at the RCA Exhibition Hall, Radio City, N. Y., for preem of Vaughn Monroe's first film, "Singin' Guns," for disk jockeys and various band and music trade personalities. At the same time, however, the disk company execs are arranging a sort of forum designed to further the new advances the name band industry is making.

Numerous band business personalities have been asked to talk on the future of the band industry and to point out ways and means by which people in various levels of the allied fields can help. Milt Krasny, General Artists v.p.; Willard Alexander, head of his own agency; Morris Schrier, Music Corp. of America attorney; Bob Weilman, head of the Paramount theatre, N. Y.; Frank Dailey, operator of Meadowbrook, Cedar Grove, N. J., all have been asked to discourse on the subject.

New Pub. Co. Chartered
Albany, Feb. 21.
O'Brien Music Publications, Inc., chartered as a music publishing concern, offices in New York.
Capital stock is 200 shares, no

20 years with

Available immediately

write Box V-6321 c/o Variety, 154 W. 46 St. New York 19, N. Y.

Coal Strike's Effect On Sheet Music Sale Creates Pub Tension

Creates Pub Tension

Music publishers have already experienced the effect of the lack of coal on the movement of freight and are afraid that further reduction in train schedules will put a new dent in sheet music sales. As a rule, when freight movement is curtained, an overload is placed on the mails which slows that medium down and jobbers and dealers often run out of copies of particular songs.

Publishers report that during the past week midwestern and farwestern jobbers have been upping the total of orders for hit tunes and those approaching that category, hoping to weather the freight slowdown.

Mooney Takes Over 'Dollar' from Rialto

*Dollar' from Rialto

Hampshire House, publishing
firm owned by maestro Art
Mooney, has taken over the song

"Silver Dollar" from Rialto Music.

Contrary to general belief, the
melody is not public domain. It
was written by Jack Palmer and
Clark Van Ness, who had assigned
it to Rialto.

Johnny Long's King recording of
the song started it on its way.
Long has an unusual agreement
with Rialto in that his particular
arrangement is copyrighted separately. The idea is to prevent any
other record company or artist
from appropriating the same arrangement for their own use, as
was done with Long's previous hit,
"We'll Build a Bungalow." Right
to that separate arrangement also
goes to Hampshire House, incidentally.

Varsek Record Corn. N. Y.

Varack Record Corp., N. Y. changed name to Landia Records, Inc.

Disk Jock Rebuts

Continued from page 11

lieves. There are still great songs being manufactured. Odoriferous ones, too. Why do some of today's top songwriters turn out corn? If you were a shoe salesman, you wouldn't buy white shoes when you knew full well the majority of your customers want brown ones. There's the answer, and it's not a new one. Give them what they want. If John Q. asks for novelties, you, as a commercial songwriter, aren't going to argue with him. Not if you want to stay in business. I, as a disk jockey, have absolutely no respect for some of the songs I play, but I'm not going to stop playing them. Not as long as my listeners, they who are paying the freight, want to hear them. However, I hasten to add that I, too, am very happy to notice a decided trend to the "better" music. Mr. Coots infers that if a song-writer is fortunate enough to have

Mr. Coots infers that if a song-writer is fortunate enough to have a "disk jockey friend" in a choice location, his success is practically assured. I wholeheartedly disagree assured. I wholeheartedly disagree with this assumption. No one disk jockey is responsible for a hit. True, one fellow might cause a tune to be a hit in his particular locality, through consistent plugging, day after day, but if the song isn't acceptable, if it doesn't have commercial value, nothing he may, do will affect the record or sheet music sales. Therefore, it appears to be thrown back in the laps of the listeners, which is where it rightfully belongs.

rightfully belongs.

Disk jockies are the middlemen, between the record manufacturers and the customers. When the records are played on a jockey show, he is automatically displaying the wares of the record company. I have never heard a conscientious disk jockey who purposely played the worst platters he could find. I think you will usually find a good proportion of most shows devoted to well-written material. Though today, I must admit, it seems that the greater part of disk programs consists mainly of the "cheaper stuff."

Since Mr. Coots has been a writ-

Inside Orchestras—Music

The late Ernie Byfleld, whose College Inn, Chicago, was as famed as the Pump Room in the Hotel Ambassador East (also Chi), over which he presided, pioneered the sundre "Salutes" to name composers. He tried a Cavalcade idea for the College Inn (in the Hotel Sherman) which got double-A for effort, but somehow didn't pay off as big as expected.

Somewhat prophetic in its valedictory on the occasion of the 40th anniversary of the famed spot was Ashton Stevens' following introductory, done for his pal, the late boniface. Incidentally, Stevens turned over his check for the chore to the Damon Runyon cancer fund. In preluding "The College Inn Story," via wire recording, the dean of American drama critics (he's now on the Chi Herald Examiner) said. "Good evening. This is Chicago's old by-liner Ashton Stevens speaking for the first time to slow music. I was a regular immate of the College Inn in the great basement nights when George Ade pronounced it to be the best of the Six Best Cellars. Tonight, some of my younger listeners, with the skepticism natural to their years, may be inclined to doubt the truthfulness of the little historiographies they are about to see and hear—swift skits recapturing famous happenings in this College Inn.

"Well, all I can say to you boys and girls of little faith is that what you're about to witness is at least 99 44/100% pure truth. I can say that because I was there—I mean here.

"Guest-night after guest-night, I watched the alliterative names of Byfield and (Frank) Bering become as popularly known as Benedictine and Brandy, and Bacon and Beans, and Ben Bernle. New stars were born here and old ones shined up. World-beating theatrical productions were plotted here, and npt all of them flopped. The College Inn, let me attest, has been a hospitable cradle for that business which Irving Berlin says there's no business like. Now the beautiful music fades . . . and so do I . . as the performance begins on the eve of a New Year. It is Dec. 31, 1910, in the new College Inn."

Battle is on in the Coast region between Four Star Records and Decca over Terry Gilkyson's warbling of his composition, "Cry of the Wild Goose" for both labels. Decca some time ago marketed a Gilkyson version of the same tune, and both now are almost identical, with Gilkyson working at slow tempo, accompanying himself on a guitar Gilkyson cut the Four Star face for Guy Knight in 1948. About six months ago he sold a "Goose" recording on his own to Decca, which apparently did not know of Knight's platter. Usually when a performer cuts a tune for a label the contract provides he cannot repeat performance for any other label for a minimum of three years. Knight lacks this protection. Decca, in retallation, may start playing up a new Fred Waring version of "Goose" and let the Gilkyson lacquer languish.

There's a tussle going on over the labeling of the Columbia Recording of the song, "Don'tcha Go Way Mad." It seems Columbia didn't use Illinois Jacquet's name as one of the writers of the melody, crediting only Jimmy Mundi and Al Stillman. "Mad," published by Advance Music, originally was an instrumental by Jacquet and Mundi, and recorded for RCA-Victor by the former. It was then titled "Black Velvet." Stillman got into the act with his lyric, and when Harry James cut the new version for Columbia, Jacquet's name was dropped. He is threatening suit.

cut the new version for Columbia, Jacquet's name was uropped is threatening suit.

Further evidence of the heavy selling power of a click recording is in the revival of the tune "It Isn't Fair." Despite the fact that so far there hasn't been one network plug on the song aside from Sammy Kaye's "Sunday Serenade" program, Kaye's RCA-Victor version of the platter, vocaled by Don Cornell, is responsible for the shipment of 170,000 copies of sheet music of the tune. This figure includes over 100,000 copies shipped to the music "racks" last week. Owned by Words & Music, the song is being promoted on a lease basis by J. J. Robbins & Sons.

Disk Jockey reminiscences on Joey Nash's rendition of "It Isn't Fair," while singer with the Richard Himber band of a decade ago, has brought about Nash's recording, last week, of that tune on Louis Prima's Happiness label. Jockey's nostalgia stemmed from the current hit recording by Sammy Kaye (RCA-Victor). Several, including Jack Eigen and Ed Weiner, spoke of the way Nash did that song while it was the theme of the Himber band.

RCA-Victor pulled an unusual promotion stunt in behalf of Perry Como's disking of "Did Anyone Ever Tell You, Mrs. Murphy." Company sent out thousands of penny postcards to distributors, who in turn, addressed them to all the Mrs. Murphys in local phonebooks. Cards invited the addressees into local record stores to hear what Como has to say about the Murphy gals or to request the disk from local jockey programs. Response is claimed to be big.

Metro has sheared the "Go West" sequence from "Annie Get Your Gun." New tune, penned directly for the film version of the legit hit by Irving Berlin, was a four-minute solo sung by Betty Hutton. Scissoring of the number leaves score with tunes composed only for the stage version.

Decca Pubs

Continued from page 41 -

the quarter, they couldn't be balanced against sales of the same platter. Ordinarily, Decca would then absorb the loss. Now it

have never heard a conscientious disk jockey who purposely played the worst platters he could find. I think you will usually find a good proportion of most shows devoted to well-written material. Though today, I must admit, it seems that the greater part of disk programs consists mainly of the "cheaper stuff."

Since Mr. Coots has been a writter for lo these many years; I'm sure he can recall the days when you couldn't sell a million copies of the biggest song hifs. The disk jockeys have played an important part in this monetary change for the better. Quite naturally some so-called "big time" disk jockeys have taken advantage of the situation, but I think if our friend, Mr. C., would back up and look things over once again, he would find that the boys who spin the records are very important representatives for the record firms and, consequently, the composer.

Sill Brant (KDKA, Pittsburgh).

Serenade Recording Corp. chartered to conduct musical recordings biz in the Bronx, with capital stock of 100 shares, no par value.

Port Music Co., Inc., chartered to conduct a music publishing business in New York. Capital stock is 100 shares, no par value.

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Filmgoers Preference for Nabe Shows Affecting Chi's Loop Theatres, Cafes

Chicago, Feb. 21.

With accentuation of the trend toward finding entertainment in the neighborhood are as rather than coming downtown, Chicago's Randolph Street, once the "Great White Way" of the Windy City, finds itself in a greater decline than ever before.

One reason can be detected in More than 500 attacked Astor, N.

than ever before.

One reason can be detected in Loop first-run picture grosses. With few exceptions, they are down, while nabe house biz is on the upbeat. People from the sub-urbs aren't patronizing the Loop for entertainment, and the clubs along Randolph Street are suffering.

ing.
The Latin Quarter, the Bandbox, The Latin Quarter, the Bandbox, Riviera, Capitol, Elmer's, the Garrick Lounge, all of which bounced and terped to music of nation's leading bands and combos, are quiet now, with a name c o m b o popping up once in a while. Some of them are gone, others struggling. Another sign of the decline is posters advertising two drinks for the price of one up to 7:30 p.m.

The Latin Quarter, counterpart of the Chez Paree, struggled along under several bankruptcies, and its last try, as the Music Bowl, folded last summer. The Garrick Lounge, once housing three name combos simultaneously, is now a ham-andeggery. Elmer's, which used to house jazz combos, is now a clothing store.

or the Brass Rail continues to make a valiant effort, with Court Basic quinter to the Brait control of the Brait continues to make a valiant effort, with Court Basic quintet currently in, but that is about all. A couple of blocks west, just out of the State-to-Clark street area, stands the College Inn of the

about all. A couple of blocks west, just out of the State-to-Clark street area, stands the College Inn of the Hotel Sherman, still strong. But the Inn was never considered part of the Randolph Street "White Way" area, even when under the name of the Panther Room, it was booking the nation's best-known swing bands in the early '40's.

Aside from the trend toward a eek in g entertainment in the neighborhood, there is the effect of television, the movement of large department stores into residential areas, and the absence of the big wartime traffic that flooded the Loop nightly during the war. But all the signs and all the causes point to one inevitable conclusion: only a series of unusual events can push Randolph Street back into the spot it held during and immediately after the war. And at this point. it held during and immediately after the war. And at this point, nothing unusual is in sight to bol-ster the tired shoulders of the club

DURANTE'S BOFF 61G IN STORM RIIDEN CHI

Chicago, Feb. 21. Despite the worst storm Chicago Despite the worst storm Chicago has had in 15 years which raged through Sunday (11) through Wednesday (15) Jimmy Durante topped gross records at the Chez Paree with \$61,000.

While business was off after sensation first weekend, second stanzalso started briskly.

Mex Niteries Pledge Use Of 60% Native Talent

Mexico City, Feb. 14.

Mexico City, Feb. 14.
Gripes of Mexican talent about being crowded out by U. S. and other imported performers, prompted the National Actors Assn. to induce the nitery impresarios group to pledge themselves to have at least 50% of their floor show performers Mexicans and show performers Mexicans and members of the actors' organiza-

However, nitery impresarios aver nowever, nitery impresarios aver that predomination of Mexicansused won't materially affect dates for foreigners, because imports must be toppers to warrant bookings down here, as they must be paid in dollars, which currently cost beaucoup pesos—8.65 per dollar.

Installation for Heads

Installation for Heads
Newly elected officers of Associated Agents of America were installed Monday night (20) at a dinner-dance at the Hotel Astor, N. Y. More than 600 attended the affair, which was chairmaned by Syd Leipzig, who succeeds the late Hymie Goldstein as prexy. Latter, who founded the N. Y. agent group and was longterm prez, died after a heart attack last month. Prefacing festivities, Jimmy Lyons, eastern regional director of the American Guild of Variety Artists, paid tribute to Goldstein and his accomplishments.

Other officers installed were Ed-

occomplishments.

Other officers installed were Eddie Luntz, veepee; Harry Stone, treas.; Jimmy Daley sec.; Harry Dell, sgt-at-arms. New board of governors comprises Harry Cutler, Mike Hammer, Juliet Heath, Harry Lee, Walter Macallister, Eddie Ross, Harry Rudder, Frank Zaimant, Sim Kerner and Joseph Zweig.

European Tour For 'Holiday on Ice' Starts March 15 in Brussels

Deal has been completed for a "Holiday on Ice" to open in Brussels, Belgium, March 15 with a complete European tour to follow. th's a parallel show to the tank display currently touring the U.S., and will have a cast including Jinx Clark, Marshall Beard, Norris and Payne, Ben Dova, Kay Farrelli and Rudy Richards. Rudy Richards.

Show will move to Geneva, Berne, and will follow with three cities in France, one of which will be Marseilles, before hitting Paris. Tour hasn't been completely mapped as yet.

LAINE GETS \$12,500 IN CHI THEATRE DATE

Hollywood, Feb. 21.

Laine has been booked Frankie Laine has been booked for two weeks at Chicago theatre, Chicago, opening April 21. Singer will get \$12,500 weekly guarantee against a split, and will pay for cost of supporting show. The precise split figure will be determined when the specific film with which Laine will play has been chosen.

Laine will play has been chosen. Meanwhile, Laine is booked for week of Feb. 27 at Click. Philly, and a March 15-21 stand at Copley-Plaza, Boston. March 9-10-11 he will essay three one-niters, in Canada, at Guelph and Toronto. On each Laine will receive \$3,000 against a 60%. On March 29 Laine returns here for two days of recording for his upcoming Columbia film, "When You're Smiling." Shooting on it starts April 3.

Opera Puppet Unit

Opera Puppet Unit

Minneapolis, Feb. 21.

Stephan and Daniel Hayes have launched the Miniature Metropolitan Opera Co. of Jamestown, N. D., to give performances in public libraries and other such places. Its "performers" are cardboard-backed puppets which the two young brothers manipulate to provide the visual stage action while the vocalizing emanates from record albums. Out-of-view, the Hayeses even manipulate the large "pit orchestra."

The "company's repertory in-

nipulate the large "pit orcnestra.

The "company's repertory includes "Madame Butterfly!" "Turandot," "Hansel and Gretel."
"Norma," "La Boheme," "Tosca,"
"Aida," "La Traviata," "La Forza del Destino," and various ballets.

The miniature theatre stage is 102 inches deep and has an elaborate proscenium arch, curtains and facilities for lighting and scenic

MONTE'S HOTEL SPOT

used won't materially affect dates for foreigners, because imports must be toppers to warrant bookings down here, as they must be paid in dollars, which currently cost beaucoup pesos—8.65 per dollar.

Estelle Loring has been signed for the next show at Le Ruban Bleu, date of which isn't set yet.

MONTE'S HOTEL SPOT
Plants Lee Carroll has been signed to work the cocktail hour at Monte's Belmont Plaza, N. Y., opening tonight (Wed.). Eatery, which unveils tonight, is located on the site of the now-closed Glass-Hat in the Belmont Plaza hotel.

Operator is William Lowenstein, who also runs Monte's-on-the-Park, a Central Park South restaurant.

Philly Cafe Burgled, Philadelphia, Feb. 21.

Philadelphia, Feb. 21.

In a daylight Sunday (19) robbery, thieves cracked open the safe at the Lexington Casino and escaped with \$4,500 in cash and an undetermined amount of liquor. The club is owned by Anthony Di-Filippo, head of the Tony Phillips booking agency.

The robbery was discovered by a watchman, who found the thieves had entered by smashing a roof skylight and dropping 15 feet to the floor. A truck was used to haul away the liquor. Twice before within the last 10 months attempts have been made to rob the Lexington Casino, police revealed.

Gypola Named AGVA Sec'y

Gypsy Rose Lee has been elected secretary of the American Guild of Variety Artists, succeeding Margie Coate, who resigned office to take a paid position with the union as a delegate of the New York branch. Rex Weber was named treasurer taking the place of Henry Dunn, now AGVA's national administrative secretary.

Elections to the AGVA board included the naming of Jim Flannery, of Pittsburgh, to succeed the late Bill Robinson; Joe Smith (& Dale) taking Dunn's place on the board, and Manny Tyler who fills board vacancy left by Miss Coate.

Costello Loses Appeal, A.C.'s Million \$ Pier Reverts to Owners

Atlantic City, Feb. 21.

Atlantic City, Feb. 21.

Possession of the Million Dollar pier, burned out as a result of a fire last September, is returned to its owner, the Associated Realities Co., as a result of a court decision this past week (15).

The operating company, headed by George Costello, of New York City, who had leased the pier last spring, failed to have a lower court decision breaking their lease over-ruled.

The pier was returned to the owners last fall when the Associated Realties secured a ruling from Judge Richard S. Mischlich, of the Atlantic county court, holding the lease was void because of actions of the Costello group.

The owners said among other things that the courters had

of the Costello group.

The owners said among other things that the operators had failed to pay rent and conduct the pier as provided in the lease. Costello through counsel took the case to the Appellate division of the New Jersey superior court which sustained the decision of the lower court.

Decision means that the owners of the pier may seek a new tenant for the coming summer season. Although much of the fire's debris has been cleared away no repairs have been made to the badly burned out dance hall. The end of the structure was not damaged much.

much.

The pier had been operated by George Hamid for several years up to last summer, when he gave up his lease to devote all his time to the management of Steel pier. The Costello group then signed a three year lease with the pier's owners.

NVA BENEFIT CLEARS 6G FOR WELFARE FUND

Although benefit takes have de-clined recently, the annual benefit of National Variety Artists at the Imperial theatre, N. Y., Sunday of National Variety Artists at the Imperial theatre, N. Y., Sunday (19) night grossed \$9,000. With expenses held to a minimum, it is figured to net \$6,000 for its Welfare Fund. Gross includes ticket sales (scaled from \$6 to \$25) and revenue from ads in the souvenir program.

The show, lined up by Alan Corelli, of Theatre' Authority, and Joe Verdi, welfare chairman of the NVA, comprised some 20 acts, with

Corelli, of Theatre Authority, and Joe Verdi, welfare chairman of the NVA, comprised some 20 acts, with less name acts than in previous years. However, those that showed kept things rolling, especially Georgi Kaye, Jack Powell, Pat Rooney, Sr., Timmie Rogers, Hazel Scott, Pearl Balley, Herb Shriner and Sunny King. Lester Rose, as usual, handled promotion of ticket sales and journal ads.

Dorothy Franey will present her though Boat," at the Century Room of the Adolphus ington, all N. Y.; Garde, New hotel. This marks nine years of ice shows at the spot.

Herman Waldman is the orch. Henkin was formerly pressual, handled promotion of ticket sales and journal ads.

illy Cafe Burgled, Loses 41/2G and Liquor Too Expensive to Re-Try, So Ga. **Drops Larceny Case Vs. Shelvey**

London Niteries Now Eyeing U.S. Talent

London, Feb. 21.

The resurgence of British niteries is expected to provide a resurgence new outlet for U. S. acts. Since the beginning of the year, when London bottle clubs were outlawed and curfew hours advanced for regulation restaurants and cafes, a number of London spots have in-

regulation restaurants and cates, a number of London spots have installed acts.

Two U. S. acts have played the Bagatelle. Mary Meade and the Deep River Boys recently completed engagements at that spot, and other American acts will most likely be used. It's anticipated that Yank acts will be selected from those already in England or on the Continent. Presently, however, most cafe talent in London is from other European countries.

Three Agcys. Passing **Up Coverage of Jamaica** House in Booker Hassle

Three booking agencies are threatening to discontinue covering acts at the Jamaica theatre, Jamaica, L. I., because of failure of house booker Al Rickard to inform bookers of bills at that house. One of the consequences of this move is the likilhood that many agencies will keep the turns out of that theatre. Percenters feel that if all booking offices won't cover the show, there's little use of playing acts there at showcase salaries.

Rickard claims with limited of-

Rickard claims with limited of-fice staff, he hasn't facilities to give out the nine-act rundowns to each agent or booker that phones. He says the Jamaica theatre will supply that info.

BURL IVES PACTED FOR K.C. MOTOR SHOW

Kansas City, Feb. 21.

Burl Ives has been set for a week's appearances at the Motor Car Show here March 17-23, the first auto show to be held here since 1938. Kenneth Spry, show manager, said Ives will appear at matinees and evening shows throughout the week.

The auto show is another in the string of special expositions which will help celebrate the centennial year here. In keeping with the centennial theme the exhibit will include a display of early day cars as well as the new models.

Agent's Commish Suit

Morrey Davidson, who left the International Artists Corp. several months ago, has filed suit in N. Y. supreme court against his former employer to recover \$4,768.39. alemployer to recover \$4,00.39, allegedly due him as a result of back commissions. Davidson claims that under terms of his contract with the percentery he was to get 40% of all business brought in by him.

Stanford Zucker, IAC head, ack-nowledges Davidson's claim and de-clares himself ready to make a set-tlement. Zucker stated that there tlement. Zucker stated that there had been a disagreement on how the coin was to be paid off, since the present income of the agency is insufficient to meet the monthly payments asked by Davidson.

N. Y. Roosevelt's Switch

Switching for the first time in years from a Music Corp. of America booking, the Roosevelt hotel, N. Y., has inked Rudy Vallee and Larry Green's orch for a four-week stand beginning April 8.

Willyad Alyander perfectived the

Willard Alexander negotiated the

Case against Matt Shelvey, former national administrator of American Guild of Variety Artists. charging larceny after trust, was charging larceny after trust, was thrown out of court Friday (17) upon motion of Fulton County solicitor general Paul Webb. Webb stated in his motion to nolle prosse before superior court Judge Ralph Pharr, "We have tried this matter once before and obtained a conviction. Then, upon a defense motion for a new trial, the trial judge, after hearing briefs from both sides, ordered the verdict set aside. In view of the ground upon which the new trial was granted, I feel it would be too expensive to try again."

again."

Shelvey and Arthur Kaye, former southeastern director of AGVA, with offices in Miami, were indicted in January, 1948, on charges of larceny after trust. They were accused of collecting \$20,000 from the Henry Grady hotel for AGVA's welfare fund, and true bill stated that none of this money ever reached the fund.

and true bill stated that none of this money ever reached the fund. Shelvey, three months prior to his indictment, had been removed from his office as national director of AGVA. It was alleged that Shelvey and Kaye were given \$8,000 in August, 1945, and \$12,000 in August, 1946, by the management of the Henry Grady hotel in return for permission to use AGVA entertainers in its Paradise Room at matinees. This money, hotel owners said they were told, was to go to AGVA's welfare fund, AGVA officials subsequently testified this money never reached that fied this money never reached that

fied this money never reached that found.

Shelvey went to trial in December, 1948, and was convicted on two counts of "larceny after trust." Kaye testified at this trial that hotel management gave him \$8,000 and \$12,000 and that he turned it over to Shelvey. John Donohue, AGVA comptroller, testified these sums never reached the AGVA treasury. Shelvey was sentenced to one year on each count.

Judge Ralph Pharr, of Fulton Superior Court, in October, 1949, granted Shelvey a new trial when his attorneys, Louis Regenstein and Hoke Smith, filed motion for new trial on grounds of newly discovered evidence which they alleged was in possession of hostile persons at time of trial. They also alleged errors in Judge Pharr's trial to jury.

HOPE TO BREAK IN PAR SHOW ON ARENA TOUR

Bob Hope will break in his show for the Paramount theatre. N with two arena dates. Deals are being set for the Arena, Worcester, Mass., Feb. 25 to be followed by the Arena, Springfield. He opens at the Paramount March 1 for two weeks.

Comedian has signed Jane Russell and Les Brown Orch to appear with him. Others are still to be pacted. Hope is getting \$50,000 weekly for the unit, plus percent-

Mex Bulls Bearish

Mexico City, Feb. 14.

Citing price hikes of 50%-100% its keenest rival, the cinemas, have made in the past decade, the local bullfight ring announces that it must boost its prices 25% if it's to continue in business.

Asserting that it ran \$9.500 in the red on four of the six shows it gave this season and only \$3,250 in the black on the other two, ring said it costs \$31,500 to stage a show, but that on top of that 33% more goes for taxes and rent.

Henkin's New Berth

Shephard Henkin has been named advertising and public relations director of the Carter hotel chain, which includes the Goverat nor Clinton, Dixie, George Washus ington, all N. Y.; Garde, New

Julie Wilson, who went from production singing at New York's Copacabana into nitery and musicomedy feature position, is back at the Hotel St. Regis' Maisonette, where she first made her mark. In the interim she has been with the national company of "Kiss Me Kate" and now returns to this class boite as a fullfledged headliner.

Under expert tutelage, the sultry songstress mixes up of the state of the state

Kate" and now returns to this class boite as a fullfledged headliner.

Under expert tutelage, the sultry songstress mixes up oldies, newies and specialties to excellent results. The oldies are the opener, "You're a Builder-Upper," and the much older, "Ja Da," done in a 1950 streamlined rhythm version. The middle-oldies include a reprise of the rhythmic Frenchie number, "Ca Fait Boom" (in French). The specials include "The Way Your Toes Turn In" (announced as by a friend, and she should forego friendship with this one), "Little Boy" (good material); "Don't Burn the Candle At Both Ends" (blues); "Yum, Yum, Yum" (cutie saucy song), and her surefire, "Mr. Kinsey."

Miss Wilson follows Rosalind Courtright, wife of Beverly Hills

Minneapolis, Feb. 18.

Carmen Miranda with Brizilian Quintet, Garry Morton, Dick Gordon, Carmen Garcia's Rhumba Band (3), Bob Locken's Orch. (12); \$1 cover.

In her first appearance here, colorful Carmen Miranda registers with the same flaming personality, bounce, exuberance, flair for comedy overtones and lively vocat style that have made her a local film favorite. Backed by a Brazilian in strumental quintet and displaying her breath-taking, dazzling costumes and bizarre turbans, solumes and bizarre turbans, solumes and a few witty mots tossed in for good measure.

Numbers at show cought includation of the printer of mulse-quick.

Miss Wilson follows Rosalind Courtright, wife of Beverly Hills hotel (Calif.) boniface Hernando Courtright, who clicked big here. Miss Courtright proved something of an extra special lure in that, because of her widespread contacts in

JUDY CANOVA

COMEDIENNE

PERSONAL

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in for good measure.

Numbers at show caught included mostly the type of pulse-quickening vocals with which she has become associated in pictures, such as "South American Way," "When I Love I Really Love," "La Guista," "I'm Cooking With Gas," "I Like Boston the Best," "South of Brazil" and several Brazilian ditties. All are handled in her zippy, restless, stylized fashion and each scores. The use of considerable original material is in her favor.

In addition to working with Miss

The use of considerable original material is in her favor.

In addition to working with Miss Miranda, the Brazilian male quintet offers a pleasant interlude of South American music on its own. Garry Morton, comedian, suffers from lack of material. Dick Gordon is an impressive emcee with a first-rate voice and his "Battle of Jericho," opening the show, is listenable. Carmen Garcia, exotic inger and musicians, and her Latin-American musicians, and her Latin-ba music for the guests, splitting the chope with the expert Locken's orchestra that also plays the show. On a bad week-night, from the weather standpoint, room completely filled for late supper show.

Tic-Toe, Montreal
(FOLLOWUP)

Monica Boyar, making her second appearance at this club, still rates high with clients for her trim looks and okay song selection. Hailing from Dominican Republic, Miss Boyar leans heavily on the Calypso tunes that, with their obvious innuendo, are a cinch for this boite. "That's Love," from "Carmen Jones," is well-handled, and a special interpolation of a Liberian folk chant, with modern lyrics, picks up a hefty reception.

Miss Boyar dresses each number

picks up a hefty reception.

Miss Boyar dresses each number with style, but could expand present arrangements to include a few of the more popular items. She stays too much on a rhumba kick, which restricts both pacing and general presentation. But gal is a natural for the class spots and video.

Newt.

Copacabana, N. Y. Ted Lewis, Geraldine DuBois, Meribeth Old, Paul White & Elroy Peace, Reed Sisters (3), Line (6), Gordon Gaines, Toni Carroll, Patricia Adair, Michael Durso Orch, Fernando Alvares Orch. Staged by Douglas Coudy. Costumes, Billy Livingston; music and lyrics of "Dearie" by Bob Hilliard, music and lyries, Bob Hilliard, Dave Mann; \$3.\$4.50 minimums.

Dave Mann; \$3-\$4.50 minimums.

Ted Lewis, a vet of 40-odd years in show business, is making his eastside debut in what is probably one of the most exacting showcases in town. As cafe patrons in the Broadway sector have known for so long, location is apparently no bar to Lewis' brand of nostalgic showmanship. Firstnighters and those attending thereafter will undoubtedly find a full evening's entertainment once in.

Lewis is a show biz phenomenon. He's one of the few oldtimers remaining on top of the heap strictly through appearances in vauderies and niteries. No recent records or radio, only occasional tele appearances and yet he retains his name value. But he has that high-hat, cane and clarinet, and these props, like Lewis, are timeless in their potency.

value. But he has that high-hat, cane and clarinet, and these props, like Lewis, are timeless in their potency.

He's taken his usual troupe to the Copa, sans his own band. Michael Durso's Copa crew dispenses the showbacking. There's also a newcomer to Lewis' entourage, Meribeth Old, contortion dancer, who like the others is a crowd-pleaser. Foremost in his support are Paul White and Elroy Peace, Negro lads, with a broad brand of comedy, who come up with a Jack Cole satire and a general assortment of foolery with Lewis that strikes the crowd's fancy, Geraldine Du Bois' song-and-dance—not overlooking those terrific gams—similarly nets hefty mitts, and the Reed Sisters (3) provide good vocal backgrounds as well as a click spot of their own. Per usual, Lewis' version of "Me and My Shadow" with Peace as the alter-ego is one of the top points of the display.

However, Lewis is the sparkplug of the entire show. He makes his ensemble look much better than they would be under other circumstances. His showmanly touches, asides, and bits of business provide added lustre to their turns.

For this occasion, the Copa's own production is abbreviated. A standout in the production is the Bob Hilliard-Dave Mann tune. "Dearie," which is already a Hit Parade candidate. The line has opening and closing spots and tiny Patricia Adair. Copa ballerina, comes out for what is virtually a finale bow, Gordon Gaines and Toni Carroll do the production vocals. Latter has been elevated to the singing post from a line-girl.

Peacock Court, S. F.
(MARK HOPKINS HOTEL)
San Francisco, Feb. 16.
Marge & Gower Champion,
Benny Strong Orch (13); cover,
\$1.50, \$2.

The Champions, Marge & Gower, who moved into town with little fanfare, clinched a niche for themselves on their initial performance, with an enthusiastic house pouring the kudos on to the hilt. At the end of the opening show the young dancers were "in" solid with sock biz assured for their two week stay.

Effectively garbed in accent-onyouth costumes, duo teeoff with impact via "Dance With Me" routine and followed through with a pert, sentimental item, "Marseiles," for sure returns. "County Fair," an imaginative, gay routine comes through with boff punch, with their "Margie" almost as effective. Highlight of proceedings is "Vaudeville" with its cakewalk appeal that wins an ovation. Encore, "Old Fashion Medley," a compote of "By the Light of the Silvery Moon," "Shine On Harvest Moon," and "Oh, You Beautiful Doll" is also solid as is beg-off "Dancing in the Night." Sum total of 35 minutes of terping and top bracket showmanship had many of money customers staying over for second show, a considerable tribute.

ute.

Music for the Champions and for customer dancing is handled okay by Benny Strong orch.

Ted.

Penthouse, N.Y.
Betty & Jane Kean, Stewart Hars, Joel Friend, Herb Schutz; \$3

This Central Park South spot has a good current layout with Betty and Jane Kean carrying the main load of a longer-than-usual show. Kean sisters are particularly effective in spite of this room's difficult conditions and haphazard acoustics, low ceiling and unusual double-decker setup. But

Penthouse's quiet atmosphere re-mains its chief lure.

Penthouse's quiet atmosphere remains its chief lure.

The Keans are a versatile sister team, equally adept at vocalizing and comedy. Jane opens act with a flock of straight numbers before delving into a series of solid impressions. Joined later by Betty, the sisters dish up their comedy routines with latter playing for laughs with prattfalls, mugging and broad gagging. Gals breeze through their paces to a good payoff.

Two male vocalists comprise rest of the show which is spread out over three hours via plano interludes by Herb Schutz. Joel Friend makes a fair impression with a brace of musical comedy tunes rendered in strictly conventional style. Stewart Harris has a better voice, though his delivery is badly marred by cornily artificial gestures. He does nicely on such numbers as "What's My Name" and "I Can Dream, Can't I."

Bop City, N. Y.

Met Torme, Dizzy Gillespie Orch (13) with Tiny Irvin, Joe Carroll; Johnny Moore's Blue Blazers (4); \$1.50-\$2.50 minimums; 98c admis-

Crooner Mel Torme and Dizzy Gillespie, bespectacled, goateed high priest of bop, have lost none of their b.o. appeal to the younger set on the basis of their opening night's biz at Bop City, N. Y. last week. Naturally the bulk of the trade was concentrated in the spot's 98c bleacher section, although patron representation was also good at ringside tables.

Blonde and dimpled, the youthful Torme manifestly has the necessary showmanship savoir faire to register handling a quartet of numbers, he occasionally becomes too affected via exaggerated gestures and a too stagey demeanor.

Be that as it may, these affecta-

and a too stagey demeanor.

Be that as it may, these affectations seem to endear him all the more with his clientele. For his fans lean on every note of such standards as "I Cover the Water-front," "Blue Moon" and "Somebody Loves Me" and raptly absorb his bop chanting which he uses as a sock finale.

With an instrumentation of five reed, three rhythm and five brass,

With an instrumentation of five reed, three rhythm and five brass, Gillespie has supreme command of his chosen medium. Rarely do his combo's efforts border on a cloying cacophony as in the group's interpretation of "Out of This World." However, the leader snaps the crew back into the groove with "Chop to the Bar" and kindred tunes in the bop idiom.

tunes in the bop idiom.

Obviously the mainspring of the sum and total is Gillespie who deftly mugs his way through some nifty trumpeting and warbling in a style congruent with "modern, progressive music." Tiny Irvin, his femme vocalist, gives the combo a change of pace with a brace of tunes. She has a plaintive delivery, but nothing extraordinary. Vocal department is further bolstered with Joe Carroll, who confines himself to some slick bop gibberish.

Curtain-raiser is the small instru-

some slick bop gibberish.

Curtain-raiser is the small instrumental aggregation of Johnny Moore and his Blue Blazers. Onstage for about 35 minutes, the boys completely hold forth on the podlum. Moore is okay on the ivories and also contribs an occasional vocal. Group includes bass and two guitars. While their stint is good, the crew has shown more animation in theatre dates.

Gilb.

Ciro's, Hollywood

Hollywood, Feb. 18.

Ella Logan, Dick Stabile Orch

3); Tico Robbins Orch (5); \$3-

That scant half-dozen or so top night club stars will have to move; over to make room for a new one; a little gal, name of Ella Logan, who made the 10th anniversary of Ciro's here a memorable event. Not that Miss Logan hasn't been singing for some years. She has. But this time, fresh in from the fall plowing at Bucks County the Scottish come-all-ye singer, displays a showmanship that could and should get her bookings in the plushler spots across the country.

the plushier spots across the country.

Audiences out here seem to love everybody, at least the first night. This includes the steady string of good, but just average band singers who have been getting starbilling hereabouts. But local night-clubbers can now see and hear one of the best the business offers. Hearing her is a delight in itself, but seeing her and hearing her at the same time is an exquisite pleasure.

the same time is an exquisite pleasure.

For Miss Logan's artistic merit lies not so much in her voice as in her skill as an actress and in her magnificent phrasing. Everything she does is done with the utmost ease and the band is never forced to follow her. She and Lena Horne have this ability to blend their rhythms perfectly with the beat of the backing orchestra.

Anyone hearing her sing that old jazz classic, "Sunny Side of the Street," would know he was listening to something special, She was synchronized all the way and swung out with an air of gaiety (Continued on page 52)



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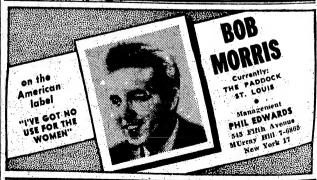
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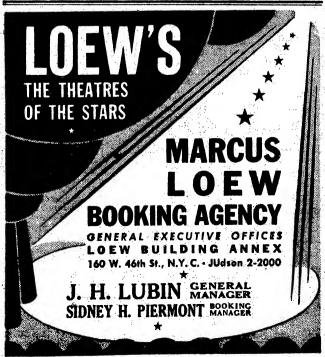


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Copa City-Beachcomber Merger Dooms Bigtime Fla. Talent-Buying

Miami Beach, Feb. 21.

Deal is pending for the morger of the two top cafes in Florida. The Beachcomber and Copa City, both in Miami Beach, within a short distance of each other, are negotiating a deal whereby one cafe, probably the Beachcomber, would be closed and previously contracted shows would be played at Copa City.

probably the Beachcomber, would be closed and previously contracted shows would be played at Copa City.

Several factors make this situation necessary. It's believed that both spots have had a disastrous season and there isn't enough patronage to keep them going on a solvent basis. Another reason is the new fire law which reduces the Beachcomber's seating capacity. There has been talk of this move for the past two years, but agreement couldn't be arrived at. However, current deal is practically set.

Copa City has set Milton Berle for 10 days at \$40,000. The Charlivels have also been set for that spot. Beachcomber has contracts with Danny Thomas and Sophie Tucker. It's possible several future headliners may play the single spot together, but more likely contracts will be shuffled so that one headliner at a time would be used.

Zucca's 150G Fire

Zucca's 150G Fire
Culver City, Feb. 21.
Zucca's Opera House, one of the largest and oldest niteries in the southern California area, was razed by fire this week. Owner Frank Zucca estimated the loss at \$150,000. Property wasn't insured.

Spot was formerly called Sebastian's Cotton Club before Zucca took over.

TAPLEY EXITS JOHNSON AGCY.

Montreal, Feb. 21.

Sid Tapley, of the May Johnson agency, has resigned to start his own booking office here.

Former producer and agent before the war, Tapley did a stint with the armed forces doing army shows before joining Johnson office:

Zahl Importing London Revue for Canadian Tour

Hyman Zahl, London agent now headquartering in New York, is importing a British variety revue to open at the Royal Alexandra theatre, Toronto, May 22 for two weeks. Other dates will also be weeks.

Unit, titled "Over the Garden Wafi," will be headed by Norman Evans, who played some U. S. dates last season.

Record \$130,000 Gross For H-M Circus in Tenn.

Memphis, Feb. 21,

Hamid-Morton's circus in 14 per formances here sponsored by the Al Cyhmia Shriners of Memphis shattered all previous b.o. records by zooming to a smash \$103,000

Circus played to SRO and turn-away biz. Bob Morton, partner of the Hamid-Morton troupe emceed the unit. House was scaled at \$2.40

NVA Elections Sun. (26)

Annual elections Sum. (26)
Annual election of officers and board of directors of National Variety Artists will be held in its N. Y. clubrooms next Sunday (26). Most of the incumbents, including prexy Louis Handin, have been nominated to succeed themselves without opposition. Main contest will be for treasurer, Lester Rose opposing the incumbent Al Friedman.

There are nine candidates for the seven-man board of governors. Latter candidates are: Joe Verdi, Ruth Lyons, Ben Walker, Joe Rose, Jock Harris, Harry Frank Rose, Emil Guerriero, Lillian S. Sollisch and Herman Crystal.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Feb. 21.

Holiday Party and Card Tournament given by "We the Patients" at the Variety Clubs hospital lounge was a success with every patient that could make it attending. Games and refreshments were featured, and credit goes to Helen Pelechowicz. Dolly Gallagher and Louise Noll for putting, it over. Door prize was won by Miss Gallagher.

Wilton H. Birdsong, of the Neighborhood theatres, Richmond, Va., drew a good clinic that ups him for meals.

Adirondack Community Concert

Adirondack Community Concert Assn. held it's third annual con-cert here to SRO. Featured was Joseph Fuchs, violinist. Patients from sanatoriums attended cuffo.

Sam LaBalbo, off to Oneida, N. Y., for a 10-day furlough.

A consignment of candy was shot in to the Variety Clubs hospital by Jerry Vogel, as a birthday present to Bill Siegfried, who passed it around.

Knight & Tessie, dancers, and George Rollo, skater, enroute to Montreal stopped off to bedside and chat with Sig Mealy.

Write to those who are ill.

BEN PIERMONT JOINS AGCY, AS TELE BOOKER

Ben Piermont, vet vaude booker, has been hired by Milton Douglas, producer of "Cavalcade of Stars" and "Cavalcade of Bands" on the DuMont network. He'll line up talent for these shows.

Piermont, formerly head booker of Veterans Hospital Camp Shows, is the brother of Sid Piermont, booker for the Loew circuit.

SINGER BRANCHING OUT

Philadelphia, Feb. 21.

Sam Singer, operator of Atlantic City's Club Harlem, has bought the Clio, a roadhouse in Mercerville, N. J., between Asbury Park and

Cito, a roadhouse in Mercerville, N. J., between Asbury Park and Long Branch, N. J.

Singer will run spot as a year 'round operation. Marguerita Rivera will head the opening show.

New York

Direction: GENERAL ARTISTS CORPORATION

Biz Offish in Most Montreal Boites, **But Some Hypoing With Gimmicks**

Montreal, Feb. 21.

Montreal, Feb. 21.

Nitery business, despite steady supply of good talent, still spotty in most boites around Montreal. Patrons seem unable to settle on any one particular type of show and owners are trying everything to attract attention. Biggest floperoo in past year was the Chez Maurice, which closed recently with a near \$125,000 loss. This club was, at one time, the showcase for Montreal night life, but popularity dropped off after the war, and room became nothing more than a dance hall, sparked occasionally by name bands and artists never staying for more than a week.

When the El Morocco folded, the

When the El Morocco folded, the Chez Maurice was completely re-

Dallas State Fair Casino Sets 6 Musicals for 1950

Dallas, Feb. 21.

The State Fair Casino summer repertoire for 1950 will include three relatively new musicals and

three relatively new musicals and three standard operettas. Each attraction will run two weeks, a new policy for the Casino, and the season will be extended from 10 to 12 weeks, starting June 12 and continuing through Sept. 3.

Six musicals selected are "Annie Get Your Gun," "The Desert Song," "High Button Shoes," "Maytime," "Roberta" and "Brigadoon." "Desert Song" will likely open the season, according to managing director Charles Meeker, Jr. Ruth Hunter will probably replace Roger Gerry as stage director. Lehman Engel will return as musical director, and Peter Wolf, art director, and Douglas Morris, technical director, will also be re-engaged.

Betty George has been signed for the Chez, Paree, Chicago, April 24 on show with the Ritz Bros. She'll double from Chi "Kiss Me, Kate."

furbished with a view to picking off the Morocco trade, but location and just average productions failed to draw.

to draw.

In direct contrast to the spotty business suffered by such rooms as the Chez Maurice is the smash success at the Bellevue Casino. A one-time jitney terp joint, this lofty room has been done over, charges a small admission and gives the clients who jam the place every night a big show stressing girls, animal acts and acro-routines. With a big turnover every night, the animal acts and acro-routines. With a big turnover every night, the management can splurge on entertainment and the small admission charge gets them off the nut each week. Trying to cash in on this obvious formula, the El Patio closed Feb. 12 for extensive alterations and plans for a similar tyne.

obvious formula, the El Patio closed Feb. 12 for extensive alterations and plans for a similar type of offering.

The difference in exchange between Canada and the U. S. has caused more than a few wrinkles for club owners. With most acts insisting they be paid in American money, the owners are giving a little more attention to the sort of acts they are buying. This has been good for some rooms, but bad for others that are being run by syndicates who take what they can get for a certain fee.

Various gimmleks such as Gay '90s nights, free dance lessons with prizes for winners and square dancing are giving some rooms a lift, but the general feeling with most saloon-owners is that Montreal is once more becoming a weekend town and if the expenses are watched during the week, they can turn a profit on the weekend biz.

COSTUMER SUES ICER

Toronto, Feb. 21.

Faith Scott, dress designer and costumer, has filed damage suit of \$1,362 against Tom Gorman and James J. Walsh, promoters of the trans-Canada ice show, starring Barbara Ann Scott.

Costumer claims the amount for designing and making some of the show's costumes.





Ciro's, Hollywood and bubbling spirit that was utterly pleasing to her audience. Her arrangements of "Take Me Out to the Ball Game," "They'll Never Believe Me," "Glocca Morra," "The Thrill Is Gone," "My Bonnie Lies Over the Ocean" and "A Pretty Girl Is Like a Melody," and her intelligent way of evoking fitting imagery for each tune keeps the listeners off their hands. She also scores heavily with a rousing come-all-ye for her final encore. Dick Stabile's band gives excellent backing and alternates with Tico Robbins' Latin group for terptunes.

Dag.

Embassy Room. Wash.
(STATLER HOTEL)
Washington, Feb. 14
Victor Borge, Al Donahue Orch,
with Charlene Bentley; cover,
\$1.50-\$2.

Following Carl Brisson, Denmark's other contribution to the gayety of the nation's night life,

LENNY BRUCE



Just Concluded 5 Smash

CHINA DOLL NEW YORK

"Dynamic, refreshing personality with original sock material."

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"Crazy characterizations — get heavy laughter." LEE MORTIMER

"Refreshing new comic."
DOROTHY KILGALLEN

EARL WILSON

Personal Management: MARTIN-WORTH

Direction: GENERAL ARTISTS CORP. by a couple of weeks, is Victor
Borge, a guy who takes neither,
himself nor anyone else seriously.
He uses his topflight planoing as
a backdrop for a running line of
patter until he bangs the audience
into laughing submission.
Borge's stuff is a mixture of
sophisticated humor and sheer
corn, but it goes over well in this
class room.

ass room. Highlight of his performance is

corn, but it goes over well in this class room.

Highlight of his performance is a Borge specialty, a series of phonetic punctuations, ejaculated while he reads an imaginary love passage from a hotel guide. This has been a strong feature of his act for a long time and holds up without any loss of its punch. He makes the piano work for laughs, too, with deliberate off-key playing of "Some Enchanted Evening" and other selections from "South Pacific." Reminiscent of a long line of vaude comedians is his stunt of starting out a piano classic with the orchestra and halting to eat a sandwich while the orchestra keeps working.

At one point in his performance, Borge plays "Happy Birthday to You" as it might have been written by Sibelius, Richard Strauss, Mozart, Chopin, Brahms, and a string of other composers. Knocking himself out and bringing down the house, Borge—instead of taking the bows himself—coolly calls upon the Al Donahue orchestra to stand up and receive the plaudits, although it hasn't played a note.

This is a warm act and a good part of its strength is that Borge genuinely appears to be enjoying himself in poking fun at everyone around, and manages to get the audience feeling just as good as he does about the whole thing.

Donahue's crew backs him neatly and also sparkles on the terp tunes.

Lowe.

Garden Terrace Room (BEN FRANKLIN HOTEL) Philadelphia, Feb. 15. Rolly & Bonnie Pickert, Neal Stanley, Teri Stevens, Earl Denny's Orch; \$1.50, \$2.50 minimums.

Orch; \$1.50, \$2.50 minimums.

The defrosted Garden Terrace Room, of the Benjamin Franklin hotel has given up the ice shows after eight years of rink entertainments and turned to floor show fare. Opener is youthful concoction with only three acts, all attractive and hardworking.

In the lead-off spot are the Pickerts, Rolly and Ronnie, who work singly and together with the lad handling the tap department and the girl doing balletaps. They both join for a stilt dance, which is more in the stunt than terp category.

Terri Stevens is the songstress.

Terri Stevens is the songstress A looker and beautifully togged, she gets plenty of attention. Vocally gal has lots to learn but she gets the ringsiders' plaudits with such items as "Don't Cry Joe," "Someone to Watch Over Me, "Dear Hearts & Gentle People" and a Gershwin medley.

Neal Stanley does the emcee chores and is on for closing with a series of impersonations. Takeoffs include Peter Lorre, Sydney Greenstreet, Bogart, Cagney, Durante, Ed Wynn, etc., but comic brightens them with some humor. Stanley limits himself in this field by excluding all singing impersonations—excepting Arthur Godfrey, Cagney and obvious non-vocalists Gaglis.

Beachcomber, Miami Miami Beach, Feb. 18. Tony Martin, Jack Carter, The Szonys, Buster Byrnell and the June Taylor Girls (7), Frank Lin-ale orch, Beverage minimums \$3.50 and \$4.

Comparatively the most modest-ly budgeted show Ned Schuyler has booked into spot this season, it's well balanced and gets heavy aud

reaction.

Tony Martin has always been a heavy draw in this room and from the looks of current biz he'll be ringing up profits for the spot again. Plus his marquee value with two solid young acts in The Szonys and Jack Carter.

Martin offers a rounded session

with two solid young acts in The Szonys and Jack Carter.

Martin offers a rounded session of pops and oldies to wrap up.
Following the Szonys, one of the finest dance teams to play this town in years, was a tough spot for Jack Carter. But the fast working young video comic warms them up quickly, then goes on to rack up steadily increasing howls with freshly slanted gags, impreshes and special material songs. Most of his stuff is topically slanted. His impreshes of a long array of national and fem greats are utilized as basics for his gags. And the song "Why Don't They Make Room For Me" is socko.

The Szonys, graceful French imports, garner steady mitting from their first spins. The ballet-type approach to their easily achieved lifts and holds are built consistently. Had to beg off.
Production by June Taylor holds over and still looks good, with the "Girl In Every Port" number big timey, as handled by Buster Burnell and the girls. Frank Linale and his orch are tops on the show backgrounding. Addition of three violins to his 13-piece combo for the Martin canto adds to full returns for the songster.

Minn. Terrace, Mpls.

Minn. Terrace, Mpls.
(HOTEL NICOLLET)
Minneapolis, Feb. 17.
Liberace (2), Estelle Stoan, Cecil
Golly Orch (12) with Mildred Stanley; \$1 cover, \$2.50 minimum.

With two such fine performers as pianist Liberace and dancer Estelle Sloan, this show holds sock

values.

It's the eighth Minneapolis supper club appearance for the talented Liberace, but the first in this large and smart Hotel Nicollet Minnesota Terrace, the others having been at the equally plush, but much more intimate Hotel Radisson Flame Room. At late show caught Saturday night, with the spot packed, it was apparent that the gifted pianist is equally at home in the much more commodious quarters.

On this visit Liberace comes with new numbers and arrangements, but also, in response to admirers' requests, he also revives best of the old faves. As before, there is the same simple but highly effective staging and lighting, and distinctive touches that embellish every number and make them even greater treats for the lobal extremities and the clever choice of selections.

Pianist gets going with a George values.

It's the eighth Minneapolis sup

ities and the clever choice of selections.

Pianist gets going with a George Gershwin medley. Other equally intriguing music follows. He shrewdly packs requests called out by the audience into a medley that, at this show, included "Nola," "Kitten on the Keys," "Warsaw Concerto" and a Chopin waltz, among others. There's boogie woogie, a Brahm's "Lullaby," a "Tea for Two" concoction that attains production heights and "Close Your Eyes and Go to Sleep." It's melody calculated to appeal to all musical tastes.

Petite vivacious and energetic Estelle Sloan contributes a lively tap session with unusual whirls and spins. The routines, including an Irish Jig, are all solid and high-class stepping from start to finish. The Cecil Golly orchestra continues to fulfill its end of the proceedings admirably helped by Mildred Stanley's neat vocalizing.

Shelburne Lounge, N.Y.
(HOTEL SHELBURNE
Irwin Corey, Jane Harvey, Carlos
Montoya, Norman Wallace, Cy
Coleman Trio; \$3.50 minimum.

This lounge's current lineup adds up to a solid show and strong patron-puller. Comprising numerous acts for this type of hotel room, the entertainment is neatly varied with comedy, vocal and instrument

al turns.

Irwin Corey carries the main load with his highly effective routines. Around the cafe circuit for many years, Corey has developed a surefire comedy attack that has the standout asset of being unique in its genre. From pantonime to poetry recitations, Corey socks across his stuff with drive and cleverness. Some of his gags are too gamey and could be easily

shelved in favor of the more palatable and equally funny bits. Overall, however, Corey proves himself to be a firstrate comic suitable for any situation.

Jane Harvey also impresses with her stylized brand of vocalizing. A nifty looker, strikingly garbed, she has a tricky delivery that generates a torchy mood. Some of vocal mannerisms, such as the sudden change in volume while hitting a single note, have bop connotations that could better be eliminated for this type of spot. Norman Wallace, a regular here, handles the French ballads in pleasant manner, Flamenco guitarist Carlos Montoya is reviewed in New Acts.

Musical interludes between the acts are dished up by the Cy Coleman trio, a versatile combo that gets plenty of music out of an aggregation of piano, guitar and bass. Coleman is a pianoforte virtuoso who specializes in intricate melodic patterns.

Blue Room. N. O.
(HOTEL ROOSEVELT)
New Orleans, Feb. 15.
Joe Reichman Orch (14), Sunny
Skylär, Jacque & Billy See, Bob
Evans, Billy Romano, Sharkey Bonano Dixieland Orch (6), \$2.50

Joe Reichman, rollicking "Pagliacci of the Piano," and Sunny Skylar, songwriting warbler, share top billing in this swank spot. Entertainment lineup is biggest and liveliest to play the plush spot in some time.

liest to play the plush spot in some time.

Layout is just what the doctor ordered for the Mardi Gras season. It's loaded with variety, action and laughs, and moves fast.

The good-natured Reichman is a past-master at arousing enthusiasm and making patrons feel at home. His nimble-fingering at the piano impresses, while the rhythmic quality and listenable-melody of the band keeps the floor crowded. Heading the floor acts is Sunny Skylar. And while he's no Caruso when it comes to voice, he can really sell a song as well as, himself. Opens with a "hello tune," follows with a medley of his own compositions — "Besame Mucho," "Amor," "Waiting for the Train to Come In," "You're Breaking My Heart" and others to net enthusiastic palm-pounding. Femmes go for him in big way.

Jacque and Billy See, making how here display a varieth rand brow here display a varieth rand.

for him in big way.

Jacque and Billy See, making bow here, display a varied brand of terping, alternating from stately ballroomology to intricate tapping. Highlight offering is a sword and dagger dance that's spirited. Pair garner nice applause.

Bob Evans, ventro, and dummy get plenty of yocks from the customers. Material is good and Evans' handling of the doll and voice throwing excellent. Clicks in a big way.

Billy Romano blows up and

Billy Romano blows up a deftly twists toy balloons into variety of animal shapes to delight of the kids and grownu As a novelty, he gets good share applaises As a nove applause.

applause.

Sharkey Bonano and his Dixieland combo contribute rousing examples of New Orleans-born jazz. After being held over in the swank room for the sixth month, their popularity hasn't waned a bit. The jazzmen had feet stomping all over the place, and the crowd went in a big way for their combined and solo efforts.

Reichman's bond the crowd and solo efforts.

Reichman's band rings down the curtain with a stirring musical tribute to the late George Gershwin for plenty of vociferous palmpounding.

Havana-Madrid, N. Y. "Star Spanish Revue," with Cuates Castila, Gayner & Ross, Eulalia Del Pino, Line (7), Pupi Campo Orch, Fausto Curbello Orch; directed by Kall Karlos; minimum, \$2,50.

Fairly pleasant show at this Latin cellar spot on Broadway is easily topped by the standard roller team of Gayner & Ross, who haven't chariged their act in years, Directed by Kali Karlos, the production is a logy affair, running some 45 minutes. It's just about what is expected in a spot such as this, where patrons seem to get a bigger kick out of terping to Latin tunes rather than sit around watching floor shows.

tunes rather than sit around watching floor shows.

Headline act is the Cuates Castila, twin male singers, decked out in Don costumes, accompanying themselves on guitar. They're good-looking guys. That's as far as they go. Harmonizing is fair, but act is slowly paced. At no time does it manage to quiet the house.

time does it manage to quer the house.

Gayner & Ross, who finish the show, due to the necessity of setting up a huge table upon which they do their roller tricks, go over big. The act is essentially the same as it has always been, but apparently it is new to the type of audience the H-M draws. Turn is fast, tricks look and are breathtaking. Gal's costuming, however, detracted from the act's appearance.

Eulalia Del Pino is a holdover (Continued on page 53)

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WILLIAM MORRIS AGENCY, INC.

Night Club Reviews

numbers the group uses the same costuming.

Pupi Campo m.c.'s the show and pours a lot of showmanship into the job and the handling of his band, which, along with Fausto's, lays down a hot Latin beat. Both oufits keep the dance floor as packed as a rhumba raceway can ever get.

Wood.

Cocoanut Grove, L.A.

(HOTEL AMBASSADOR)

Los Angeles, Feb. 15.

Wiere Bros. (3), with Mildred
Seymour; Jack Fina Orch (13),
Bob Darnell, Pepe Landeros; cover
\$1,50.

From the looks of the first-night turnout for this attraction, the plushy bistro must be losing its pull with the society swells. The Hollywood crowd never did give the Grove much of a play in recent years; not since the county strip was dotted with niteries such as Ciro's, Mocambo and divers other drop-ins.

There was a noticeable absence

other drop-ins.

There was a noticeable absence of black tie and blue fox, and the ringsiders were heavily representative of the music trade. When the room is dressed with class trade they're generally shunted to the back tables, far from the lighted monkeys in the cocoanut palms. It's still the town's class spot, but the clientele isn't what it used to be

the clientele isn't what it used to be.

Main floor attraction is the Wiere Bros., who have been around for years at Earl Carroll's but just as delightfully zany as when they first hopped around like monkeys on a stick. Still, their best bit is the precision hat routine, but they've added so many new antics that the derbys are but a brief facet of their multiple talents. They've added a piano accompanist, Mildred Seymour, who is spotted for solos, but never gets past a few bars before the clowning breaks out afresh.

On the stand is Jack Fina, exFreddy Martin pianist, and a fast man with his fingers. His band, however, lacks color or showmanship and merely dishes up the tunes for the terpers to unlimber. There's no spark to Fina and lit-

Havana-Madrid, N. Y.

turn. A fetchingly pretty, darkhaired senorita, she sells her castanets and Spanish terping smoothly
if not excitingly in several spots.
She opens with a song or two, a
medium that is not for her.

Line work of the five dancers
and two unbilled principals is fair,
ditto the choreography. Apparently what money has been spent on
costumes was put into one brief
number in which the gals parade
in the briefest of togs. In two
numbers the group uses the same
costuming.

Pund Campo man's the show and
Buth Ham.

Frza Kitt, Dany Dauberson, Ruth Ham, Amru, Lily Moreno, Jerry Mengo Orch (10) with Janine Miller; no cover or min-

Carroll's tudor type cellar bursts at the seams nightly with an extremely contrasting clientele. Patrons seem to enjoy paying high prices to get practically pushed around and rub elbows with cafe society cutups and the show biz set.

Series of solo artists comprise entertainment ably paced from podium by attractive maestro Jerry Mengo, solidly backed by nine men and three Cubans who alternate for the rhumba-samba sets.

Featured is Erza Kitt a cute

Featured is Erza Kitt, a cute, pint-sized bundle of sepia charm, who sings in Spanish. Until starring here, she danced with the Dunham troupe and demonstrates this background with two terrific dances between tunes.

dances between tunes.

Following several dance sets is lovely Dany Dauberson, a tall, beautifully-groomed chanteuse, whose deep-throated ballads have a soft, haunting quality that has made her popular on the Riviera, in Canada, and Paris. Miss Dauberson has an enhancing way of expressing the mood of her well-arranged French songs. Consistently commands attention of crowded room.

After another break bouncy

crowded room.

After another break, bouncy Ruth Ham gyrates through mad Afro-Cuban dances to bongo beat.

Svelte Lily Moreno, spotlighted next, delivers a few fast Spanish ditties. Closing slot is filled by sepian beauty Amru, who has a decided Lena Horne similarity in sight and song. Sings in English, with very faint British accent, beautiful ballads, among which is her slick version of "Bewildered." Commercial arrangements and smooth tone help make her a candidate for top spots of the saloon circuit.

Carroll's cool and classy club

Carroll's cool and classy during the summer months helped to corner the chic crowd, to say nothing of countless visitors. The excellent music for dancetime by the crew of Jerry Mengo is the reason for success of Carroll's.

Marine Room, Chi (EDGEWATER BEACH HOTEL)

Chicago, Feb. 13.
Billy Rayes, Judy Kelly, John
O'Brien, Dorothy Hild Ballet (11),
George Olsen Orch (12) with Betty
Norman; 80c. cover.

Dorothy Hild's slick production umbers, featuring the Hild Ballet.

Dorothy Hild's slick production numbers, featuring the Hild Ballet. are not quite strong enough to offset the lack of feature acts in the Marine Room's new show.

The two acts have little to offer. Billy Rayes, juggler-dancer-comedian, has one good bit which he should build up. That is his combination of dancing and juggling. His closer, solidest part of the act, has him juggling plates while doing a neat tap. As a comedian, his delivery is fairly diverting, but his material is tired. Opens with a few familiar gags and follows with impressions of film and radio personalities. Carbon of Bette Davis, Frankenstein, and fan dancer are well received.

Judy Kelly, acro-dancer, contribs flips, splits and contortion for neat returns.

Show, wrapped around theme of journey to seaside hotel, opens with production number set to "On the Go," original tune by Mike Simpson. Choreography is well planned and costuming and lighting, vivid, but execution by Hild dancers, while exciting, is a bit off on precision work. John O'Brien's singing in background is almost drowned out by band's brasses, but what one hears of it is good.

Closer, another production with a seashore theme is better. Line moves in unison to "Too Darn Hot," with gals in nifty bathing suits.

George Olsen Orch backs well, except for too much brass in pro-

Hot," with gais in this batting-suits. George Olsen Orch backs well, except for too much brass in pro-duction numbers. Dance music is smooth, and Betty Norman and trumpeter Marshall Gill provide good vocals on pop numbers. Chan.

VARIETY Flame Room, Mpls.

(HOTEL RADISSON)
Minneapolis, Feb. 18.
Louise Howard (2) Dick Smg
(2), Bob Cross Orch (8); \$2.
minimum. (8): \$2.50

Two personalities new to Minneapolis, Louise Howard, singing comedienne, and Dick Smart, romantic singer, provide a combination of comicalities and warbling well suited to this plush room's type of entertainment and at late Saturday night show they were well received by the large audience. With their own accompanists, the performers give out in acceptable fashion.

The petite Miss Howard offers a snappy succession of amusing satirical vocalizations with some well-etched impressions and, in the process, reveals a first-rate voice as well as a comedic talent. She essays at the start a takeoff of various feminine types who might audition for a role in a Broadway show. Then she demonstrates how a young woman renders "I Don't Know Why I Love You" before and after being psycho-analyzed. Her "Miss Cutty Sark of 1950" is a flashback to the girl pianist of speakeasy pre-prohibition days. A clowning version of "I've Got Tears in My Eyes" supplies the laugh-provoking finale.

Tall, dark and handsome vocal-The petite Miss Howard offers

Tears in My Eyes" supplies the laugh-provoking finale.

Tall, dark and handsome vocalist Dick Smart, who has appeared in several Broadway shows, seems like a good bet for this sort of fashionable bistro. He's sufficiently romantic to engage femme attention instantly and he has a flair for the dramatic and a reasonably satisfactory voice. Best of all, his repertory is wisely chosen to make for a listenable interlude. Standout is a ballad, "Sleep, Baby, Don't Cry," but he injects plenty of fire into a George M. Cohan medley. His other numbers are "What a Wonderful Night," a Hawaiian chant and a medley of DeSylva. Brown and Henderson oldies.

Bob Cross orchestra, a holdover, is expert at its tasks of playing for customer dancing and the show.

Rees.

Barbury Room. Boston
Boston, Feb. 16.

"A Toast to Jerome Kern," conceived and directed by Erwin Straus, with script and production by Alan Leavitt and special effects by Francis Mahard. Stars Barbara Cook, Alice O'Leary, Jr., Guy Guarino, Bill Conlon, Jack Dresser. Narrated by Joe Driscoll. Joe Sinatra Trio; \$3 minimum.

is to narrate the highlights of a composer's career while singers and dancers, usually in character, portray his song hits. Result, in the case of this one, is a smooth and very effective rendition of such sock faves as "Who," "Look For the Silver Lining," all the "Showboat" tunes, "I Told Every Little Star," "The Way You Look Tonight" and about 20 others.

The company is plenty competent. Barbara Cook proves an actress as well as singer and dancer, pairing with Bill Conlon in some fine duets that get over as scenes as well as songs. Guy Guarino, a baritone with style and plenty of presence, does well by "Old Man River," and other chores, while Jack Dresser teams with Miss Cook for some okay hoofing. Alice O'Leary adds to the looks dept. and sings well.

Show, in short, is unusual and interesting while being entertaining, and is additionally attention holding for the script, which never overdoes the biog or holds the action down. The idea has caught on here, with the Darbury Room doing better average biz than most of the Hub spots.

Navementic Read* **Nave****

Normandie Roof, Mont'l (MOUNT ROYAL HOTEL)

Montreal, Feb. 18.
Conni Haines, Ruth Sorel Ballet (7), Buddy Clarke & Max
Chamitov orchs; cover, \$1-\$1.50.

Surprise click on the nitery swing around Montreal is the current engagement of the Ruth Sorel Ballet.

rent engagement of the Ruth Sorel Ballet.

Current offering consists of two terp selections, a bacchanale to Tannhauser music, and a slick Spanish routine featuring Roma Pryma and Remi Tricov. The first is too abstract for a nitery but the second with better choreography and dancer-interest draws salvos from the patrons.

Connie Halnes, however, is the sock attraction of layout. Room sparkles when she rides a group of tunes such as "Mood For Love" and "You Made Me Love You." After a jump version of "How It Lies" singer does a Cy Oliver arrangement of "I Can't Give You Anything But Love" with the Dixieland overtones that has this usually staid and off-hand room giving her complete attention.

Intros to all songs are good, and gel agers, with two repressions of the second control of

sexpert at its tasks of playing for customer dancing and the show.

Rees.

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With its fourth "toast," this hep Hub nitery, the only one trying to get off the beaten path in its revue setup, really clicks.

The, format, first tried out in Chi, has been adapted and is tailor-made for this smart-looking room in the Copley Square area. Idea*

Sock attraction of layout. Room parkles a group of tunes such as "Mood For Love" and "You Made Me Love You." After a jump version of "How It Lies" singer does a Cy Oliver arrangement of "I Can't Give You." After a jump version of "How It the lies" singer does a Cy Oliver arrangement of "I Can't Give You." After a jump version of "How It the and recorded with the theatre outlies" singer does a Cy Oliver arrangement of "I Can't Give You." After a jump version of "How It the sale is made. After a jump version of "How It the play the proposed of "How It the sale is made. The proposed with the check will be quartended by Joe Driscoll. Joe Sinatra Trio; \$1 minimum.

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Sock attraction of layout. Room does a group and "You Made Me Love You." After a jump version of "How It the deptor and coverones a Cy Oliver arrangement of "I Can't Give You." Future UP dividends will be made quarterly in July, October and December as earnings justify, according to a stockholder letter for the proposed of the proposed with the checks will be quarterly in July, October and December as earnings in the fit.

Future UP divi

Fuel Famine

Continued from page 2

the weekend. Many theatres reported normal grosses on Sunday night, but biz slipped on subsequent nights. Legit theatres also were hit by the papers of had weather but biz slipped on subsequent nights. Legit theatres also were hit by the parlay of bad weather and darkness as was the nitery belt. Only the Latin Quarter held up firmly under the adverse conditions, while other nitery ops felt the dip was due to either the cold or the brownout.

Strike Fails to Halt Preem

Strike Fails to Halt Preem
Brownout restrictions imposed on New York state this week because of the coal strike interfered with but failed to stop 20th-Fox's preem of "Three Came Home" Monday night (20) at the Broadway Astor. Company was forced to abandon plans for giant arc and searchlights outside the theatre and to dim a 50-foot arrow of blinking lights atop a marquee spectacular. Regulations for the brownout duration permit only 200-wart bulbs in theatre marquees; during the war, only 60 watts was permitted. Twentieth, however, followed through on other plans for the full-dress preem, including radio, television and newsreel coverage.

Chi Dimout

Chi Dimout
Chicago, Feb. 21.
Chicago officials have ordered a
dimout to start next Monday (27)
in the case the coal strike continues. Alming at a 25% reduction
in use of coal, the measure will
strike most heavily at the entertainment industry, since all outside
lights for film houses, theatres and
cafes will be forced to black out.

UP's Dividend

Continued from page 7

LISA KIRK Says, 'GEE. THANKS FELLERS"



at the PERSIAN ROOM ... NEW YORK

"Lisa Kirk is a smashing hit in Persian Room. She was as smashing a success as any singer could dream of."—LEE MORTIMER, N. Y. Daily Mirror.

"The over-all impression was wonderful."—BILL SMITH, The Billboard.

. . the rise of a new headliner, Lisa Kirk displays ability ... charms the customers ... stamps her a definite click."—JOSE, VARIETY.

"Lisa Kirk is one of the best attractions ever booked at the Persian Room."—DANTON WALKER, N. Y. Daily News.

At the Mocambo . . . L. A.

"Lisa Kirk delivered to the hilt."-The Hollywood

"I hear Lisa Kirk really wowed them at her open-ing at the Mocambo"—LOUELLA PARSONS, Mo-tion Picture Editor, International News Service,

"She was great. A dynamo of vitality and a fine song stylist. Real class."—Harrison Carroll, Los Angeles Evening Herald & Express.

Thanks to Muriel Abbott and all the folks at the Persian Room for bringing me back (February 23rd) for the fastest return engagement in the history of the room. Thanks to Bob Wells and David Saxon for some excellent material. And thanks to Dick Barstow for super staging.

> Press Relations: SIDNEY ASCHER ASSOCIATES Record Promotion: JERRY JOHNSON WM. MORRIS AGENCY

See Pages 46 and 60



(Greatest Unicycle Act) Just Finished, Orpheum, L.A. Now Playing, Orpheum, Oakland Management:

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New Acts

JAN CHAMBERLAIN
Monolog
15 Mins: Full
Eaton, Toronto
Jan Chamberlain, diminutive
blonde with a fine interpretative
flair, opened her fifth season as
solo-actress with all-new material
that is a skillful blend of drama
and comedy monologs. She writes
her own material.

Her impressions range from
sophistication to pathos for a wellrounded program that is rich in
vocal vitality and personality when
she is doing a gum-chewing salesgirl or a frightened d.p. domestic
who has managed to get over to
this side of the Atlantic. In her
first number, dealing with wedding
arrangements, she impersonates
consecutively in separate panels
the harassed socialite mother of
the bride, a nonchalant downstairs
maid, the fluttery grandmotherbeldame, and the bride who is
carrying the torch for her penniless
lover. Particular poignancy is lent
to the bride characterization,

On the comedy angle, her "Carnegie Hall" depicts impressions of
students and is done entirely in
mime—the ballet dancer, the piano
pupil, the Martha Graham dance
disciple, the dramatic actress—for
deft accomplishment. Her depiction of a non-visa refugee in wartime Lisbon is pointed for pathos;
and her "Exit Dancing" has one of
those Noel Cowardish twists as the
gallant divorcee gayly covering up
on that broken heart.

On facial expression and vocal
delivery, Jan Chamberlain projects
her mobile stage personalities with
polished sophistication, naivete or
poignancy, depending upon the
characterization desired. She commendably keeps her introductory
chatter to a minimum and, when
not in repertory, has an almost
retiring sense of charm.

Okay for vaude or concert stage
as she has been doing in the past,
but too limited in appeal for
interies.

McStay.

CORRI & ELSA
Knockabout Pantomime

Switch to their forte, balancing. Top
Title the control of the

CORRI & FLSA

CORRI & ELSA
Knockabout Pantomime
8 Mins.; Full
Colonial, Albany
Act, a recent arrival from England, revives memories of another vaudeville era, when knockabout pantomime was popular. He comes on with false mustache, in baggy, oversized pants, smoking a pipe and carrying a tool kit, to repair a television set in a home—and proceeds to knock everything apart. It is an amusing turn, but would be even funnier if the man sharpened his timing and perhaps worked up the incidental business in spots. A living room set would further enhance the offering.

Woman, rather severe looking, does not contribute much. She produces one laugh by pinging her partner with a dart, after he turns in a guffaw by lighting pipe, presumambly by scratching a match on her derriere. The television model intermittently erupts powder, firecracker and springs; at the end, Corri fishes out a prop rat and tosses it offstage. Prattfalls and slapstick are mixed in for comedy, the finale seeing him with trousers lost and in wine-colored shorts.

Colonial audience, including musicians, laughed heartily at turning the contribute of the colored shorts.

shorts.

Colonial audience, including musicians, laughed heartily at turn.

Some of the women found particularly hilarious the bit in which an illuminated light becomes stuck at a sensitive spot inside the pants.

Vaudeville can use more acts like this. Spotted sixth.

Jaco.

DONNA MASON Songs 15 Mins.

Songs
15 Mins.
Ruby Foo's, Montreal
Donna Mason, neatly garbed
and well-stacked chirper, makes
her initial Montreal try in this
swank saloon and scores with her
intime voice and arrangements.
Small of stature, she perches
atop the piano for all offerings
and using a hand mike sells her
material in an easy manner.
Choice of numbers ranges from
the musicomedy pops to a few of
her native Mexican twisters. Best
of her ballads is "Foolish Things"
and "That Romantic Mood" by
house planist Len Berger. Clickis her risque telephone tune with
the surprise ending, but with the
exception of this number, Miss
Mason stays to the ballad side,
which is surefire in the small cafe
or hotel room.

Newt.

LAWRENCE BROOKS & VICTO-

LAWRENCE BROOKS & VICTO-RIA SHERRY

9 Mins; Full
Colonial, Albany
Man and woman, recently over
from the Continent, open with
single and double juggling, then
switch to their forte, balancing.
Top tricks are a head-to-head,
while dueting on violins, and a
raiseup from the floor while he
balances her on one hand. He also
does involved turnovers in which
lady is balanced.
Chap, short and powerfully built,
is nicely dressed in tan gabardine
trousers and white satin shirt; he
should try to develop more stage
personality. Woman, who starts
with a midriff attire but peels off
the skirt after the juggling, displays greater animation. Pair took
two bows in No. 1 slot when caught.

Jaco.

ATHOS (2)

ATHOS (2)
Balancing
7 Mins.; Full
Palace, N. Y.
Laslo Feldman, billed as Athos, has a slick balancing act. Formerly a circus turn, having appeared with tent shows here and abroad, he's playing this Broadway showcase while awaiting clearance to depart for Switzerland circus tour.

After opening with balancing feats atop a pair of swords, he then balances atop bottlenecks on an elevated platform and, for a sock clincher, balances on a bottle top, held up by one finger, for sock returns. Femme assistant handles the props.

the props.

A slick novelty for any medium.

Edba.

Pix Poll

Continued from page 1 :

"GWTW" was also named first;
"Best Years," second, and "All
Quiet on the Western Front,"
third.
Tracy won the best acting honors, with Ollvier, second, and Colman third

ors, with Olivier, second, and Corman, third.

Goldwyn was named best producer with Thalberg second and Zanuck third.

Wyler was named best sound director with Leo McCarey, second, and John Ford, third.

Tops in the Silents

Among the silent films, "Birth of a Nation" was first with "Big Parade" second, and "The Kid" third.

of a Nation" was first with "Big Parade" second, and "The Kid" third.

Chaplin was named best actor with Rudolph Valentino, second, and Emil Jannings third.

Garbo was also voted the No. 1 silent actress with Gloria Swanson second, and Lillian Gish third.

Griffith was top silent producer with Thalberg second, and Goldwyn third.

Griffith was also chosen as the best silent director with De Mille second, and King Vidor third.

Chaplin, who started in films in 1913, was named for such contributions as "Shoulder Arms," "The Gold Rush;" "The Kid," "Easy Street," "City Lights" and "Modern Times,"

Garbo was cited for "Queen Christina," "Grand Hotel" and "Ninotchka.

Thalberg was given a big vote

ing included: "The Informer,"
"Wuthering Heights," "How Green
Was My Valley," "It Happened
One Night," "Hamlet," "Goodbye
Mr. Chips," "Way Down East,"
"Disraeli," "Broken Blossoms,"
"The King of Kings," "Tillie's
Punctured Romance," "The Covered Wagon," "The Crowd," "Ten
Commandments," "Intolerance,"
"Oxbow Incident," "King's Row,"
"The Yearling," "Rooftops of
Paris," "Going My Way," "Sands
of Iwo, Jima," "Battleground,"
"Four Horsemen of the Apocalypse," "Lost Weekend," "Stagecoach," "Samson and Delliah,"
"Sergeant York," "Grand Hotel,"
"Cimarron," "Seventh Heaven"
and "The Miracle Man."

Runners-Up

Runners-Up Runners-Up

Runners-up among the actors
were Clark Gable, John Barrymore,
Richard Barthelmess, Humphrey
Bogart, Gary Cooper, William Farnum, Henry B. Walthall, Douglas
Fairbanks, Theodore Roberts, William S. Hart, George Arliss, Thomas
Meighan, Owen Moore, Claude
Rains, Fredric March, Bing Crosby,
Walter Huston, Henry Fonda, Cary
Grant, Robert Donat and Paul
Munl.

Runners-up among actresses were Janet Gaynor, Helen Hayes, Marie Dressler, Mary Pickford, Greer Garson, Katharine Hepburn, Norma Talmadge, Alla Nazimova, Viola Dana, Corinne Griffith, Blanche Sweet, Mabel Normand, Marguerite Clark, Alica Terry, Louise Beavers. Sweet, Maper Normand, Marguertte Clark, Alice Terry Louise Beavers, Vivien Leigh, Renee Adoree, Con-stance Talmadge, Carole Lombard, Claudette Colbert and Margaret Sullavan.

Among producer runners up are Selznick, Jesse Lasky, Louis Lighton, De Mille, Mack Sennett, Thomas H. Ince, Joseph M. Schenck, Jerry Wald, Dore Schary and Sidney Franklin.

Among directors, the runners-up are Maurice Tourneur, Chaplin, Ernst Lubitsch, Frank Capra, Lewis Milestone, Sennett, Frank Borzage, Woody Van Dyke and Carol Reed.

Exhib Group

Continued from page 1

of these regulations. He and other TOA toppers assert that there is nothing revolutionary in the proposal since hundreds of unions, guilds and trade associations in this country have such provisions in their by-laws and customarily enforce them, when a member brings discreptive on the group. disrepute on the group.

disrepute on the group.

The TOA attitude is that the guilds alone are equipped to keep their Imembers on the straight-and-narrow. Let the guilds, after fixing the rules, bring the player involved before them and fix their own penalties, it is urged. Lifting a guild card might be the punishment for a repeating offender, it is said, while a warning would probably do the trick in most cases.

While l'affaire Bergman precipil.

while l'affaire Bergman precipi-tated Sullivan's plea to the guilds, TOA toppers have had the matter under study for a considerable pe-riod, it has been learned. Under-stood that when George Murphy was head of SAG, he was sounded was nead of SAG, he was sounded out on the proposal. Question then came up because of the adverse publicity in the Robert Mitchum case. Reportedly, Murphy was prepared to back the adoption of some code by SAG, but the matter was never pushed.

Ballyhoo Pays Continued from page 5

film critic, will be one of the guest

film critic, will be one of the guest speakers at the Chi meet, scheduled for the Drake hotel March 8-9. Crowther, who spoke at the company's recent homeoffice showmanship conclave of theatre adpublicity heads, will talk about the "found" audience for films—the non-regular filmgoers who turn out for the more adult type of product. He's expected to present reactions to film merchandising among the women's groups and civic organizations before which he has lectured during his recent nationwide tour.

ne has recurred during his recent nationwide tour.

Other guest speakers will also address the exhibs, who have been invited by 20th from all parts of the U. S. and Canada to take part RIA SHERRY
Songs
8 Mins.: One
Palace, N. Y.
Lawrence Brooks, robust barltone, has previously been around
with the operettas "Song of Norway" and "My Romance," etc., and
in current stint he teams with Victoria Sherry, personable soprano

Garbo was cited for "Queen the U. S. and Canada to take part
("Sirand Hotel" and the conclave. In addition, the
top 20th execs will offer a specific
plan for revitalizing exploitation
techniques. Twentieth homeoffice
wimpole Street," "Romeo and Juliet," "A Night at the Opera" and
in current stint he teams with Victoria Sherry, personable soprano

Other Top Pix

Other great pix high in the votuled to attend.

VARIETY BILLS

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (FM Fanchon Marco) (1) Independent) (L) Loew, (M) Moss; (P) Paramount; (R) RKO; (S) Stell; (W) Warner; (WR) Walter Reade

NEW YORK CITY Capitol (L) 22 Blue Barron Orc Gene Sheldon Blue Blue Barron Orc
Gene Sheldon
Loretta Fischer
Paul Sydell
Benny Fields
Music Hall (I) 22
Lee Marks
Lee Marks
Lee Marks
Lee Marks
Lee Marks
Lee Marks
Frank Gamboni
Patricla Drylie
Roy Raymond
Walter Graff
Rockettes
Corps de Ballet
Sym Orc
C Fredericks &
Bobble
George Beatty

C Fredericks & Bobbie George Beatty Whirlwinds Stoardi & Brenda Marvetos Jack Solim Timblin Co 1 to fill Parameunt (P) 22 Johnny Johnston Lina Romay Boyd Raeburn Ore Geo DeWitt Mayo Bros Roxy (I) 24 Allan Jones B & J Kean Irving Fields B Berry Bros Anthony Allyn & Hodges

Berry Bross
Berry Bross
Atthony Allyn &
Anthony Allyn &
Anthony Allyn &
Anthony Allyn &
Bodges
Strand (W) 26
Joey Bishop
Ernestine Mercer
Lucienne & Ashour
Linda Lombard
Ballet Sevillann
Gall Bennett
Lynn Storm
BALTIMORE
Roysl (I) .24
Cootie Williams O
Herb Lance
Harriss-&-Raddiffe4 Tunes
Juanita Pitts
Juanita Pitts
Juanita Pitts
State (I) 23-23
Jimmy Olleann Co
Belly Blacon on Shooting Manafelds
Line & Crawford
Wille Solar
Harper Royce &
Irene
Hamiltons
Towers (I) 24-28
Colls
Willet Solar
Harper Royce &
Irene
Hamiltons
Towers (I) 24-28
Colls
Willet Roberts
Brick Bros &
Gloria
Chicago (P) 24
June Henso (P)
June Henso (P)
La Grange (P)
La Grange (P)
Asylum of Horrors
Southtewn (P)
Asylum of Horrors
Southtewn (P)
Southtewn (P)
Southtewn (P)
Southtewn (P)

ASTON
Hippodrome (I) 20
Ray Ellington 4
Bartlett & Massey
Rondart
Douglas Francis
Harry Korris
Elva Sheridan & Bee Eddie Bayes Skating Merit

BLACKPOOL
Winter Gardens
(1) 20
Sam Coste
Nitwits
Ballet Montmarire
George Meaton
Los Spanglers
Ivan & Yvonne
Meteors

BOSCOMBE Hippodroma (I) 20 Hippodroma (i) 2 Davy Faye Hazel Wilson Lee Shannon Ken Flower Johnnie Ramsell Pat Revere Ken Dorvilles Earl & Oscar Margo Doherty Ada Hanson

Hanson BRIGHTON Arome (M) BRIGHTON
Mippodrome (M) 26
Los Ritchie &
Los Ritchie &
Douglas Robinson
Peggy Cavell
2 Virginians
Bemand's Pigeons
2 Cromwells
Scott & Foster
Joe Loss Bd Joe Loss Bd
FINSBURY PARK
Empire (M) 20
Bunty St Claire
Max Miller
Karloffs

Godfrey E. Sobbie Kimber Rajputapa GLASGOW Empire (M) 20 Curio Cayalcade Jackle Hunter Tiny Bel Argay Carlo Reni Sylvia GRIMSBY

GRIMSBY Palace (I) 20 Macari
Dutch Serenaders
Mayfair Debutantes
Mayfair Debutantes
Val & Monte
Castro Bros &
Marguarite
Rosa
Ian McLean

24 Only
Asylum of Horors
COLUMBUS
Palece (R) 27-1
Tommiy Dorsey Orc
Church & Hale
GUY, Raymond
MARTFORD
State (I) 25-24
Tex Beneke Orc
Wally Brown
KANSAS CITY
Missouri (R) 22
Roulettes
Roulettes
Roulettes
Rey

X to fill

KANSAS CITY

Missouri (R) 22

Roulettes

D & D Workman

Virginia Lee

Think-a-Drink

Hoffman

Rex Weber

M & M Viera &

Monkeys

Alan Carney

Salici Puppets

LOS ANGELES

Orphoum (I) 22

White & Stanley

Florence Hin Low

Al Norman

Don Zelaga

2 Zephyrs

Nick Lucas

Peggy Taylor 3

MIAMI

Olympia (P) 12

H & W Bell

Rowena Rollins

Mary Kaye 3

Froi Backwards

Lanny Ross

PHILADELPHIA

Janet's Dogs &

Ponles

Paul Rich

Fonles

Paul Rich

Eddie Whita

Carman (I) 22
Janet's Doss &
Ponies
Paul Rich
Eddie Whita
Juvelys
POUGHKEEPSIE
Bardavon (P) 24-25
Fontaines
Marcella Hendricks
Gleason & Sanborn
Bobby, Sakent
Pat Rosent
Pat Ro

Marshall Bros Peiro Bros Connie Sawre SPRINGFIELD Court Sq. (1) 23-26 Marcelli & Janis Woodson Sis Fred Pisano Co Yvonne Moray Don Rice 3 X-treems TORRINGTON Stata (1) 26 Only Slim & Swets

TORRINGTON
Stata (I) 26 Onl
Stina & Sweets
Johnny Hopkins
Freddie & Flo
WASHINGTON
Capitol (L) 22
Marian & Miller
Toni Arden
Bob Williams
Dunhills

BRITAIN

ROYAL (1) 28
Monty Marks
Francis Whitemer's
Francis Whitemer's
Formalis Whitemer's
Louise bortaine
Louise bortaine
Some Reauties
George Alex
Terry's Juveniles
NEWCASTLE
Empire (M) 20
Jack Radcliffe
Robert Wilson
George Eirick
Armette & Silvio
A

Lana Crawford
Girls Tp
PORTSMOUTH
Roya! (M) 20
Semprini
Radio Revellers
Mine Truzzi Pets
Wood & Hymer
Wood & Hymer
Yood & Hymer
Yood & Jordan
N & V Munro
SCUNTHORPS
Tate Daniels Co
Theo Lambert
Gurgeos Roberta
Gurgeos Roberta
Gabon & Helen
Cuissetta's Lovies
Eugene Stratton
Harry Tate
Florrie Forde
Fred Barnes
Harry Chiampion
Facilias Can Can
Sus Can Can
SHEPHERDS Rus
SHEPHERDS Rus
Girls (M) SHEPHERDS Rus

Harry Champton
Famous Can Can
Girls
Stepherobs BUSH
Empire (S) 20
Stepherobs Comway
Leon Comway
Leon Comway
Leon Revel & Fields
Harry Balley
Denvers
Marie DeVere 3
SUNDERLAND
Fiddington
Anita
Max Baeon
Irving & Girdwood

Gaston Palmer
3 O'Doyle Bros
Walter Niblo
VICTORINA
Palaca (M) 26
Jimmy Edwards
Joy Nichols
Dick Bentley
Wallas Eaton

WOLVER-HAMPTON podeoma (I) 20 HAMPTON
Hippodsoma (I)
Roy & Ray
Graham & Scott
Ossie Noble
Alan Modley
Les Marcerris
Carroll Levis

CANADA

EAST HAMPTON
Granda (I) 20
Olive & Bryan
Bernard Spear
5 Speed Mac
C
OMONTE BAL
Gayety (I) 20
Keaton & Armfield
Sturat & Taylor
Youman Bros &
Frances
Tailak

Caldwell & Hunter Louise Terry Lado & Musette Tommy Day Ore Rowy (1) 29 Dolores Green Sharon Roberts Duro Jimmy Jay Mike Munroa Ray Kolb Ray Kolb E & B Root Bimbo Davis

Letin Quarter
Sam Levenson
Vikings
Linda Lombard
Francis & Grey
Ernestine Mercer
Lucienne & Ashol
Art Waner Orc
Le Coq Rouge
Oscar Calvet Orc
Jack Towne Orc

Jack Towne Ore
Leon & Eddle's
Eddle Davis
Jerri Blanchard
Alan King
Kono
Kosette Shaw
Lyda & Yonni
Frank Stevens
Macombe
Dorothy Ross
Govlon Ac King
Govlon Andrews
Monte Carlo
Dick Gaspare Ore

Cabaret Bills

NEW YORK CITY Irwin Corey Carlos Montoya Cy Coleman Hotel Statter Jimmiest Statter Jimmiest Oree Ore Motel Warwick Jan August Ore Iceland Korn Kobblers Saphronie Oramae Diamond Ned Harvey Ore

NEW I

Sirdiense
Les Young Orc
Silve Angel
Garland Wilson
Stuart Ross
Eadle & Rack
Mickey Deems
Connie Sawyer
H Chittison 3
Francis Linel
Bop City
Dizy Gillesple
Mel Torme
Sop City
Jack Gilford
Cliff Jackson
Chitha Doll
Emilio Reyes
Katharine Chang
Toy & Wing
Myra Kim
Canton Broe
Copacarbane
Ted Lewis
Geraldine Dulols
Rettle Control
Gordon Gaines
Patricia Adair
Toni Carroll
M Durso Orc
Alvares Orc
Dlamond Horsesho

Gordon Gaines
Patricia Adair
Toni Carroll
M Durso Ore
Alvares Ore
Alvares
Gloria Leroy
W. C. Handy
Billy Banks
Noble Sissle Ore
Chic Morrison Ore
Rigoletto Bros
Jack Spoons
Frank Evans
Tommy King
Harry Heehan
Billy Banks
Harry Heehan
Billy Banks
Grante
Harry Heehan
Billy Banks
Los Gitanos
Pilarin Tavira
Sarita Herrers
D'Alonso Ore
Havel Ridison
Fulpi Campo Ore
Hofel Ambassador
Jules Lande Ore
Hofel Billmore
Hard Nagel Ore
Hofel Ridison
Henry Jerome Ore
Hofel New Yorker
Johnny Long Ore
Upstarts
Leo DeLyon

Henry Jerome Ore Henry Jerome Ore Hotel New Yorker Johnny Long Ore Upstarts. Leo DeLyon Edwards & Diane Peter Kent Ore Hotel Pleare Rosita Serrano Stanley Melha Ore Ralph Lane Ore Mark Monte Ore Payson Re Ore Nicolas Matthey Motel St. Morits M LaPorte Roberts Welch Leo Pleskow Erwin Kent Rane Delyon Laszlo & Pepito Milt Shaw Ore Hotel St Role Vilson Laszlo & Pepito Milt Shaw Ore Hotel Shelbourne Jane Harvey

CHICAGO

Blackhawk
Jack Tygett
Janet Campbell
Deon Sherman
Joyce Harley
Jean Stanley
Sammy Shore
Eddie Howard Orc
Blackstone Hotel
Lind Bros 3 Sammy Shore
Sammy Shore
Eddie Howard Ore
Blackstone Hotel
Lind Bros 3
Dick Lassall GreLassall GreJene Shore
Jene Julidano
Gloria Van
Adorables (12)
Cee Davidson Ore
Helsings
Bonnie Baker
Jimmy Ames
Don Bradfields
Billy Chandler Ore
Hotal Bismarck
Maria Ravel
Joe Isbell
Johnny Alladin Ore
H Edgewerer Beach
Billy Rayes
Melody Men (2)
D Hild Dors (12)
George Oven Ore
Hodal Shoda
Morgan 3
Douglas Duffy

Harper Flaherty
Bob Fitzgerald
Skating Blvdears
Jack Raffloer
Buddy Russ
Jerry Mapes
Frank Masters Ore
Pelmer House
Billy DeWoife
Chandra Kaly Dere
Bella Kremo
Rex Ramer
Eddie O'Neil Ore
Sherman Hotel
"College Inn

Old Knick
Billy Bryant
Paul Killam
Janie Stevens
Frank Wayne
Charlotte Ray
Bob Gallegher
Al Old Roumanien
Sadie Banks
Jackie Phillips
Irving Grossman
Diana Goldberg
Susan Brooks
Joe LaPorte Ora
D'Aquila Ore
Fark Ave
Robert Clary
Four Tones
Benty & Jane Kean
Herb Schutz
Ruban Blau
Kirkwood &
Goodman Meigs
Strik Wayne
Kirkwood &
Goodman Meigs
Ronnie Graham
Julius Monk
Norme Homee & Jethro
Ariline Bright 3
David Blight
Buz Miller
George Martin
Emile Petti Ore
Panchito Ore
Villaga Sare
Homer & Jethro
Ariline Bright 3
David Blight
Sid Caesar
Georgia Gibbs
Emil: Coleman Ore
Mischa Borr Ore

redite divided one Sherman Hotel College Inn Story" Phyllis Gehrig Don Weismuller Christine Nelson Carmen Albino Norman Fields Frank Wagner Ward Carden Glife Norton Carolyn Gilbert Les' Weinvott Vera Gahan Bill Snyder Ort Vine Garden Collegation of the Carolyn Gilbert Les' Weinvott Vera Gahan Bill Snyder Ore Vine Garden Green Vine Garden.

vera Gahan Bill Snyder Orc Vine Gardens Gloria Van Jackie Green Glorianna & Lons Mel Cole Orc Pancho Ors

minutes of diversined entertainment.

Jones, doing his first vaude date in New York in several years, holds down the final spot usually accorded the top act at the Roxy. While he still has the looks that helped him sell his voice in pictures and on the stage, those tenor pipes are beginning to show signs of wear. He's still doing the musicomedy numbers, such as "World Is Mine Tonight" and operatic arias, like Vesti la Giubba," but he doesn't quite have the old punch. Range is still good and his experience is pienty evident, but schmaltz has crept into his voice to too great an extent. Thus, he has little trouble in doing a fine job on a simple ballad like "It Can Dream, Can't I," and, of course, soeks across his of course, socks across his key Serenade" trademark, and, of "Donkey "Donkey Serenade" trademark which gets him off to hefty ap-

"Donkey Serenade" trademark which gets him off to hefty applause.

Bright spot of the show is the nitty comedy work of Betty and Jane Kean. Two sisters have been getting this act into shape for several years via vaude and television and seem now to have hit the paydirt formula. Uninhibited antics are still backdropped in the main by their fine impressions, which are interspliced into their excellent special material. In addition, they both vocalize with ease and Betty gives out with some okay comedy terping, They'd do better, however, to abandon that final routine—an impersonation of the Duncan Sisters doing "Topsy and Eva." Serioso motif is too much out of character, and they sell it none too well.

Berry Brothers, the three colored tapsters, open the bill with some fast, flashy steps mixed with neatly executed acrobatics and splits. Irvoing Fields and his trio (piano, bass and drums) wow with their sock instrumentalism, with Fields displaying some pyrotechnical fingerwork on their trio of tunes. They open with a fast "Wedding Samba," achieve a good pace-change with "St. Louis Blues" and wind with Fields composition, "Managua Nicaragua." Comedy adagio team of Anthony, Allyn and Hodges round out the bill with their novel and clever routines. Fun has all the more impact via their serious tee off. Their work, even though it draws yocks, looks plenty intricate, and they handle it excellently.

Chicago, Chi

Chicago, Chi

Tip, Tap & Toe, Ralph Mendez, June Havoc, Joe Adams, Tony Canzoneri & Mark Plant, Louis Basil Orch; "Chain Lightning" (WB).

While this bill has some of the essential elements of good entertainment, it really never succeeds, lagging most of the way. Audience doesn't help much with sparse applause. Tip, Tap and Toe, working on an elevated platform, get a few patters from the cold seatholders for their toe taps and challenge work.

Ralph Mendez is an unusual at-raction and with liberal pruning of material should be acceptable of presentation houses. Top trum-

of material should be acceptable for presentation houses. Top trumpeter starts with a classical number of the concert style but which falls to register due to lack of showmaship — he makes it look too easy. First half of "Tico-Tico" should be cut, but sustained finger hing and solid breath control in the standard of the same vein, is a solid closer. June Havoe surprises with cases of special material, which doesn't she burles with a mass of special material, which doesn't she dolls. Evra heavy mitting wire with a mass of special material, which doesn't she with a state of special material, which doesn't she with a state of special material, which doesn't she with a state of special material, which doesn't she with a state of special material, which doesn't she with a state of special material, which doesn't she dolls. Evra heavy mittonunding special material, which doesn't

Roxy, N. Y.

Allan Jones, Betty & Jane Kean, Berry Bros. (3), Anthony, Allyn & thodges, Roxy House Orch; "When Willie Comes Murching Home" (20th), reviewed in Variety Jan.

With a name-laden lineup topped by Allan Jones and with an apparent eye towards economy, the Roxy's new stage layout eliminates the Roxyettes and the fine production numbers usually associated with this house. While the pulchritudinous line is missed, of course, the show plays very nicely without them, shaping as a well-paced 50 minutes of diversified entertainment.

Jones, doing his first vaude data the buffoon that the act stafts to pick up. Ex-boxer, with his apparently stupid questions and answers and beatup face gets first real laughs of the bill. His imitation of Edward G. Robinson is sharp, Mark Plant, hefty singer Joins them, and after some repartee with Adams sings, Where or When' for neat applause. However, his burlesque of "Sonny Boy" with comic on his knee gets laughs. Abrupt curtain closer, with Adams soming back and making a pitch for his new book leaves an awkward pause. Louis Basil orch does a competent job in backing the acts.

Palace, N. Y.

Rudenko Bros. (2), Billy Bishop (2), Jack Marlin, Clark Bros. (2), 3 Arnauts, Lawrence Brooks & Victoria Sherry, Joe Morris & Susan North, Athos. (2), Dor Albert's House Orch; "Mark of the Gorilla (Col), reviewed in current issue of Variety.

Current layout here is well-paced and evenly balanced, with sufficiently diversified entertainment from the eight acts to please all types of payees.

Rudenko Bros., youthful pair of jugglers, are lively pacemakers in their manipulation of hoops, balls and other objects for happy returns. Billy Bishop, satirical magico with mien of a parlor entertainer, cashes in on this stance for laughs, After purveying some run-of-the-mill tricks which he accentuates for values via his comic approach, he tops with the Houdini rope trick for solld palming. His attractive frau, Ann, assists with the props.

Jack Marlin is on next for a series of impreshes of Hollywood greats, with the Walter Brennan bit and Arthur Godfrey doing "Fat Man's Polka" standout and sending him away to neat returns. Clark Brothers, Negro tapsters, click, as usual, with their nifty cleat and rythm routines.

The Arnauts, two men and gal.

The Arnauts, two men and gal.

The Arnauts two men and gal.

The Arnauts two men and gal.

The Arnauts two merch and an arthur mit to mit to mit to make the pole and the support of the distant and arthur for mit to make the vocal department, where the hamount in the vocal department, where the hamount in the word departm

Cootie Williams Band (11), Dinah Washington, 3 Wells, Herb Lance, Frank Paris, Apus & Estre-lita; "Checkered Coats" (20th).

Cootie Williams on hand to draw the customers, current Apollo session should play to good business. Show is a routine offering that wins approval.

wins approval.

Comprised of four reeds, four brass and three rhythm, the Williams aggregation starts the ball rolling with a whirling "Typhoon." Number is sparked by Willis Jackson's frenzied sax playing, which he repeats later in the show while band goes to town on "Doing the Gator Tail." Eddie Mack, vocalist, joins the crew for a quick rendition of "Mercenary Daddy" for okay audience reception.

Paramount, N. Y.

Johnnie Johnston, Lina Romay, George De Witt, Mayo Bros. (2) Boyd Raeburn Orch (16); "Paid in Full" (Par), reviewed in Va-RIETY Dec. 21, '49.

chestrations.

Bill is completed by the tapstering of the Mayo Bros. (2), a team working on a platform a la Tip, Tap and Toe. While their comedy attempts aren't too bright, their terping is satisfactory.

Olympia, Miami

Miami, Feb. 18.
Constance Moore, Russ, Mack & Owen, Lew Nelson, G. Ray Terrell, Jack & Marilyn Nagle, Les Rhode House Orch; "My Foolish Heart" (RKO).

Constance Moore is a comely and talented songstress who makes a strong point for the Hollywood talent that rates personal appearance bookings, based on ability, and not just looks. Her offering embraces an intelligent and well paced blending of tunes to warrant the mitting she gets. Standout is "Never Underestimate the Power of a Woman."

Apollo, N. Y.

Cootie Williams Band (11). In the emcee and comedy slot Woman."

In the emcee and comedy slot Lew Nelson scores handily. Youngance, Frank Paris, Apus & Estreta; "Checkered Coats" (20th).

With Dinah Washington and to draw Woman and timed for maximum resorted williams on hand to draw Comedy acroantics of Russ, Mack and Owen set off hefty applause,

Comedy acroantics of Russ, Mack, and Owen set off hefty applause, while pace-setters Jack and Marilyn Nagle's terps are tricky enough to mark the duo as above average Standard legerdemain of G. Ray Terrell is suavely presented, with showmanship lifting caliber of act above par. Les Rhode's orch backs of the pack of t Lary. acts neatly.

Hippodrome, Baito.

Three D's, Gaeng & Palm, Frai Warren, Leon Fields, Pritchard & Lord, Jo Lombardi House Orch (12); "The Port of New York'

in the Dark" and a novelty tune which earns maximum response.

Leon Fields times his material well, mixing up his gags in practiced style for a consistent interlude, after which Pritchard & Lord sell their smooth ballroom stuff to nice returns. Lots of help throughout from Lombardi and his crew, who can cut a show with the best, Biz fair. who can cu Biz fair.

Orpheum, Omaha

Omaha, Feb. 17. Sammy Kaye Orch, Frank Mar-we, Laura Leslie, Tony Alamo, lowe, Laura Leslie, Tony Alamo, Blair & Dean, The Kaydets, Chub by Silvers; "Free for All" (U).

Sammy Kaye's new idea clicked mightily with Orpheum theatre fans. Idea is to introduce as much standout local talent as possible.

mightily with Orpheum theatre fans. Idea is to introduce as much standout local talent as possible. So Kaye uses a disk jockey from each of the six radio stations, and presents three of their talent discoveries. Each day's winners compete in the finals, with prizes for all.

Kaye proves his smart handling of the show when he didn't drop the "So You Want to Lead a Band" feature. This also brings in amateur maestros. Result was jammed houses on opening day.

Frank Marlowe, comic, is all over the stage, house and floor as he does his breathless monolog. Stunt goes over big, especially his arguments with the band, audience and other performers. Laura Leslie's chanting of "Echoes" with male harmony group scores heavily. Tony Alamo's singing and Blair and Dean's dancing hit another high mark in a swift, well-routined show. Kaye, who holds Orpheum house record, may repeat this trip.

Strand. N. Y.

Lou Walters' Latin Quarter Revue with Joey Bishop, Ernestine Mercer, Lucienne & Ashour, Ben Yost's Vikings (5), Ballet Sevillano (12) Linda Lombard, Calvin Holt, Line (14); "Chain Lightning" (WB), reviewed in Variety Feb. 8, '50.

onlice returns. Lots of help throughout from Lombardi and his crew, who can cut a show with the best. Biz fair.

Empire, London

London

Latin

London

Latin

London

Latin

London

Latin

London

Latin

London

lossing him abound. It's a good-crowd-pleaser.

Ben Yost's Vikings, five-man group, hold the bridge spot with their usual robust harmony on a medley of condensed operatic arias. Miss Lombard joins them for a softly-presented "Estrelita," demonstrating a well-modulated voice. Sevillano group wrap this one up with a fast Spanish folk-dance. Ernestine Mercer, sexy, long-limbed singer, takes over the other two numbers. She shows good comedy technique in a "Dangerous Dan McGrew" skit, which features dancer Calvin Holt, the Vikings on the lyrics and the entire company in a well-staged square dance. Miss Mercer shows her versatility in the finale number, turning on her sultriness with a torrid rendition of "Love For Sale." backed by four male dancers.

Bishop, in what would be the

Sale." backed by 1001 mare carcers.

Bishop, in what would be the
next-to-closing, socks across some
fresh, new material via his dry,
well-timed delivery. Guy has a
nice technique of apparently tossing away his gags, which gives
them greater impact. He sells some
good impersonations, which he
won't let the audience take seriously, and winds with some funny
patter about his Army days.

Stal.

Orpheum. L. A.

Los Angeles, Feb. 15.
Three Guys, Margaret Brown
Ala Mina, Russ Clark, Consolo &
Melba, Sue Carson, Gil Maison
The Goetschis (3), Al Luons Or
pheum orch; "Pirates of Capri"

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orch; "Pirates of Capri"

FC).

Orpheum is going to the dogs again this week for the top laughs on the current vaude bill. It's Gil Maison, two dogs and a monkey on the current vaude bill. It's Gil Maison, two dogs and a monkey on the current vaude bill. It's Gil Maison, two dogs and a monkey on the current vaude bill. It's Gil Maison, two dogs and a monkey on the current vaude bill. It's Gil Maison, two dogs and a monkey on the current vaude bill. It's Gil Maison, two dogs and a monkey on the current vaude bill. It's Gil Maison, two dogs and a monkey on the current vaude bill. It's Gil Maison, two dogs and a monkey on the stop in the self-way on the current vaude bill. It's Gil Maison, two dogs and a monkey on the current vaude bill. It's Gil Maison, two dogs and a monkey on the stop in the current vaude bill. It's Gil Maison, two dogs and a monkey on the current vaude bill. It's Gil Maison the current vaud

There's a class consolo & Melba in four routines that rated hearty mitt-pounding from audience. Margaret Brown, a legy brownette, is easy on the eyes and a good tap exponent, factors that are helped along by smart stage presence. Her returns are excellent.

"Pig Foot Pete" for good hand, coming back to do "All Dressed Up With a Broken Heart."

"Dick Williams puts over some neat impersonations, particularly and his propers make up a standitions of Sidney Greenstreet, Peter Lorre and Jimmy Durante. His patter is fast; draws a big hand.

Ingle crew opens with "Man With the Big Sombrero" with "Man Martin on the "Man M

Equity Wage Reforms Loom on Coast To Govern Pro and Little Theatres

LEGITIMATE

Definite move to find a new set of Equity rules to govern professional and little theatre operations in this area is now underway, with Christopher 'O'Brien here from New York as assistant executive New York as assistant executive secretary for the west coast. Election of a five-man advisory board to work with O'Brien and Equity Council in the east is now being conducted.

conducted,
O'Brien, in the three weeks he
has been here, has surveyed the
local scene and has already cracked
down on the producers of "The
Ladies Misbehave," at the Las
Palmas, forcing actors' salaries in
that bedroom farce to be upped
from \$25-\$40 weekly to a minimum
of \$75 weekly. Sweeping reforms
in the matter of salaries and working conditions in so-called little
theatres are in the offing.
Meanwhile, local producers in

Meanwhile, local producers in some of the smaller houses here may form an association for collective bargaining purposes. Equity toppers and members of the union are also expected to move for strict adherence to payment of 5% fees to agents. Agents, in some instances, have been taking as high as 20 and 25% and teling performers to long-term contracts.

formers to long-term contracts.

Nominees for the five-man advisory committee include Vivian Baber, Whit Bissell, David C. Clarke, Howard Da Silva, Morgan Farley, Howard Freeman, Ned Glass, Victor Killian, Fred Irving Lewis, Donald Randolph, Art Smith, George L. Spaulding, Evan Thomas, Frederic Tozere, Frances E. Williams and Mervin Williams. This committee will not have

This committee will not have local autonomy, but will supplement the services of the executive staff now headed by O'Brien. Also advising on the local situation here will be resident members of the Council including Frank Fay, Erin O'Brien Moore, William Tallman O'Brien Moore, William Tallman and Richard Whorf. Voting for the committee closes Feb. 19, with re-turns to be announced Feb. 22 or

Rodgers-Hammerstein 'Festival' for St. Loo

St. Louis, Feb. 21.

St. Louis, Feb. 21.

A "Rodgers and Hammerstein Festival" will be featured during the last three weeks of the 1950. Municipal Theatre Assn. season that starts next June 8 in the alfresco theatre in Forest Park. Only the works of Oscar Hammerstein II and Richard Rodgers will be heard. A special two and one-half hour stage production featuring music from "Oklahoma," "Carousel," "Allegro," "State Fair" (20th-Fox pic) and "South Pacific" will music from "Oklahoma," "Ca sel," "Allegro," "State Fair" (2 Fox pic) and "South Pacific" be presented.

Details are being worked out in New York by John Kennedy, pro-duction manager, and Edwin Mac-Arthur, musical director, along with the composer and author.

The season tees off with an 11-night run of "Brigadoon."

546 in Pilgrimage To 'Texas' on Show Train

New Haven, Feb. 21.

New Haven Railroad ran its most successful "Broadway Show Train" to date last week (16) when it teamed with Anthony Brady Farrell for a fan pilgrimage to "Texas, Li'l Darlin'."

"Texas, Li'l Darlin'."
Originating here, with a special leg coming in from Hartford, a total of 546 passengers made the trip, which was punctuated by carto-car entertainment furnished by Kenny Delmar, Danny Scholl, Kate Murtah, Betty Lou Keim and the Texas Rhythm Boys, all cast members. Also included was a fashion show featuring a dozen girls from the musical. the musical.

the musical.

Farrell went whole hog on a public relations gesture when he blew two carloads of the press to a pre-performance dinner at the Hotel Astor Columbia Room. Junket was guided on the transportation end by Samuel Boyar and Leslie Tyler, of the New Haven Road public relations department; for the "Texas" division, Nat Dorfman headed press contacts.

Next on the leat to the transport of the New Hogher transport of the Post of the New Hogher transport of the Post of the New Hogher transport of th

Next on the list is "I Know My Lec." skedded for March 22.

New In-Law Trouble

Another chapter in the saga of "South Pacific," tickets:

The real estate editor of a New York daily approached the drama editor last week with the plea, "Can you get me seats for my parents, who are coming to visit me the latter part of March?"

"Ill' get you house seats," the d.e. came hack "it you"!

"Ill' get you house seats," the d.e. came back, "if you'll find an apartment for my mother-in-law."

EZRA STONE LIKELY TO DO PUCCINI OPERETTA

Ezra Stone will probably direct the operetta based on a number of Puccini compositions which Milton Shubert is readying for production this spring or early next fall. Terms of the deal are verbally set, but a contract has not been signed. Deems Taylor is arranging the Puccini music, with Kay Swift supplying the lyrics and Louis, Verneull writing the book. Jeanette MacDonald and Dorothy Kirsten were mentioned as possibilities for the femme lead but they have nixed it.

Production will probably budgeted at about \$200,000.

Pitt's Senator Succeeds **Nixon for Touring Legits**

Nixon for Touring Legits

Pittsburgh, Feb. 21.

Speculation over future of legitimate theatre in Pittsburgh came to an end over the weekend with announcement that 1,750-seat Senator, which Harris Amus. Co. vacates in another 10 days, will succeed the Nixon as local home of touring shows. The 47-year-old Nixon comes down after May 1 to make room for skyscraper to house Aluminum Co. of America offices.

Local syndicate, Astor Theatre Corp., has taken over Senator and begins operating it in another fortinght. Gabe Rubin, who owns Art Clinema, downtown foreign film spot, heads the Astor group as general manager, with a brother, Harry Rubin, a local attorney, as secretary-treasurer. They plan to run house with pictures and occasional stageshows until this summer when Senator will be shut down for a couple of months to make the necessary renovations for legit attractions.

Senator has a stage 80 feet wide and 31 feet deep, and was originally built as the Victoria, when it housed burlesque and then bigtime Shubert vaude. Later Loew's operated it as the Aldine, where Louis K. Sidney inaugurated presentation policy in 1924. Harris circuit took it over in 1937 and rechristened it the Senator.

'Okla.!' Moderate 30G

'Okla.!' Moderate 30G In 3 Southwest Stands

In 3 Southwest Stands

El Paso, Feb. 21.

"Oklahoma!" pulled a moderate
\$30,000 last week for eight performances in three engagements
ending. Saturday (18). Musical
played the Orpheum, Phoenix,
Monday and Tuesday (12-14);
Paramount, Tueson, Wednesday
and Thursday (15-16), and finished
off Friday and Saturday (17-18) at
the Plaza here.

Show is doing a trio of stands
again this week.

Wilder's Paris Play

Playwright Thornton Wilder sailed for Europe yesterday (Tues.) on the Veendam to arrange for a next-season Paris production of his "Skin of Our Teeth." He plans to return to New York around May 1.

On the leisurely trip to Rotter-dam, where Wilder will disembark, he hopes to complete a new work which as yet is untitled. The dramatist declined to say what the unfinished piece is about.

IMPORT BRITISH ACTOR

British legit-film actor Raymond Lovell is due Sunday (26) from London to play a leading part in "The Cry of the Peacock," Don Medford - James Colligan production which goes into rehearsal shortly under the direction of Leonora Corbett.

It will be his U. S. debut.

Legit Bits

Scene designer Jo Mielziner and general manager Harry Fleischman have formed a producing partnership to present next season a musical version of O'Neill's "Desire Under the Elms," with Morton Gould composing the score and probably Edward Eager as lyricist. Producer Joseph M. Hyman has three more weeks of Grand Jury duty. George Bassman will do the orchestrations of the Frank Loesser music for "Guys and Dolls". Gertrude Lawrence due back today (Wed.) or tomorrow (Thurs.) from Florida vacation. James F. Reilly, of the League of N. Y. Theatres, and Louis M. Simon, Alfred Harding, Marjorie Gateson, representing Equity, are in Washington this week to attend committee hearings and urge repeal of the 20% admissions tax.

Shirley Booth and Sidney Blackmer have been upped

Inside Stuff—Legit

Backers of the \$40,000 revival of "Devil's Disciple," which Aldrich & Myers presented last night (Tues.) at the Royale, N. Y., include Rebecca Brownstein, Actors Equity attorney; former strawhat manager Francis Curtis, representing a syndicate; Meyer Davis, representing a syndicate; Sergei Denham, Ballet Russe director, and his son-in-law and daughter, Robert and Irina Pabst; theatre program promoter Al Greenstone; attorney Michael Halperin; Ruth Richmond, executive-secretary of Chorus Equity; agent Leah Salisbury; Elizabeth W. Smith, a Ballet Russe director; Roger Straus, of Farrar & Straus publishing; Jane (Mrs. Lawrence) Tibbett; attorney and former tennis star Watson Washburn, and author-publisher Stanley Young, each \$800. Also stage manager John Effratt, \$1,600, and Julius Fleischmann, who is associated with Aldrich & Myers in the presentation of "Caesar and Cleopatra," \$2,400. Another investor, F. Crocker Whitman, who has a \$1,600 share is the only original backer of "The Innocents" when Aldrich & Myers gave it a strawhat tryout last summer, who strung along when the show was recently produced at the Playhouse, N. Y., by Peter Cookson.

Legis M. Stone, Alfred Hareline
Legis M. Stone, and Sheep Elect.
Sheep Elect and Sheep Elect.
Sheep Elect and Sheep Elect.
Sheep Elect and Sheep Elect.
Shee Unusual number of show business names are among the backers of the Chandler Cowles-Efrem Zimbalist, Jr., production of Gian-Carlo Menotti's "The Consul." They include novelist Grace Zaring Stone, \$250; photographer Dorothy Wheelock, \$250; photographer Richard Avedon, \$250; Paul Jaretzki, of the N. Y. City Center production staff, \$500; singer David Daniels, \$2,000; Carmel Snow, of Harper's Bazaar, \$250; photographer Louise Dahl-Wolfe, \$250; Mrs. Charles Spalding, wife of the sketch writer, \$500; seene designer Horace Armistead, \$1,000; dancer-choreographer John Butler, \$250; Mrs. Mary Curtis Bok Zimbalist, stepmother of co-producer Zimbalist, \$25,500; her husband and the latter's father, \$2,000; sketch writer Max Wilk, \$250; Sarah Rubenstein, Allen Porter and Ione Ulrich Sutton, of the Museum of Modern Art, N. Y., \$250 each; radio producer Robert Heller, \$500; Margaret K. Goldsmith, of Life mag, \$500; Iva S. V. Patcevitch, of Conde Nast publishing, \$2,000; Howard S. Cullman, \$2,000; Mrs. Bert Shevelove, wife of the legit director, \$250; photographer John Swope, husband of actress Dorothy McGuire, \$1,000; Moss Hart, \$2,000, and singer Patrice Munsel, \$2,000. Show is capitalized at \$100,000.

CO-OP PLAN TO TOUR REVIVALS

Possibility of No Pulitzer Prize | SEEN AS MOVE TO | Requirement of Producers Posting This Year for 'Original American Play'

Broadway legit circles are taking a dim view as to whether there will be a Pulitzer prize given to an "original American play" this year. Eligible for selection are shows produced in New York from April 1, 1949, to the corresponding date this year. Though five weeks and a few days remain before the deadline, the productions scheduled to bow during that period are regarded by the critical pundits as having as little chance of copping the award as those already offered.

Judging by the past selections

riod are regarded by the crinical pundits as having as little chance of copping the award as those already offered.

Judging by the past selections of the awarding committees, there's a strong indication that the award will be passed up or, more probable, handed out in the form of a "special" citation, given to a work not entirely in keeping with the Pulitzer specifications. Latter situation occurred in 1944, when the judges, finding no play meeting their requirements; gave a "special award" to "Oklahomal". Failure to give any award in the play category has occurred three times; in 1919, 1942 and 1947.

Of the 45 shows which bowed on Broadway since April 1 of last year, only 16 were straight original American entries. Of these only six are still running. Those currently on the boards include "The Velvet Glove," "The Man," "Mr. Barry's Etchings," "Come Back Little Sheba," "All You Need Is One Good Break" and "The Rat Race." The last named is scheduled to call it quits in a couple of weeks, while "All You Need" was revived Monday (20) after a fast closing Feb, 11.

The 10 others, all quick flops, were "The Ivy Green," "Magnolia Alley" "The Happiest Years," "Mrs. Gibbons Boys," "Gayden," (Continued on page 60)

Water Dearth Won't Nip **Cooling Systems (Brrr)** In Broadway Theatres

Air cooling systems of Broadway theatres will probably be little affected by the local water shortage. A few houses using the Freon chemical system, but without water storage tanks on the roof, may have to install them. But the majority, including those having Freon plants with water tanks and ones using ice, will have little if any difficulty.

Check by the League of N. Y.

ones using ice, will have little if any difficulty.

Check by the League of N. Y. Theatres indicates houses having the Freon system and storage tanks require an average of about 200 gallons of water, which is recirculated over and over with a loss of only about 2-3%. That is understood to be far under the limit set by authorities. In the case of houses using ice, there will apparently be no trouble as the firms supplying it do not use city water.

Most houses equipped with the Freon system already have storage tanks into which the water can be pumped for re-circulation. One or two others will have to have them erected, at an estimated cost of up to \$5,000. However, that would drastically cut water bills. The Hudson theatre reportedly has its own well, not currently in use, but which could supply enough water for cooling purposes.

Thus far, authorities have not raised the question of water consumption for theatre cooling, but the League has queried owners of all Broadway houses, so the facts will be ready in case of need.

'Good Night Ladies' To Have L. A. Run Hollywood, Feb. 21.

"Good Night, Ladies" will go in-to El Capitan theatre here March 27 for an extended run.

Buddy Ebsen and Skeets Gallagher will be starred. Howard Lang is producing. They were associated with the original production some years ago.

"So. Pacific" as Bait

"South Pacific" tickets are being put to another use—as bait for lagging sale of benefit tickets to another Broadway musical. The Assn. of Theatrical Press Agents & Managers is holding a theatre party at "Arms and the Girl" in late March to aid its relief fund. Tickets, at hiked prices, aren't going too well.

When this matter was brought up at last Thursday's (16) meeting of the union, John Shubert got up to make an offer. To everyone buying four seats to the benefit, he said, he would sell two seats to "South Pacific," in the third row.

'Story' Tour Ends \$50,000 in Red

Touring edition of "Detective Story" (Chester Morris starred) which folds Saturday night (25) in St. Louis, will have lost about \$50,000. It was produced for \$31,200, and since opening in Detroit last October has had only about six weeks of small profit and a number of stanzas of large deficits. On a number of losing weeks Sidney Kingsley waived or reduced his author-director royalties.

Original production of the play (Ralph Bellamy), at the Hudson, N. Y., continues to amass profits. As of last week it had repaid about \$175,000 on its \$75,000 investment, exclusive of proceeds from the film sale. Total of \$77,200 has been distributed from the latter source, with more to come as Paramount makes additional payments under its contract. which folds Saturday night (25) in

Total net profit on the play thus far, including the film sale and the loss on the road company, comes to almost \$130,000.

NAME EQUITY GROUP TO TALK LEAGUE PACT

Negotiating committee which will work out terms of a new basic contract with the League of N. Y. Theatres will be named soon by the council of Actors Equity. It will include Louis M. Simon, executive - secretary, as chairman, Rebecca Brownstein, attorney; Angus Duncan, assistant executive-secretary, and representing Chorus Equity, Ruth Richmond, executive-secretary.

Prior to the start of negotiations next August, the committee will

next August, the committee will study the working of the present contract and consider possible amendments, including suggestions from the membership of the two unions. The current two-year contract with the League expires Sept. 1.

tract with the League expires
Sept. 1.

Nominating committee to select
the regular ticket for the annual
election to take place in June will
also be named soon.

'Jones' Strong in Mex

Mexico City, Feb. 14.

Strong attraction here is Eugene
O'Neill's "The Emperor Jones," in
Spanish, at the government's Palace of Fine Arts (National theatre).
Julio Prieto is producing. Juan
Jose Laboriel, Jose Elias Moreno
and Victor Parra have the leads.
Kenembu and 30 Negroes, rendering deep jungle songs and dances,
are the background.

Biz is good, one-a-day, at 57c top.

Dick Campbell Concerts char-tered to do concert and theatrical business in New York. He's a Harlem impresario, handling Mu-riel Rahn, One World Ensemble, etc.

By HOBE MORRISON

By HOBE MORRISON

As a concrete move to rebuild the road, the Committee of Theatrical Producers is mulling a plan for cooperative financing of popprice touring revivals. Not only CTP members, but outside managements, including out-of-town theatre owners, could participate in the setup. As a first step, various CTP members have been asked to submit lists of proposed shows they would revive.

The idea of sending out a succession of revivals, with at least some having a \$2.40 top and none being scaled at more than \$3.60, was suggested by Max Gordon. The proposal was taken up by the League of N. Y. Theatres several months ago, with J. J. Shubert joining in the plan of sending out operetta revivals. However, Actors Equity at that time turned down the bid to extend the playing schedule to a seven-day week and more than the standard eight performances, without additional payment.

On the basis of this season's ex-

performances, payment.
On the basis of this season's experience, particularly with the road clicks of Tallulah Bankhead (Continued on page 60)

2/3 Play Expenses **Comprise Theatre** Rent, Actors' Pay

Theatre rental and actor salaries account for about two-thirds of straight-play running expenses, according to figures compiled recently by Actors Equity. Although the study was based only on five productions, the findings are believed to be fairly representative, as there was relatively little variance in the percentages for the various budget classifications of the different shows. Both Broadway and road engagements were included in the survey.

engagements were included in the survey.

Total operating cost for the five shows averaged slightly over \$85,000 a week for the period covered in the study. Of that amount, almost \$28,200, representing around 33%, was paid to cast members, and over \$28,000, or a shade under 33%, went for theatre rental (some of which covered stagehand and musician salaries). Other budget items included approximately \$8,000 (9½%) for author royalties, nearly \$7,200 (8½%) for publicity and advertising, over \$6,600 (almost 8%) for "other salaries" (stagehands and musicians paid by and advertising, over \$6,600 (almost \$%) for "other salaries" (stagehands and musicians paid by the production, plus company managers, etc.), about \$1,700 (2%) for director royalties, \$1,500 (13%) for rental of equipment, nearly \$1,-100 (13%) for office expense, and various amounts less than 1% each for taxes, legal expenses, hauling, insurance, designer royalties and miscellaneous.

Identity of the five shows is not disclosed. Nor has it been revealed how the union obtained the figures used in the study. However, it's believed the information could have been taken from accountants' monthly statements to backers of the various productions. Since a

monthly statements to backers of the various productions. Since a number of Equity members are in-vestors in shows, particularly those in which they appear, the informa-tion would presumably be available to the union.

Hartford's Legit Snarl

Hartford, Feb. 21.
This metropolitan center is going through a series of labor pains trying to get into and stay within the legit fold.

legit fold.
In across-the-river East Hartford, the Astor theatre shuttered Saturday night (18) after an abortive 12 weeks operation. In West Hartford, a group headed by Paton Price, once associated with the Canton Show Shop, strawhatter, is trying to find a location for a 1,000-seat house.

Equity Bond May Be Modified

Maddening, Isn't It?

Maddening, Isn't It?

Pittsburgh, Feb. 21.

"Madwoman of Chaillot" has been called many things and the locale pronounced many ways. It remained for a Pittsburgh woman to give it a strictly American—and Ohio at that—christening last week.

She stepped up to the Nixon ticket window and asked treasurer Dave Shanahan for two tickets to "The Madwoman of Chillicothe."

Legit Crimp Via **Coal Shortage**

Regardless of the possible effect of the brownout in New York City and elsewhere, the coal shortage is already crimping legit, particularly on the road. Cancelling of trains is complicating the moving of productions from one stand to another, besides hindering transportation of audiences to and from theatres. In addition, economic conditions in the areas affected by the coal shortage are brutal and becoming worse.

and becoming worse.

Cancellation of trains has not yet reached formidable proportions, at least in its effect on touring. However, at least one show, the James Dunn edition of "Harvey," has been using bus and truck for some jumps during its one-nighter weeks. As far as known, no other show has had to use motor transportation instead of rail, but several managements have made tentative preparations to do so if necessary.

There's no way of measuring the

There's no way of measuring the effect of train cancellations on theeffect of train cancellations on the-atre attendance. But producers figure it is at least partly responsi-ble for disappointing attendance in a number of recent stands in various towns. In the case of poor business due to deteriorating con-ditions in areas affected by the strike, figures tend to show a marked drop. For example, "Streetcar Named Desire" grossed only \$5,000 in three performances recently in Wheeling, W. Va., the center of the strike-bound soft-coal district. In towns where the mine tieup is having a secondary effect, the boxoffice downbeat has been delayed, but may become more se-rious any day.

EVANS TO STAR IN COAST 'CHOC, SOLDIER'

Chicago, Feb. 21.

Wilbur Evans, who closes here Saturday (25) in "Merry Widow," will star in Edwin Lester's revival of "The Chocolate Soldier," open-ing April 24 in Los Angeles, with a San Francisco run to follow.

Actor-singer is also set to star in "Of Thee I Sing" the week of July 3 at the St. Louis Municipal Opera. He and his wife, Susanna Foster, are being sought for appearances during the Westchester Music Fair to be presented for the first time this summer at the new arena-type, theatre at Somers, N. Y., near White Plains.

Bar Harbor Takeover

Worcester, Mass., Feb. 21.
Sidney Sawyer of Worcester will
take over the Bar Harbor, Me.,
summer theatre, operated in '49 by
Ted Leavitt. Plans a nine-week
season starting July 5, and will use
central staging, as in Don Gibson's
Atlanta experiment.
Red Barn in suburban Westboro
will have a new producer, Arthur
Gerold of Stillwater, Texas. He
will open an 18-week schedule on
May 16.

The Actors Equity requirement, that all but a few long-established Broadway producers must post bond to cover two-week salaries, may be modified. The union would probably be willing to waive the rule for members of any reputable producer organization who would guarantee actor salaries involved. On that basis, the Committee of Theatrical Porducers may offer such a proposition.

guarantee actor salaries involved. On that basis, the Committee of Theatrical Porducers may offer such a proposition.

Under present conditions of high production costs and relatively scarce" investment money, most managements regard union bonds as just that much more financing to be raised. Since it is standard practice to maintain a sizable cash reserve for a show, the salary bond amounts to a double security and a proportionately larger monetary outlay, it is argued. And as the final \$10,000-\$15,000 financing is often the most difficult to raise, the union bonds actually jeopardize production and thereby tend to decrease employment.

According to Equity council members, the union would probably accept a CTP guarantee covering cast salarles. Such an assurance was allowed from a now-defunct Broadway producers' association. However, when that organization disbanded 20-odd years ago and the League of N. Y. Theatres was formed, the latter outfit declined to guarantee actor salaries for its producer-members.

The Exceptions

Equity has since demanded the posting of bonds by all producers, with the exception of those covered by the original managers' association guarantee. Latter, from whom no deposit is required, include George Abbott, Vinton Freedley, John Golden, Jed Harris, Guthrie McClintic (and Katharine Cornell), Gilbert Miller, Brock Pemberton, (Continued on page 60)

Rillie Worth. Expecting

Billie Worth, Expecting Baby Soon, Collapses Playing 'Annie' in Det.

Detroit, Feb. 21.

Billie Worth, star of "Annie Get Your Gun," current Civic Light Opera production, collapsed in her dressing room last night (20) after her performance. At Province hospital doctors feared that she will lose a child she was expecting in three and a half months.

will lose a child she was expecting in three and a half months.

Miss Worth played the entire second act at Masonic Temple in great pain, then collapsed immediately after the final curtain. The 4,000-odd persons in the show did not detect any evidence of Miss Worth's suffering as she drew an enthusiastic applause for her strenuous performance, in the part created on Broadway by Ethel Merman. Her husband, Donald Burr, who has a prominent role in "Annie," was on the stage with his wife during most of her emergency. The couple have a four-year-old son. The only possible indication to the audience that she was ill occurred when a cast member offered her a chair, which was brought from the wing (although the script did not call for it). Miss Worth refused the chair.

Helena Dudas, onetime understudy of both Miss Worth and Mary Martin, was enroute from Montreal to take over Miss Worth's part in tonight's performance.

Aldrich & Myers Option Paris-Localed Comedy

"The Little Glass Clock," comedy by Hugh Mills, has been optioned by Aldrich & Myers for production next season. Play with an 18th century suburban Paris locale, is a one-setter calling for a femme star and two important actors, plus three supporting players. It will three supporting players. It will probably be budgeted at around \$70,000.

The author is an Englishman who has lived in Paris about 20

Play on Broadway

Theatre Guild production of drama in two acts (six scenes), by William Inge. Features Shirley Booth, Sidney Blackmer, Joan Lorring, Directed by Daniel Manni, setting, and lighting, Howard Bay; costumes, Lucille Little; production under supervision of Lawrence Langner and Theresa Helburni associate producer, Phyllis Anderson. At Booth, N. Y. Feb. 15, '50; \$48,00 top (\$60 pening). Doc Sidney Blackmer, Phyllis Anderson. At Booth, N. Y. Feb. 15, '50; \$48,00 top (\$60 pening). Doc Sidney Blackmer Lois Chanan Daniel Reed Postman Gaman Olga Fabian Milkuman John Randolph Messenger Arnold Schulman Milkuman John Randolph Messenger Arnold Schulman Ed Anderson Wilson Brooks Elmo Huston Paul Krauss

supervision of Lawrence Languer and Theresa Helburn: Associate poducer Theresa Helburn: Associate poducer to the compensation of their own lives and as a sort of the compensation for their long to the compensation for their long the compensation for the cure.

The first of the two acts is little cure.

The first of the two acts is little cure.

The cure.

The first of the two acts assistuation and character detail, particularly defining the tiresome bow sells as low as trust the cure.

The first of the two acts is littl

Play Out of Town

The Great God Innis
Philadelphia, Feb. 15.
Plays and Players' production of drama
i three acts and prolog by George B.
owell and Helen R. Loenthal. Directed
y Margaret M. Greene: produced by
hester R. Cooper; settings, Stanley W.
reene. At Plays and Players' Clubhouse,
hiladelphia, Feb. 15, '50.

The Great God Innis.

Philadelphia, Feb. 15.
Plays and Players' produced by Greater R. Geoper: settings. Stands who stands and presented by a talented and well-trained group of amateurs.

Dut amateurs all the same-proves superior entertainment. The Dowell-Loenthal play cries aloud for a future Broadway production, and the witch and the Abbey Theatre Players can impart to plays of this kind. The Plays and Players Club, which generally does smart drawing room comedies or slick dramas, does impart authenticity in this play about part authenticity in this play about part authenticity in this play about part authenticity in this play about the time being, according to the costumes of the current production which the author helped direct, in the earlier part of the 20th century. The prolog is laid on midsummer's eve around about a "rainyr ing" in a wooded glen. On this inglit the Igreechaum and "little fold" and meets there the tall, handsome man alter conducts is the Great God Innis. A child is born of this noctiful country malden, has the daring to invade the fairy ring around the witching midnight hour and meets there the tall, handsome man after conductive states the preforms a couple of acts that appears as laired the conductive states the profession of the conductive states of the cortex of the co

(curtain fell at 11:15), and some of the speeches have a slightly spuri-ous tone, with too glib a use of Irish colloquialisms.

Legit Follow-Ups

Ladies Night in Turkish Bath

(SELWYN, N. Y.)

"Ladies Night in a Turkish Bath," which George Brandt is offering as the second combination-bill with a reissue of "Jungle Jim" (Col.) at the Selwyn, N. Y., is like the first one, only more so. That is, it's apparently a natural for the gawker trade of honkytonk west 42d street, but it's dismal entertainment. Whereas the opening tabloid legiter, "The Respectful Prostitute," had at least a minimum of drama and contemporary significance, the capsule version of the antiquated Avery Hopwood-Charlton Andrews farce is practically pure narcotic. Not even snicker-hungry patrons get more than an occasional kick out of it.

This edition of the play, which is even more doleful than the Cyrus Wood version that flopped on Broadway five years ago under the title, "Good Night, Ladies," has been cut from its original three-act, two-set form to a crude one-scene skit running 32 minutes. It opens with several understandably embarrassed-looking actresses in bathing suits trying to extract laughs from limp, tasteless 'gags. Then the bashful college professor and his playboy pal, fleeing from a police raid next door, turn the show into lugubrious slapstick as they rush around the femme-reducing emporium in assorted gal's trappings.

the show into lugubrious slapstick as they rush around the femme-reducing emporium in assorted gal's trappings.

Under the circumstances, it would be unfair to comment on the performances. The cast at the performance caught opening day, Friday (17), included Martha Morton, Jean McBride, Marian Leeds, Barbara Joyce, Isobel Robbins, Dan Frazer, Rod McLennon, Billie Nelson, Jennie Lewis and Loy Nilson. Alternate cast includes Lucille Benson, Audrey Swanson, Lucie Lancaster, Lucille Marsh, Jane DuFrayne, Dan Dayton, Joe Maross, Billie Nelson, Joyce Randolph and Richard Corbin. Directors are Nilson, and Ty Perry, with Corbin as stage manager.

In the lengthy wait before the live part of the show, as the stage is being set, ushers stand at the foot of the two lower-floor aisles, possibly to prevent enthusiastic extroverts from invading the stage. Meanwhile, attendants go through the audience peddling icccream, and at one point a member of one of the alternate casts makes a curtain speech inviting the customers to relax and enjoy themselves. In the lobby, an attendant sells cheesecake "souvenir" programs at 25c. He says, in answer to a question, that the booklet contains a list of the cast. But that turns out to mean the names of the characters, not the actors playing them. Latter Information is posted on a signboard in the lobby, for each performance.

Harvey

Prince of Wales, London
London, Feb. 14.
The problem of finding a replacement for the lead in "Harvey," after the recent death of Sid Field, wasn't an easy one. Choice of Leslie Henson has proved happier than anticipated, and his reception when he bowed in last Tuesday (14) left little doubt that the play can continue as a success-

ception when he bowed in the truesday (14) left little doubt that the play can continue as a successful venture.

There is a vast difference between the two performances. Henson plays it neither straight nor farcically, but in his own original way. His interpretation of Elwood P. Dowd may lack the whimsicality previously experienced, but scores almost entirely on his own vigorous personality. Athene Seyler continues to play Elwood's harassed sister with an amazing degree of freshness, and the rest of the cast remain in good form.

Myro.

Odeon, Toronto, Enters Legit With San Carlo

without question. Then he performs a couple of acts that appear as miracles to the simple peasant folk, culminating in the bringing of welcome rain after a long drought. In truth, he has become now the Great God Innis.

At the wake of his grandfather, however, a stranger appears who upsets the applecart. A poor and simple wayfarer, he discloses the fact that it was he—and not the Great God Innis—who romanced with Maeve in the fairy ring. It is a terrible blow to young Doran's pride but the only ones who know are his mother, his sweetheart and the stranger.

The prolog, as now offered, is too long although admirable as a single entity. There can be sharpening, too, of some of the latter scenes

Wherefores of war. Rest of the cast all turn in good performances. David Alexander's direction captures the mood of the play, while Hal Shafer's barracks setting takes care of the play's needs.

Buses for St. L. Symph

During Coal Strike

St. Louis, Feb. 21.

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Because of the uncertainty of the coal strike's duration the tooters of the St. Louis symph orch will make better annual trek by bus instead of rail and air. Last week William Carloon Captures the mood of the play, while Hal Shafer's barracks setting takes care of the play's needs.

Buses for St. L. Symph

During Coal Strike

St. Louis, Feb. 21.

Because of the uncertainty of the coal strike's duration the tooters of the St. Louis symph orch will make better the stranger.

Zalken, exec of the symph society of the deluxers to be built here, optically the coal strike is during the play, while the play is direction captures the mood of the play, while the play, while the play is direction captures the mood of the play, while the play, wh

Shuberts, UBO Sued

er office and the Shubert DOOKING setup, the complaint charges that the present company is owned jointly by the Shuberts and Hel-man and has exclusive booking agreements with most of the avail-able legit theatres in the country of which the Shuberts are claimed to control 40 in the key eight states.

The UBO houses and the Shu-bert-controlled theatres in New York are booked in such manner as to force producers to book ex-clusively through the UBO and use Shubert houses on Broadway, it is alleged. Moreover, booking terms favor the shows of the Shuberts and their affiliates, and discriminate against producers who book in-dependent Broadway houses, the

The situation in Washington is also covered in the complaint, which charges that the defendants

Deadly Parallel?

Deadly Parallel?

Anti-trust suit filed yester-day (Tues.) against the Shuberts and UBO parallels that recently prosecuted successfully against the major film companies. As in the film case, the Government's action alleges illegal monopoly, and seeks to force the defendants to give up either the production or theatre operation phase of the business.

While the film companies lost, it is noteworthy that the

While the film companies lost, it is noteworthy that the court did not rule joint production theatre operations as automatically illegal. It did find that "monopoly conditions" warranted divorcement.

kept the Belasco there dark for several years to eliminate competi-tion and since Heiman turned the National into a film house in 1948. other persons seeking to operate a theatre there have been unable to obtain assurances of bookings.

Additional charges against the defendants are: excluding others from booking shows, combining their power in booking and presentation to "maintain and strengthen tation to "maintain and strengthen their domination in each of these fields," investing in productions of other managements on the basis of exclusive booking deals, using tryout bookings to force producers to book Shubert houses in New York, imposing penalties and discriminatory booking terms on managements using non-Shubert houses on Broadway, harassing, coercing and intimitationg independent theatre operators, and acquiring control of competing theatres to eliminate competition."

From Miami, where he is vacationing, Lee Shubert issued a statement saying in part, "We will demonstrate beyond all doubt that we onstrate beyond all doubt that we have never engaged in anything that could possibly be construed as a violation of the anti-trust laws, and will prove that we have operated with an efficiency that deserves the encouragement rather than the criticism of any Government agency. The allegations against us are based on purely technical considerations not affecting nical considerations not affecting the price of theatre tickets or the quality of entertainment furnished the public."

the public."

Heiman, president of UBO and head of LA.B. Amus Corp., declared in part, "I am confident that the Government's charge of antistic trust violations against UBO will not be substantiated. Obviously it is impossible for the many out-of-town theatres to deal separately with every producer of a play, and it is likewise impossible for individual producers to arrange their tours by dealing separately with out-of-town theatres. A service or lganization like UBO is essential to bring the producer and the out-of-town theatre together. The activation of save the legitimate theatre for many of the smaller cities throughout the country.

"UBO does not have any contract with any theatre or with any at-

holdings, it asks that the Government "have such other relief as the Court may deem appropriate in order to prevent restraints of trade and commerce, attempts to monopolize and monopolizations in any branch of the business in which the defendants may hereafter be engaged."

Delve Into Setup

Going into the formation of the UBO from the old Klaw & Erlanger office and the Shubert booking setup, the compalaint charges that the present company is owned.

Shubert attorney Milton R. Weir, after conferring with J. J. Shubert called the Government's charges "utterly unfounded" and predicted that they would be "completely refuted." He added, "It is not conceivable that what remains of the legitimate stage should be included in even the most sweeping 'monopoly hunt'."

Celler Raps Shuberts For Withdrawing Tix

Washington, Feb. 21. Washington, Feb. 21.

Rep. Emanuel Celler (D., N. Y.), who has announced he will conduct a congressional investigation of the Shubert situation, told the House of Representatives last week that the Shuberts withdraw large blocks of the best tickets for hit shows, and said he was asking the Bureau of Internal Revenue to find out whether full taxes were paid on the sale of those ducats. In his statement he also snapped back at

statement he also snapped back at Milton R. Weir, Shubert attorney, who had claimed Celler was mak-ing "wholly irresponsible charges." The Congressman declared:

The Congressman declared:
"In productions like South Pacific," the Shuberts insist on taking, and receive, 50 tickets a performance—the best seats in the first rows. This totals 400 tickets a week for eight performances, for 52 weeks a year, making a total of 20,800 tickets for that one smash lift. These tickets are presumably. 20,800 tickets for that one smash hit. These tickets are presumably for the 'friends' of the Shuberts. The public is clamoring to see this play, but it doesn't have any oportunity to buy these 20,800 tickets at the regular boxoffice.

portunity to buy these 20,800 tickets at the regular boxoffice.

"Who gets these tickets? Do favored brokers procure them? Is there any accounting of them? What is paid for most of them? Who gets the proceeds? Is the admission tax paid? Is the income tax paid on the profits from their sale? What do the favored brokers pay for the privilege of disposing of these tickets? What are the kickbacks?

"For 'Kiss Me, Kate,' the Shuberts demand, and receive, 40 choice tickets a performance, or 320 per week, totaling 16,640 per year. For 'Happy Time,' another hit show, the Shuberts take 25 tickets a performance, or 200 tickets a week, totaling 10,400 tickets per year.

"This practice is in operation in every theatre under Shubert control."

every theatre under Shubert control. I make a rough guess that the gains taken in by these tickets run into millions of dollars a year. How long must an abused public

How long must an abused public continue to suffer?
"Weir, in addition to being the attorney for the Shuberts is also the attorney for the League of N. Y. Theatres, which in turn is dominated by the Shuberts, who own and control 60% of all New. York theatres. The League of New York Theatres insists that 75% of the remaining orchestra tickets for each performance, go to brokers.

"The League was organized to protect the interests of the theatre owners, and also to enhance the public's interest in the art of the theatre. Apparently, the League has merely become the fulcrum to hoist the interests of the Shuberts."

Total Legit Grosses

The following are the comparative figures based on Varietr's boxoffice estimates for last week (the 38th week of the season) and the corresponding week of last season:

	BROADWAY	This Season	Last Season	
Number of shows cu	rrent.	30	29	
	o far by all shows	779	851	
	irrent shows last week.			
	so far by all shows\$	19,715,600 \$	20,391,700	
Number of new proc	luctions so far	43	54	
	ROAD		Section Section	•
P. C	(Excluding Stock)			
	ouring shows reported.	29	25	
	so far by all shows	719	856	
Total road gross rep	ported last week	\$552,000	\$473,300	
Season's total road	gross so far:\$	14,808,000	17,487,600	ċ

'Salesman' in Chi Fold With OK 21G, 'Kate' Off to \$36,900, Cornell 20G

WOOLEY-'DINNER'

CHOICE \$20,300, L.A. Los Angeles, Feb. 21. Monty Woolley's appearance in "The Man Who Came to Dinner" has brought back a little b.o. life to this area. "The Banker's to this area. "The Banker's Daughter" appears okay for a good run at the new Globe theatre, and

"Kitty Doone," at the Circle Play-

house, continues to draw near-capacity. "The Ladies Misbehave," bedroom farce starring John Hub-bard, failed to catch on in its sec-ond week and is slated to fold to-morrow (22).

Estimates for Last Week

"Kitty Doone," Circle Playhouse (150; \$2.40). Fine at \$1,400.
"Man Who Came to Dinner,"
Biltmore (1,636; \$3.60) (2d week).
Solid \$20,300.

"The Banker's Daughter," Globe (281; \$2.00) (2d week), Okay at 4,200.

Chicago, Feb. 21.

In spite of the worst ice storm that Chicago has had in 15 years, which swept on from Sunday night to Wednesday, Chi legit boxoffee wasn't affected as much as feared. "Death of a Salesman" closed very strong at the Erlanger Saturday (18). "Musical Depreciation Revue" has added Saturday midnight shows and is doing neat business. "Kiss Me, Kate" was off a bit but still very profitable. "That Lady" was also affected slightly by the sleet and rain but the first week of "Merry Widow," which caught nix notices, was light.

Blackstone the magician opened a two-week stay at the Erlanger, which has "Madwoman of Chaillot" following. Ballets de Paris goes into the Blackstone March 6. Tallulah Bankhead is due back March 20 at the Harris.

Estimates for Last Week

Blackstone, Erlanger (1,334; \$2.50) Opening last night 120)

Blackstone, Erlanger (1,334; 2.50). Opening last night (20)

Blackstone, \$2.50). Opening last man was strong. "Death of a Salesman," Erlanger (22nd week) (1,334; \$4.33). Closed Saturday with ok \$21,000. "Kiss Me, Kate," Shubert (22nd week) (2,100; \$6.18). Slipped to "32,900. Blackstone

week) (2,100; \$6.18). Slipped to \$36,900.

"Merry Widow," Blackstone (1,358; \$3.71). First week minor \$11,000; folds Saturday (25).

"Musical Depreciation Revue," Great Northern (2nd week) (1,500; \$3.71). With extra Saturday midnight show, fine \$23,000.

"That Lady," Harris (376 week) (1,500; \$2,000.

"The Man Who Came to Dinner" opened at the 1,550-seat Curran More (20).

'U.S.A.' GOOD \$26,000 DESPITE MPLS. BLIZ

Minneapolis, Feb. 21.

Minneapolis, Feb. 21.

"Inside U. S. A.," handicapped by several near-blizzards and extreme cold, grossed a good \$26,000 for six nights and a matime last week at the 1,900-seat Lyceum at \$4.20 top. Cast headed by Bea Lillie, won critics' and public's plaudits.

Previously, in St. Paul, show had its poorest business of entire tour, 1 \$13,000 for five performances, representing an \$8,000 loss on the

Auditorium.

Auditorium.

Aving for 10 nights atinees in Minneapolis, astinees in Minneapolis, aseat Lyceum capacity.

Madwoman' Robust

\$21,200 in Baltimore

Baltimore, Feb. 21.

"Madwoman of Challlot," in as the fourth of five Theatre Guild subscription plays, drew a robust \$21,200 to the 1,900-seat Ford's here last week.

There is some advance interest in "Barretts of Wimpole Street," starring Susan Peters currently, with Lloyd Nolan in "The Silver Whistle" set to follow Feb. 27.

Tallulah-'Lives' Gets

Fair \$16,000. C'

Tallulah-'Lives' Gets

in "Barretts of Wimpole Street," starring Susan Peters currently, with Lloyd Nolan in "The Silver Whistle" set to follow Feb. 27.

Tallulah-'Lives' Gets

Fair \$16,000, Cleveland
Cleveland, Feb. 21.

Tallulah Bankhead in "Private Lives" played one week at the Hanna here eight performances at \$16,000 in eight performances at \$16,000 in eight performances at \$1550 top. Comedy relighted house after a three-week dark spell.

Bu'l'ets de Paris is theatre's current tenant, with "Diamond Lil" coming in next week.

'BIRD CAGE' SETS FINE \$18,700 IN PHILLY

Philadelphia, Feb. 21.

Currently Philly has only two legit houses open but there are encouraging indications of renewed activity starting next week and extending into March. Recent biz has been definitely off the beam in the legiters, just as it has been in local niteries and film houses.

legiters, Just as it has been in local niteries and film houses.

Pair of houses lighted this week are the Shubert, where the revue hit, "Lend an Ear," is playing its third and final week, and the Locust, where "Tobacco Road," presented by an all-Negro cast, opened a two-week run last night (20).

The new Vinton Freedley musical now called "What a Day" opens. next Tuesday (28) at the Forrest, which has been dark two weeks. On Wednesday (March 1) the new Menotti musical, "The Consul," will have its preem at the Shubert. March 6 brings "The Silver Whistle" (with Lloyd Nolan) to the Walnut, which is dark this week and next, and "Private Lives," with Tallulah Bankhead, back to the Locust.

Estimates for Last Week

"Lend an Ear," Shubert (2d week) (1,877; \$4.55). New York revue hit has been doing fairly well; final local stanza. \$21,500.

"The Bird Cage," Locust (2d week) (1,580; \$3.90). New melodrama had mixed critical reception and also divided word-of-mouth Acting of Melvyn Douglas, star, and other players, given higher praise than show. Did estimated \$18,700. "Tobacco Road," with all-Negro cast, opened last night (20).

"Barretts of Wimpole Street," Walnut (2d week) (1,340; \$3.35). Revival with Susan Peters as star did pretty well in two-week stand here. Reported \$9,000 in final week. House now dark for fortnight.

Marches-'Sleep' Mild 12G in Hub; Hayes OK \$22,500

Boston, Feb. 21.
Three legits came in last week to replace those that moved out and kept biz on a good level. "Now I Lay Me Down to Sleep," starring Fredric March and Florence Eldridge, opened at the Shubert and got slightly bewildered but moderate notices while the marquee draw lent additional b.o. power.

San Francisco, Feb. 21.

"The Man Who Came to Dinner" opened at the 1,550-seat Curran Mon. (20)) with Monty Woolley starred. Opus has played Frisco before, but advance indicates a healthy three-stanza run. House scaled to \$3.60.

Ballet Theatre concluded final and second stanza at the Curran Saturday (18) chalking up \$21,000.

Margaret Webster's Shakespeare company moved into the 1,750-seat Geary Mon. (20) for one week. "Julius Caesar" was opener, to be alternated with "Taming of the draw lent additional b.o. power.
"Streetcar Named Desire" returned same night with a new company and did well at the Plymouth,
while "Wisteria Trees." bowing
Tuesday night at the Colonial under Theatre Guild auspices, also
got mixed notices, but was okay
b.o.
Coly conner this week is "Heart

Only opener this week is "Heart f the Matter," debuting Thursday of the Matter," o

Estimates for Last-Week

company moved into the 1,750-seat Geary Mon. (20) for one week. "Julius Caesar" was opener, to be alternated with "Taming of the Shrew" for rest of week. House scaled from 60c to \$3. "Philadelphia Story," with Sarah Churchill and Jeffrey Lynn, wound up their third and final week at the Geary Sat. (18) with a neat \$19,000. "Now I Lay Me Down to Sleep,"
Shubert (1st week) (1,750; \$3.60).
This one confused the aisle-sitters but they found its possibilities and its performance more than satisfactory. The March names helped but week got under \$12,000.
""Character Named Desire." Plymed Desire."

but week got under \$12,000.

"Streetear Named Desire," Plymouth (1st week) (1,200; \$3.60). Road company was well liked by the crix and play enjoyed good \$22,000.

"Wisteria Trees," Colonial (1st week) (1,500; \$3.60). Opened Tues. (14) as a Guild show and got divided opinions. Seems to be good b.o. for the distaff trade, with plenty of interest in Helen Hayes, but the transition from "The Cherry Orchard" remains too slow to attract a strong mixed audience. Did about \$22.500 on seven.

"Yes M'Lord." Wilbur (2d week)

"Yes M'Lord," Wilbur (2d week) (1,200; \$3,60). Helped by Guild subscription to \$14,900; show folded here Saturday (18).

Romero Neat \$7,400 In Atlanta 'Dishonorable'

Atlanta, Feb. 21.

Cesar Romero last week pulled a whopping \$7,400 into Penthouse theatre in "Strictly Dishonorable." He was immediately rebooked for another week in same play starting March 6.

Romero's big gross followed a satisfactory \$5,400 week done by Arlene Francis in "Design for Living," Alan Baxter opened Monday (20) in "Blind Alley" and will be followed by "The Late Christopher Bean." starring Guy Kibbee,

Penthouse, now in its 24th week, will continue open seven more weeks.

Broadway Biz Continues Spotty: 'Sheba' Snares \$11,000 in First 6, 'Happy' SRO 29G, 'Innocents' \$15,300

As expected, legit attendance on Broadway was spotty again last week. Receipts were offish at the start of the week and the subsequent improvement was, in most instances, only moderate. As usual, however, the top hits continued to ride along at capacity regardless of general conditions. Total grosses for all shows were a trifle more than 72% of capacity.

According to the pattern of previous seasons, there should be a marked upturn this week, largely on the basis of Washington's Birthday patronage. With the arrival of Lent, however, business is expected to slacken steadily until Easter, when a one-week spurt is due. The brownout of theatre marquees and signs may hit business, but has had little effect so far.

Last week's closings were "Dance Me a Song" and the limited-run "Heiress" revival. This week's events include the premiere of "Bird Cage," plus, the reopening of the recent City Center revival of "Devil's Disciple" and the recently-folded "All You Need is One Good Break." Thus far, there are no scheduled closings for this week.

Estimates for Last Week

Estimates for Last Week

Skating show climbed a trifle; \$27,800.

"I Know My Love," Shubert (16th wk) (CD-\$4.80; 1,391; \$33,-000. Has dropped lately; \$28,000. "Kiss Me, Kate," Century (59th wk) (M-\$6; 1,645; \$46,700). Has lots of strength and consistently hovers around capacity; \$46,500.

"Lost in the Stars," Music Box (16th wk) (M-\$40; 1,012; \$26,600). Also maintaining approximately capacity; \$26,500.

"Member of the Wedding," Empire (7th wk) (D-\$4.80; 1,082; \$24,000). Carson McCullers show getting gross limit every week; \$24,400.

400.

"Miss Liberty," Imperial (32d wk)
(M-\$6.60; 1,400; \$44,500). Felt the

"South Pacific," Majestic (46th wk) (M-\$6; 1,659; \$50,000). No change in the standee limit at all times; over \$50,600 again.

"Texas, Li'l Darlin'," Hellinger (13th wk) (M-\$6; 1,543; \$42,000). Making a steady operating profit; bettered \$28,900.

"The Enchanted," Lyccum (5th wk) (D-\$4.80; 990; \$22,500). Hovering around the break-even point; around \$7,500.

Reys: C (Comedy). D (Drama), CD (Comedy-Drama), R (Revue). M (Musical), O (Operetta).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: t.e., exclusive of tax.

"Alive and Kleking," Winter Garden (5th wk) (R-\$6; 1,510; \$42,000). Having rough going at under \$18,000.

"Arms and the Girl," 46th St. (3d wk) (M-\$6; 1,319; \$39,000). With Theatre Guild subscription providing support, the Nanette Fabray-Georges Guetary starrer slid tolem.

"As You Like It," Cort (4th wk) (C-\$6; 1,064; \$24,200). Also riding along on Guild subscription; topped \$23,500.

"Caesar and Cleopatra" National (9th wk) (CD-\$6; 1,172; \$30.

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"Caesar and Cleopatra" National (9th wk) (CD-\$6; 1,064; \$24,200). Also riding along on Guild subscription; topped \$23,500.

"Caesar Billimore (11th wk) (C-\$4.80; 920; \$20,500). Maintaining a moderate pace; \$13,200.

"Clutterbuck," Biltmore (11th wk) (C-\$4.80; 920; \$20,500). Maintaining a moderate pace; \$13,200.

"Cocktail Party," Miller (5th)

the cast blamed for the reduced at tendance, but the actress is due back tomorrow night (Thur); \$22,300.

"Clott to might (Thur); \$22,300.

"Clott to might (Thur); \$22,300.

"Clott to might (Thur); \$22,300.

"Cocktail Party," Miller (5th wk) (C-\$4.80; 920; \$20,500). Maintaining a moderate pace; \$13,200.

"Cocktail Party," Miller (5th wk) (C-\$4.80; 940; \$21,600). Going clean at all performances, with only the press list cutting the gross below capacity; \$21,500.

"Come Back, Little Sheba," Booth (1st wk) (D-\$4.80; 712; \$20,-000). Theatre Guild's fourth presentation of the season opened Wednesday night (15) to a mixed reaction of four mildly favorable notices, two mild pans and two onthe-fence; first six performances grossed almost \$11,000.

"Dance Me A Song," Royale (5th wk) (R-\$6; 1,035; \$32,000). Maintaining nut and can now get by at about \$3,000; topped \$10,100.

"All You Need is One Good Break, Mansfield (D-\$4.80; 1,041; \$26,000). Arnold Manoff play, presented by Monte Proser & Joseph (Sipness, in association with Jack Simps, in associ

'Roberts' Smash 37G In Week at Induls.

In week at indpis.

Indianapolis, Feb. 21.

"Mister Roberts" played to a smash \$37,000 in eight performances at a \$4.20 top, at Murat here from Feb. 13 through Sunday night (19). There were few empty seats early in the week, but turnaway trade the last half.

House is without a show until Easter weekend, when Webster Shakespearean company returna (April 7-8), followed by "Death of Salesman" week of April 10.

Yes, M'Lord' Nets \$20,000 on Tour; Wiman Ends 'Dance' 200G in Red

"Yes, M'Lord," W, Douglas Home-comedy, which closed Saturday night (18) in Boston, made a profit of about \$20,000 on its eight-week road tour. The production, brought from London at an estimated cost of around \$20,000, just about broke even on its 87-performance Broadway run. However, it earned a substantial profit in theatre rental for the Shuberts, owners of the Booth, N. Y.

Production was presented by the Shuberts and the London firm of Linnit & Dunfee, by arrangement with John Krimsky. Original British cast, headed by A. E. Matthews, Mary Hinton and George Curzon, returns to England this week.

week.

"Dance Me a Song," Dwight Decre Wiman revue which folded Saturday at the Royale, N. Y., is understood to have involved a loss of more than \$200,000. Show was financed at \$175,000, of which Wiman personally supplied \$164,500 and his brother Charles Deere Wiman put up the remaining \$10,500.

\$10.500.

Following heavy losses during the out-of-town tryout, grosses during the Broadway run were \$12.100 for the opening half-week, then declined from \$18,000 for the first full week to \$12,100 the second week, \$10,000 the third week and about \$7,000 for last week's finale. The production's breakeven figure was about \$21,000 at the start,

'Detective Story' Light \$10,000 in Kansas City

Kansas City, Feb. 21.

"Detective Story," in a weeklong run at the Fox Midwest Orpheum, plodded all the way. Eight performances at \$3.66 top totalled \$10.000, poor. Company had Chester Morris in the lead.

Orpheum reverts to film ("Red Shoes") policy for next couple weeks, and has "That Lady," with Katharine Cornell, for early March date.

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LISA KIRK

ORDS.

Paris Ballet Big \$16,100

Ballets de Paris took in a big \$16,100 in four days last week, split between the Shubert, New Haven, Tuesday and Wednesday (14-15), and the Erlanger here Fri-day and Saturday (17-18). Troupe is playing the Hanna, Cleveland, this week.

OK \$7,000, New Haven

New Haven, Feb. 21.
Les Ballets de Paris came to town at fairly short notice last week for a two-day stand at Shubert (14-15) and departed with an okay batch of shekels. In three performances, at \$4.20 top, the leap-and-glide troupe cashed in on its first local appearance with an estimated \$7,000 gross.

This week has preem of "What

estimated \$7,000 gross.

This week has preem of "What a Day!" (Vinton Freedley musical) for three days (23-25). Following are two full-week stands of "Brigadoon" (27-4) and "Wisteria Trees" (Helen Hayes) (6-11).

"Ice Follies" due at Arena March 14-20.

'Diamond Lil' Sturdy \$24,500 in Split Week

Rochester, N. Y., Feb. 21.

"Diamond Lil" did about \$24,500 last week in eight performances divided between the Court, Springfield, Mass., and the Masonic auditorium here. Show drew profitable gross despite a blizzard here and Mae. West's cancelling out of the third act of one performance at the Masonic because of illness. Latter incident resulted in theatre handing out some refunds.

Production is being offered this

Production is being offered this week at the Royal Alexandra,

Streetcar' Fair 15G For St. Louis Week

St. Louis, Feb. 21.

Natives thought \$4.27 too much for Tennessee Williams' "Streetcar Named Desire," and the drama wound up a one-week stand at the American theatre Saturday (11) with only a mild \$15,000 for nine performances. It was the second visit and third week of "Streetcar" to the American. to the American

to the American.

Chester Morris, in the top role in Sidney Kingsley's "Detective Story," teed off a one-week stand last night (Monday) at the American. The house is scaled to \$3.66.

SKINNER'S 3G. DENVER

Denver, Feb. 21.

TRIPLE

THREAT

Still "Always True to You in HER Fashion" in "KISS

ME, KATE," also currently doubling into the PER-

SIAN ROOM for the sup-

per show, and singing

star of RCA-VICTOR REC-

Press Relations: SIDNEY ASCHER Record Promotion:

JERRY JOHNSON

WM. MORRIS AGENCY

See Pages 53 and 46

Cornelia Otis Skinner, in one show, did fine \$3,000 at \$3 top last week in her monologs.

Offerings were "Wives of Henry VIII" and three modern sketches. A. M. Oberfelder, local impresario, booked her.

Current Road Shows

(Feb. 20-March 4)

Ballet Russe de Monte Carlo-Shea's, Erie, Pa. (2-4).

"Barrets of Wimpole Street"— Ford's, Balto. (20-25). "Brigadoon" — Majesty's, Mon-treal. (20-25); Shubert, New Haven

"Consul".—Shubert, Phila. (1-4).
"Death of a Salesman".—Hartman, Columbus, O. (20-25); Cox, Cincy (27-4).
"Detective Story".— American, St. L. (20-25).

St. L. (20-25).

"Diamond. Lil"—Royal Alexandra, Toronto (20-25); Hanna, Cleve. (27-4).

"Harvey"—Lyceum, Minneapolis (20-26); Washington H. S. Aud., Sioux Falls, S. D. (27); Orpheum, Sioux City, Ia. (28-1); KRNT Radio Theatre, Des Moines (3-4).

"Heart of the Matter"—Wilbur, Bost. (23-4).

"Inside U. S. A."—Davidson, Milwaukee (20-25); Erlanger, Buffalo (27-1); Aud., Rochester (2-4).

"Kiss Me, Kate"—Shubert, Chil. (20-4).

falo (27-1); Aud., Rochester (2-4).

"Kiss Me, Kate"—Shubert, Chi, (20-4).

"Lend An Ear"—Shubert, Phila. (20-25)—Shubert, Bost. (27-4).

"Madwoman of Chaillot"—Nixon, Pitt. (20-25); Cass. Detroit (27-4).

"Man Who Came to Dinner"—Curran, S. F. (20-4).

"Merry Widow"—Blackstone, Chi. (20-4).

"Mister Roberts"—Erlanger, Buffalo (20-25); Bushnell Aud., Hartford (27-4).

"Now I Lay Me Down to Sleep"—Shubert, Bost. (20-25).

"Oklahomal"—Kimo, Albuquerque (20-21); Aud., Amarillo (23); Forum, Wichita (24-25); Memorial Hall, Joplin, Mo. (26); Shrine Mosque, Springfeld, Mo. (27-28); Music Hall, Kansas City, (1-4).

"Philadelphia Story"—White, Fresno. (20-21); Fox, Bakersfield, Cal. (22); Lobero, Santa Barbara (23-24); Aud., Long Beach (25); Aud., Riverside (26); Biltmore, L. A. (27-4).

"Private Lives"—Avon, Utica (20); Strand, Albany (21); Erie, Schenectady (22); Strand, Ithaca (23); Empire, Syracuse (24-25); Strand, Elmira (27); Kalurah Temple, Binghamton, N. Y. (28); Lyric, Allentown (1-2); Playhouse, Wilmington (3-4).

"Silver Whistle"—WRVA Theatre, Richmond (20-22); Playhouse, Wilmington (23-25); Ford's Balto. (27-4).

"Streetcar Named Desire" (No. 1)—Plymouth Bost (20-4)

Wilmington (23-25); Ford's Baito. (27-4).

"Streetcar Named Desire" (No. 1)—Plymouth, Bost. (20-4).

"Streetcar Named Desire" No. 2)—Indiana U., Bloomington (20-21); Quimby, Ft. Wayne (22-23); Keith's, Grand Rapids, Ia. (24-25); Davidson, Milwaukee (27-4).

"That Lady"—Harris, Chi. (20-25); Aud., St. Paul (27-28); Lyceum, Minneapolis (1-4).

"Tobacco Road"—Locust, Phila. (20-4).

(20-4). Webster-Shakespeare--Geary, S. webster-Snakespeare—Geary, S. F. (20-25); White, Fresno (27); Aud., Modesto, Cal. (28); Sacramento (1); H. S. Aud., Marysville (2); Sacramento (3-4).

"Wisteria Trees"—Colonial, Bost. (20.4)

(20-4).
"What a Day"—Shubert, New Haven (20-25); Forrest, Phila.

'Norway' Fair \$39,000 In Week at Detroit

Detroit, Feb. 21.

"Song of Norway," Civic Light
Opera production starring Kenny
Baker at Detroit's Masonic Temple,
did a fair \$39,000 last week. Civic's
next-to-the-last

did a fair \$39,000 last week. Civic's next-to-the-last presentation this season, "Annie Get Your Gun," is current. Featured are Billie Worth, Earle MacVeigh and Donald Burr. The Cass reopens Monday (27) after a month's hiatus with "The Madwoman of Chaillot," starring Martita Hunt and John Carradine. Play is in for 12 days. The Shubert-Lafayette, meanwhile, still shows no signs of life after five weeks of darkness.

Requirement

= Continued from page 57

Ballet Russe de Monte Carlo—
Shea's, Erie, Pa. (2-4).

Ballet Theatre—Biltmore, L. A.
(20-25); Union H.S. Aud., Phoenix
(27); Univ. Aud., Tuscon (28); Liberty Hall, El Paso (1); Music Hall,
Houston (3-4).

Ballets de Parls—Hanna, Cleve.
(20-25); Royal Alexandra, Toronto
(27-4).

"Barrets of Wimpole Street"—
"Barrets the Mingole Street"—
"Barrets of Wimpole Stree

Schwab and Ed Wynn.

Fact that the waiver of bond is based on precedent rather than financial rating is indicated by the fact that such established managements as Rodgers & Hammerstein, Leland Hayward, Cheryl Crawford, Alfred de Llagre, Jr., Herman Shumiln, Kermit Bloomgarden, Lindsay & Crouse, and even the Rockefellers, are required to put up a deposit. In the case of the Rockefellers, Equity refused to accept a letter from John D. Rockefeller, Jr., to cover salaries for the presentation of "Virginia" at the Center theatre, N. Y., several seasons ago. sons ago.

Some producers have no objection to posting a union bond. For instance, Miss Crawford believes that having a deposit to cover cast salaries relieves her of a responsibility she prefers not to assume. Furthermore, she notes, the bond need not actually amount to double coverage, since it enables her to operate a production with a smaller cash reserve. Therefore, it should not involve additional financing for a show. Some producers have no

Equity is the only union having a flat rule covering the posting of salary bonds. Other groups have varying policies, but in most cases the decision is a matter of precedent, with waivers granted to managements who have established credit and with whom there have been amicable relationships.

No Pulitzer

Continued from page 57

"Love Me Long," "The Closing Door," "Metropole," "How Long Till Summer" and "Design For a Stained Glass Window."

Stained Glass Window."

Other straight shows, offered during the period of eligibility, but which were either adaptations or of foreign derivation, were "Mr. Adam," "Twelfth Night," "Yes, M'Lord," "The Browning Version," "Montserrat," "I' Know My Love," "The Father," "That Lady," "Clutterbuck," 'Caesar and Cleopatra," "Wember of the Wedding," "The Enchanted," "Cocktail Party," "The Happy Time," "As You Like It," "The Innocents" and "The Devil's Disciple."

"The Happy Time," "As You Like It," "The Innocents" and "The Devil's Disciple."

The remaining twelve offerings, all musicals, include five adaptations of straight American plays, five revues, an adaptation of an Irish work and one original entry. The last named is "Miss Liberty," while the quintet of adaptations includes "South Pacific," which preemed April 7, '48, "Lost in the Stars," "Regina," "Gentlemen Prefer Blondes" and "Arms and the Girl." The revues include "Blackouts," "Touch and Go," "Texas, Li'l Darlin'," "Alive and Kicking" and "Dance Me a Song." The Irish work was "Happy As Larry."

Shows scheduled to come in before April 1 of this year include a revue, three adaptations and an original entry. The new work, "The Bird Cage," bows tonight (Wed.). "The Heart of the Matter," "Now I Lay Me Down to Sleep" and "The Wisteria Trees" make up the adaptations, while the revue is "What a Day."

Besides having to be "an original al American play performed in New York," the requirements for the award also state the work be one "which shall best represent the educational value and power of the stage; dealing preferably with American life."

Co-op Plan

Continued from page 57

Brig' 36½G, Canada
Ottawa, Feb. 21.
"Brigadoon" racked up a sock gross last week of over \$36,500 for seven performances in two stands. Show played Monday through Wednesday (13-15) at the Palace, Hamilton, Ont., winding up Thursday and Friday (16-17) at the Capitol here.

Musical is playing His Majesty's, Montreal, this week.

Continued from page 57
In "Private Lives" and Monty Woolley in "Man Who Who Came to Dinner," it's figured that major names are essential to draw strong grosses out-of-town. It's hoped that Hollywood stars may be willing to sign for such tours, especially since they would not run the risk of being panned by New York critics and having the shows collapse shortly thereafter. In cases where film stars were available for only limited periods, others might

be signed to succeed them, since the show would be playing different, cities and there would thus be no question of critical comparisons between the actors involved.

Common Fund

As Gordon has outlined the scheme at CTP meetings, a season's schedule of proposed revivals would be drawn up from lists of shows suggested by the individual members. The productions would be financed from a common fund cooperatively underwritten by the CTP, with outside managements such as the Shuberts and Paul Beisman, of the American theatre, St. Louis, reportedly willing to participate.

The idea would not be to make a profit directly, but to rebuild the road by giving continuous bookings to key-city theatres and trying to educate the public toward regular legit attendance. Thus, even if certain of the shows were to do poor business, it would be kept on tour. Any losses involved in such operation, if not covered by profits from successful entries, would be absorbed by all the managements participating.

Actors Equity officials have re-

would be absorbed by all the managements participating.
Actors Equity officials have reportedly been informed unofficially of the plan and are understood to favor granting concessions to encourage it. The idea would be that this project, unlike the League proposal which the union nixed, provides for the production of a specific number of shows. So Equity members would be assured of greater employment to compensate for the modified terms.

'Harvey' 15G in Split

St. Paul, Feb. 21.

St. Paul, Feb. 21.

"Harvey" wound up eight performances in three engagements last week with a poor \$2,100 at the Auditorium here Saturday (18), giving it a middling total gross of almost \$15,000 for the week. Show split the other two dates, between the Davidson, Milwaukee, Monday through Wednesday (13-15) and the Vocational high school auditorium, LaCrosse, Wisc. Thursday and Friday (16-17).

Comedy is current at the Lyceum, Minneapolis.

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Literati

H-T's Early-Bird Edition
New York newspaper field, following the World-Telegram's purchase of the Sun, is witnessing a wholesale shakeup. Newest development is the "early-bird edition" which the Herald-Tribune will launch March 1. New edition, one of the projects for which H-T prez Helen Rogers Reid and exec veepee William E. Robinson have spent \$3,000,000 in equipment over the past three years, will hit the streets at 8 p.m. daily. Paper hopes to up circulation 60-70,000, primarily among readers who usually queue up for the News and Mirror around 8 o'clock. Special features directed at that audience will be a heavy cityside slant (away from the Trib's usual stress on the national and international scenes), play-by-play baseball and other sports stories, complete racing charts of four or five tracks and Wall Street closing figures.

To promote the "early-bird." H-T will spend around \$250,000 in a 13-week period, added to its overall annual promotion department budget of \$600,000. Concept behind the new project is to pick up new readers, particularly in New York City, where the paper's circulation has been weakest.

Newspaper fraternity is studying reports of the afternoon publications' circulation reports, World-Telegram sources say that the paper is selling, net, over 700,000—which is a trade ripley, in view of the fact that before merger the Sun had 260,000 and the Tele 330,000, Also causing discussion are reports that the Journal-American has picked up 50,000 and the Post-Home News 8-10,000. (J-A's claim is between 50,000. (J-A's claim is between 50,000.)

the Journal-American has picked up 50,000 and the Post-Home News 8-10,000. (J-A's claim is be-tween 50-100,000 and the Post's claim 15,000).

tween 50-100,000 and the Post's claim 15,000).

If all papers have gained more circulation than the defunct Sun had, trade feels, it may be due to the increased interest in evening journals as a result of the circulation fight. It's also pointed out that on a national scale, people are tending to read evening papers (which they bring home to the family) rather than a.m. sheets. Additionally, it's considered that nature of the newspaper habit is changing, that people are turning elsewhere (to radio, for example) for news, while the dailies are being bought for features, columns, entertainment and pictures.

Meanwhile, guessing game along newspaper row is what the new ABC figures will show.

ABC figures will show.

Authors League's Red Ink
The Authors League of America operated in the red for the fiscal year ending last Sept. 30, according to the annual statement issued to the membership last week. The organization's expenses were \$153, 566 and its income was \$151.285. As of Sept. 30, assets were \$1,306 in cash, \$7,850 in accounts receivable, \$9,539 in furniture and fixtures, and \$3,000 inventory of supplies, for a total of \$21,695. Liabilities included \$14,470 in accounts payable, \$4,557 in taxes payable, \$14,059 in loans payable, \$8,552 in other liabilities and \$4,500 in deferred income, for a total of \$46,138.

The Authors League's Red Ink
The Authors League's Red Ink
John Denson gandering the Hollywood fit of gander the studios for Look mag.
Cameron Shipp's biog of Lionel Barrymore due this fall via Apple-ton-Century-Crofts.
Mel Traxel was elected president of the Society of Hollywood Press Photographers.
Burt MacBride, senior editor of I Reader's Digest, on a 6-week valuation in the southwest.
Georgette Marion, daughter of playwright George Marion, Jr. joined editorial staff of Mademoiselle.

Bavid Ewen's "Book of Modern Lewen's "Book of Modern L

Schines, who have bobsted suddeville's local revival, have an entertaining lineup this week in some and \$4.500 in deferred income, for a lotal of \$48.187 in dues, \$72.277 in assessments, \$7,183 other income and \$22.913 extraordinary income and \$22.913 extraordinary income including donations and \$1.000 per series items included \$39,850 in salaries, \$1.742 to the firm of Greenbaum, Wolff & Ernst (for defending the Ring case), \$7.502 rent, \$5.077 end, \$1.079 for publishing the Authors League Bulletin, \$3.495 for meetings and luncheons, and \$6,341 for operating the Hollywood office.

When FDR Died "When Franklin D. Roosevelt Died," a roundup of 500-1.000 inmediate reactions from various political figures and show biz personalities to the late President's death is currently being put together in book form by Gabe Sanders, former worthme editor of an Army Air Force paper in the Philippines. Helen Chamberlin.

Reynolds' Leibowitz Biog "Courtroom: The Story of Santiel S. Liebowitz' by Quentin Reynolds to the Farar, Strays ilst for Approximation of the Courtroom: The Story of Santiel S. Liebowitz biog of the murder trial in which lawyer w h 11 september of the Cernolds to the form of the Evening World through his coverage of the murder trial in which Leibowitz defended Harry Hoff-" Helpowitz defen

man. Tome was written with Judge Leibowitz's cooperation and Reynolds studied all important court cases in which the jurist figured.

figured.
Publisher last week brought out
"Look Younger, Live Longer," by
Gaylord Hauser, columnist, author
of "Diet Does It," and health adviser to Hollywood celebs. Book
discusses dlet, plastic surgery,
beauty, overcoming fatigue, etc.

Fireside Theatre Hypo
Jump in sale of published plays
as well as hypo in theatre attend
ance, is expected from the recent
formation of Fireside Theatre, a ance, is expected from the feeth-formation of Fireside Theatre, a literary club concentrating on the distribution of Broadway hits in-book form. The club, which will pay a royalty of 12c, per copy to the publishers of the various books to be distributed, estimates an eventual membership ranging from 15,000 to 25,000 subscribers. Number would more than double the 4,000 to 7,000 copies of pub-lished plays usually sold. Currently operating under the auspicies of the Literary Guild of America, the Fireside Theatre orig-inally functioned from 1946-1948

inally functioned from 1946-1948 on a small-scale basis in Indianapolis. Club was developed by Nancy and Paul Briney, the former now serving as editorial supervisor of the more extensive project.

Rough-Writing Roosevelts

Rough-Writing Roosevelts
Creative Age's publication of
'Meg' by Theodora Roosevelt
Keogh will mark the 50th book
written by members of the RoughRider branch of the Roosevelt
family. Although lately the
Franklin D. Roosevelt branch of
the family has attracted more public attention, the Theodore Roosevelt clan has been turning out
tomes since 1882. T. R. turned out
37 volumes in as many years and
his wife, sons, daughters and inhis wife, sons, daughters and in-laws have also added to the list.

Mrs. Keogh's mother, Mrs. Armate their chibald Roosevelt, also authored a he feels.

Japs Ban 'Naked'.

Norman Mailer's "The Naked and the Dead" has been banned in Japan, with the Metropolitan Police Board's morals section ordering seizure of all booksellers' copies on the grounds of indecency. Approximately 60,000 copies of the book, a best-seller in Japan since mid-December, have been sold there.

It's the first foreign book to be barred by the Japanese since the war.

ling, editor since 1947, has also been the publisher in recent years.

John L. Booth, founder and owner of midwest Booth Radio and Television Stations, Inc., and son of Raiph H. Booth, founder and former president of Booth Newspapers, Inc., has been elected a director of the newspaper chain.

Alhany Legislative Coverspond.

Albany Legislative Correspondents' 50th annual dinner and show will be held at the Hotel Astor, N. Y., March 11, with Gov. Dewey's press secretary James C. Hagerty providing the book and lyrics for group's political satirising. First time get-together is being held in Gotham.

Gotham.

Dr. Edmund Bergler, psychiatrist whose "Writer and Psychoanalysis" is published today (Wed.), reports that he has never met a "normal" writer: "Normal people just don't feel impelled to write." Literary critics, he says, are usually "inhibited writers" angry with their "less inhibited confreres."

'So. Pacific'

Continued from page 1

Pacific," would be so surefire that the road would once more come into its own, Nederlander feels. If feasible, there could be more than one "South Pacific" road company and, with the idea of playing return engagements, the initial visit r could be of limited duration, he recould be of limited duration, he points out. While such a "package deal" would represent an "unselfish" action on the R. & H. part helping other producers and the road because "South Pacific," of course, needs no subscription series help, other R. & H. shows could be included in the group tand, in the long run, a revival of the road would benefit R. & H. Nederlander argues. The credit that could accrue to them as "saviors" of the road and for having made possible the employment of many actors, etc., would be a repayment for helping other producers and those operating legitimate theatres outside of New York he feels. could be of limited duration.

House Reviews Continued from page 55

Orpheum, L.A.

tightening will supply better pac-

The Three Guys aren't up to The Three Guys aren't up to snuff for the regular vaude stage, although passable for cocktail lounge circuit or the smaller flesh house. Boys need sharper writing on material, better timing and showmanship before their slap-happy song versions will sell property.

py song versions will sell properly.

Al Lyons is replacing Rene Wil liams as baton-waver over the nineman pit crew this week. Brog.

Paramount, Syracuse

Rosali Sisters (2), Joe Allen, Myers & Walker, Anthony & Rogers, Ciro Rimac & Co. (4), Tommy Hanlon, Jr., & Murphy, Dick & Dot Remy, Ladd Lyons; "Free for All" (U.1).

Schines, who have boosted vaudeville's local revival, have an entertaining lineup this week in their latest eight-act bill. Although sans any "name" attractions, the show clicked, when caught, all the

SCULLY'S SCRAPBOOK By Frank Scully

Newport News, Feb. 16.

You have only to browse through the 800-odd pages of "A Treasury of Great Reporting" to realize that New Yorkers are a provincial lot In fact, in perpetuating facts and fancies about themselves and their skills, they inbreed so closely that it's a wonder that long before they like camels without water they didn't bleed to death

"Treasury" supposedly covers the best in journalism in the Anglo-Saxon world from 1699 to today. The editors skip rapidly from London to the new world and linger lovingly around New York so long that you begin to suspect they never heard of Kit Karson, Buffalo Bill or other couriers of tidings west of the Mississippi.

other couriers of tidings west of the Mississippi.

Except for a few pages concerning the San Francisco Chronicle and the Examiner, you would think that the whole of western America had been wheel out in a plague of type fice. What the Denver Post, the Seattle Post Intelligencer, the Portland Oregonian and the Salome Sun (where she danced) had to contribute to great reporting, you would never know from reading this book. But twice-told tales revolving around the New York Times, the Sun, the Tribune, the World and even the New Yorker, you will find recorded here.

In fact the New Yorker may be surprised to find itself with nine references in the index, which is a lot considering it isn't a daily newspaper at all. If the editors were going to include rewrite jobs like Newsweek and Time, and even monthlies, quarterlies and other books, why didn't they include pieces from VARIETY?

Jack Conway's (Con) story on the cops raiding Mae West's "Pleasure Man," Abel Green's (Abel) interview with Max Reinhardt in exile in Austria, almost any of Sime's reports of Albee or the Shuberts—any of these would be better than an endless caravan of reports on murder

It night be argued for Louis L. Snyder, who is an associate professor of history at CCNY, and Richard B. Morris, who holds down the chair of history at Columbia, that these boys could hardly have been found loitering around Times Square. But the same could not be said of their publishers. Surely Messrs. Simon & Schuster knew that "Times Square" in their time had become, in Jimmy Walker's phrase, "Sime's Square," and all because a great editor and great reporters were getting out a great paper at 154 West 46th street.

Walter Winchell who get six pages (and well deserving of them)

Walter Winchell, who gets six pages (and well deserving of them) in "Treasury," has acknowledged his debt to Sime many times. So has Jerry Wald. So have others. They hung around VARIETY to get Sime's overset.

I have heard many top newspapermen, especially after they had graduated to richer fields, ask why Sime never started a daily in New York? His news sense, his reportorial skill, his courage and his interest in news on a worldwide basis would have made him an editor of a daily such as New York had not seen since Horace Greeley.

Legmen of Sime's Square

The reporters Sime trained from scratch, particularly men like Jack Conway, Jack Pulaski, Claude Binyon and Abel Green, have left their mark on newspaper writing as we know it today. They carried terseness, brevity and originality into amazing shortcuts. They didn't patronize slang any more than they patronized the sidewalks of Times Square. They used both to get somewhere and get there fast.

Another thing that Sime would have contributed to the American daily may now be lost forever. He would have had a lively paper without having to resort to personal scandal to keep it lively from day to day

to day. Unlike the professors under discussion, he didn't think New York was America. He was the hardest person to get away from Times Square, but his interests were world-wide. Once he was just about won over to going to Europe. Shortly before it was time for him to sail, Abel Green, already in Paris, caught a French version of "Good News." The "News" was not so good, so he panned it. The actor sued. Time buzzed Sime on it, and Sime said, "Abel has been over there and knows when an actor is n.s.g. in any language. I'm sure he can handle it without me."

The French court didn't agree and clinked Sime in absentia. "Fine," said Sime from his own court in 46th street, "this gives me a better

said Sime from his own court in 46th street, "this gives me a better reason than ever for not going to Europe." And he never did go.

reason than ever for not going to Europe." And he never did go.

Professors Schneider and Morris say that in making selections for their "Treasury" they conducted an extensive poll of city editors, teachers, journalism, radio newsmen and executives across the country. Any newspaperman within 3.000 miles of Morningside Heights will have no difficulty supplying gaps in their repository of great reporting. I myself remember a story I read in the Tucson Star around 1924, written by a guy named Dixon. He wrote a great story about a guy who died in jail, and as he unfolded the tale you got more and more the idea that it was a hero and not a heel who had died in jail. To have remembered even any part of such a story, after 25 years, is proof, to me at least, that what these editors needed were more contacts away from the beaten paths.

The Reporter Wears a Ring

The Reporter Wears a Ring

Their first test as to what constitutes good reporting is that it must have "a fresh ring of spontaneity." On the third finger of my left hand I have been wearing such a ring for a flock of years, but I don't hink that of itself proves anything. Also we are told here that a great reporter is "a partisan for the truth and has a social conscience."

If now and then you see an inkling of these qualities in a writer on one of the dailies he is usually talked into dropping those barnacles of truth and social justice, "just to make the syndication easier," and the next thing you're reading him from coast to coast and yawning with the realization that there is no longer a headache nor a veritas in a barrel of his vino.

If there are editors still who insist a reporter must get the story ght, they must be sports editors. They can afford to be accurate right, they must be sports editors. because nothing is essentially changed in our economy when the truth because nothing is essentially changed in our economy when the truth comes out that Queens College beat Philadelphia Textile by a score of 66 to 35. But God help the reporter or any other "partisan of truth with a social conscience" who writes that the executive board of Philadelphia Textile secretly bilked the stockholders out of their dividend by a score of 66 to 35.

"Rejection Does Not Imply-

"Rejection Does Not Imply—"

The "Treasury" editors admit that in compiling this anthology they have omitted some outstanding stories, "some through oversight, some through choice." I suppose the latter might explain the omission of the N. Y. Globe's story of a summation to a jury by the then district attorney, Charles S. Whitman—printed the day before it happened.

attorney, Charles S. Whitman—printed the day before it happened.

Some comments by these editors are amazingly shallow, as instanced by their remarks concerning some pieces by Ned Ward in the London Spy 350 years ago. "Essentially superficial and shallow in his reporting," they write, "Ward nevertheless in these two excerpts revealed the terrific plight of the mentally unstable and the unfortunate lot of the unemployed of his day."

Don't these hard-working dolls on their New York hilltops realize that courage is never shallow, and to expose these cruelties, even with a light touch, took more courage in 1699 than going after a congressman takes today?

As 175 examples of great reporting there is no great reporting the gr

As 175 examples of great reporting there is no great quarrel with this book, beyond what I have said up to now. On second thought I may have supplied them with enough for a new book.

Hollywood

Broadway.

P.a. David E. Green back from a flying trip to Honolulu.
Rose and Julian T. Abeles' 33d anniversary on St. Valentine's Day.
Copa's managing director Jack Entratter to Hot Springs, Ark., for vacation.

Copa's managing director Jack Entratter to Hot Springs, Ark., for vacation.

John Haskell in for a quickie and out, following flying trip to Chi for the Ernie Byfield services.

Joel Preston, Howard Weissman and Eugene Cogen have merged to form a new publicity firm.

The Louis B. Mayers east next month when the Jewish War Veterans honor the Metro studio head as the man-of-the-year.

David Golding, 20th-Fox home-office publicity manager, back at his desk after a three-week trip to New Orleans and the Coast.

Celeste Holm left for the Coast Saturday (18) after p.a.ing at a special charity preem of her latest pic, "Champagne for Caesar."

R. Wright Armstrong, veepee of the Fort Worth and Denver R. R. and former manager of the Neil

and former manager of the Neil O'Brien Minstrels, in town last

eek. After Ted Lewis' five weeks at ie Copacabana, Frank Sinatra the Copacabana, Frank Sinatra opens March 23 for six weeks, and then Dean Martin & Jerry Lewis

return.
William Burnham, formerly with
RKO and Cascade Pictures, upped
to veepee in charge of sales at
Transfilm, Inc. He joined the firm

Transfilm, Inc. He joined the firm last year.

Twentieth-Fox prez Spyros P. Skouras planed to Miami Friday night (17) for a short vacation. He's expected to return to the homeoffice today (Wed.).

Jock Lawrence, Samuel Goldwyn's new publicity chief, on the Coast this week to continue confabs with the producer, who left New York over the weekend.

Jack Dempsey, named in an Associated Press poll as "Boxer of the Half Century" will make a guest appearance Sunday (26) on "Voice of America" for a iring abroad.

Memorial service for Kenneth R. Edwards, adviser on non-theatrical

abroad.

Memorial service for Kenneth R. Edwards, adviser on non-theatrical films for Eastman Kodak and prominent in the 16m film field, will be held Friday (24) at the Riverside Church, N. Y.

Meyer Davis flew to Palm Beach to conduct his orchestra at the Everglades Club for the Washington's Birthday Ball. While in Palm Beach he'll also conduct the annual Kiwanis benefit Feb. 27.

Sam Stiefel, producer of United Artists' "Quicksand," trained to the Coast Saturday (18) via Chleago, where he'll stop off for the opening of the picture at the Oriental theatre there tomorrow (Thurs.).

Producer Harry M. Popkin, accompanied by his wife, returned to the Coast Saturday (18) after two weeks of huddles with United Artists homeoffice sales and ad-pub exces on his soon-to-be released product.

Robert A. Harbach, son of Otto Harbach, librettist and songuitant.

ists homeoffice sales and ad-pub execs on his soon-to-be released product.

Robert A. Harbach, son of Otto Harbach, librettist and songwriter, granted a Reno divorce Monday (20) from Emily Anne Harbach on the ground of cruelty. Couple were married seven years and have one child.

Former Metro exploitation head William R. Ferguson and his partner, C. Edward Carrier, another ex-Metroite, hosted the press and pixites yesterday (Tues.) at a party in the new Paramount building offices of their venture, Hollywood Enterprises.

N. Y. Journal American columnist Louis Sobol, taken to Flower-5th Ave. hospital a week ago Friday because of virus infection, has been holding court in his hospital room with nitery and cafe glam gals, bistro bonifaces, et al. He gets out this week and heads for a Florida vacation.

Benay Venuta, featured in Metro's upcoming "Annie Get Your Gun," was to have come east with her pal, Betty Hutton, star of the film, on a brief holiday, but quickied to N. Y. solo instead. Miss Venuta is married to Armand Deutsch, M-G producer.

Kirk Douglas, a St. Lawrence University alumnus, to be handed an "Award of Achievement" by his fellow graduates tomorrow (Thurs.) at Hotel Commodore. Prize cites

t" by his (Thurs.) an Award of Achievement, by his fellow graduates tomorrow (Thurs. at Hotel Commodore, Prize cites him as "outstanding in his field" for his Academy Award nomination performance in "Champion," dates.

dates.

dates.

dates.

dates.

dates.

dates.

dates.

Godfrey Quigley signed for new Ronald Ibbs Productions swing round Eire.

Seamus Byrne's "Design for a Headstone" skedded for spring production at Abbey.

Bessie Love here to play lead in Illsley-McCabe production of Illsley-McCabe production

pearances to plug his pic on juvenile delinquency, "Johnny Holiday."
Jimmy Durante did a one-man show at Aston Stevens' apartment for the dean of American dramatic critics and his wife, the former Katherine (Kay) Krug.

Paris

By Maxime de Beix
(33 Blvd. Montparnasse)
Isa Miranda getting lead in "La
Ronde."

Ronde."
Rene Clair cited for the Legion of Honor.
Art Buchwald back from a week in Alglers.
Jack Forrester to Germany with John Ryan.
Ben Lyon scouting Paris for three days

John Ryan.

Ben Lyon scouting Paris for three days.

Alicia Parker in London for another month.

Marthe Zenthy to Italy on a dance junket.

Denise Tual finishing her film on the half century.

"Joan of Arc!" still doing good biz in Paris nabes.

Auteuil hurdle racetrack reopen-

Auteuil hurdle racetrack reopening for the season.

Jean Bartell biggest draw at Carroll's nitery in months.
Coco Aslan to London to play in Michael Balcon's "Sacrifice."

Allan Byre to Italy, to launch the Hitchcock-Bernstein pie "Rope."
Phillippe Agostini, ace cameraman, to try his hand at direction.

"Annie Get Your Gun" opening at Chatelet as "Annie Du Far West."

vest... Dave Lewis homing soon, follow-ng a trip to near Eastern territories.

Max Ophuls has offered Jean
Cocteau an important acting role
in "La Ronde."

Colored actor Habib Benglia
starring in a French version of

Max Ophuls has offered Jean Cocteau an important acting role in "La Ronde."

Colored actor Habib Benglia starring in a French version of O'Neill's "Emperor Jones."

Fernand Gravet and Simone Signoret with Dane Clark in Victor Pahlen's pic, "Homme Traque."

Varvara Pitoeff, daughter of actress Ludmilla Pitoeff, appearing in Saroyan's "Hello, Out There" at the American Club Theatre.

Dane Clark and Frank Latimore shooting in Franco-American coproduction "Trapped," with American director Frank Tuttle.

Mrs. Dane Clark, who under the brush name of Vries, just opened an exhibit of her canvases, to the Riviera for three weeks' more painting.

Pamela Wilde to act in "Ingenue Libertine" film starring Danielle Delorme, besides helping Dave Stein on his talent and script scouting. She's daughter of Lacy Kastner, Col. Continental rep.

Las Vegas

Will Mahoney and Marti Schenck at the Flamingo. Peggy Lee opened at Thunder-bird to full house. El Rancho has Romo Vincent and the Andrini Brothers this week. El Rancho has Romo Vincent and the Andrini Brothers this week.

Collette Lyons into Last Frontier after Yonnelley and his circus troupe leave this week.

Tourist biz, as reflected by show attendance and room occupancy, up 32 percent over last year.

up 32 percent over last year.

Dennis Morgan and Keenan Wynn here to top for Las Vegas police benefit performance at Hotel Thunderbird.

Town planning to fly 50 Hollywood disk jockeys here for party sponsored by the resort hotels on Las Vegas' strip.

Little Theatre, in charge of Hollywood's Bill Willard, completed two weeks of "Petrified Forest" and is bringing out "The Heiress" next.

Dublin

By Maxwell Sweeney

Ben Bono back from tour of U. S. Zone of Germany. Vaude season opens at Savoy cinema, Limerick, next month. Cecil Sheridan and Jack Cruise, comedians, to England for vaude dates.

dates.
Godfrey Quigley signed for new
Ronald Ibbs Productions swing

London

Son born to filmstars Sheila Sim and Richard Attenborough, Feb. 13.
Joe Ruttenberg spending a week in Paris before sailing on the Queen Mary.Friday (24).
Deep River Boys are expected here for lengthy return engagement opening early August.
Nat Karson, the Metro's Empire stageshow producer, planning extageshow producers planning extageshow producers.

Nat Karson, the Metro's Empire stageshow producer, planning extended visit on the Continent in March to line up some novelties for his stage shows.

Electricity Board is asking theatre owners to change over from DC to AC. Change, which affects most of the West-End 38 houses, will involve expenditure of \$500,000.

000.

Markova-Dolin Ballet booked for a one-week stand at Sidney L. Bernstein's Woolwich Granada, Anton Dolin halfway through his book on life of his partner, Alicia Mar-

on life of his partner, Alicia Markova.

Leslie Macdonnell back from Amsterdam. Trip has resulted in bookings of Vera Lynn, Ted Heath and band, Ray Ellington quartet and five months booking of Tom Arnold's Ice Revue.

Esther McCracken has a new comedy being presented by Linnit & Dunfee, "Cry Liberty," which will have a tryout at Newcastle in April. Her "Quiet Weekend" had a record West End run during the war.

a record West Eng run uuring and war.
Greer Garson salling on the Queen Mary Friday (24), having completed her starring role in the "Miniver Story." Walter Pidgeon has gone to Paris where he'll be joined by Mrs. Pidgeon before returning to Hollywood.
Herbert Wilcox has given Anouk a longterm contract in his new independent production group, Artistes Alliance, which is headed by himself, his wife, Anna Neagle, and Michael Wilding. She'll costar with Wilding in "The Captain and Crew."

with Wilding in The Capacity Crew."

Emile Littler has acquired the rights of J. M. Barrie's "Quality Street." which he is turning into a musical. Music is being composed by Harry Parr Davis, with lyrics by Christopher Hassell. Music al, which will be directed by Charles Hickman, will be titled "Little Miss Phoebe,"

Israel

Albert Basserman will appear with his wife in a production of Ibsen's "Ghosts" in Israel.

James Fitzpatrick due in Israel soon for production of one or more travelogs about the country.

Tel-Aviv had its first snow in 50 years and cinema attendances dropped by 50%. Cold wave has hit Israel cinemas considerably.

Joseph Milan, director of the local Chamber Theatre, will go to Zurich to produce "Death of a Salesman" at the Schauspielhaus.

Metro will start construction on a firstrun theatre in the northern part of Tel-Aviv. 20th-Fox announced similar plans end of 1949.

"Jerusalem Diary." 20 minutes documentary short, is being produced by Victor Vicas and Palestine Films, Ltd., for the Jewish Agency.

Minneapolis

By Les Rees

Persian Palms nitery has "Harlem Revue.'

lem Revue."

"Four Tin Types" top six-act show at Gay 90's.

"Icecapades" into St. Paul Auditorium, Feb. 28-March 5.

Lyceum gets Katharine Cornell "That Lady," March 1-4.

"Harvey," at Lyceum currently, as new local legitimate top of \$3. Delta Rhythm Boys, Key Luke ad Vera Love into Club Carnival,

Jimmy Savo underlined for Hotel Nicollet Minnesota Terrace Duke Ellington gave concert at Northrop Auditorium on Minne-sota U campus.

Shipstad-Johnson "Ice Follies" due at Arena April 19-May 8 for annual engagement. du

Cleveland

By Glenn C. Pullen Alan Holme band checked into Hollenden Vogue Room for four

Dark for three weeks, Hanna reopened Monday (13) with Ialiulah
Bankhead in "Private Lives."

Allen Lester, Ringling p.a., handling publicity for Al Sirat Grotto's 14-day circus in Civic Auditorium.

Bankhead in "Private Lives."

Allen Lester; Ringling p.a., handling publicity for Al Sirat Grotto's 14-day circus in Civic Auditorium.

Christina Carroll, returned home Saturday (11) as vocalist in Sigmund Romberg's concert orchestra,

Sean Flannelly, manager of newspapermens' local Press Club, re-

signed to become exploitation director of Borsellino's Club.

W. Ward Marsh, Plain Dealer's vet film critic, launching second year of illustrated lectures on classic films at Cleveland College.

"South Pacific" road company's first date on tour at local Public Music Hall already a complete sellout although not due until April. Billy Farrell, singing at New York's Bop City, took advantage of his Monday off to fly here to appear in benefit show for his hometown church, Holy Rosary Church. Gary Cooper wound up his vaca-tion at Aspen, Col. Lewis Rachmil limping around with cane after a fall.

Zurich

By George Mezoefi
Norma Shearer and husband on
ski vacation at St. Moritz. Also
Robert Cummings and wife.
Negro pianist Willie Smith gave
second jazz recital at Kaufleuten.
The first at Tonhalle was a sock

success.

Twelve out of 14 firstrun film

Twelve out of 14 firstrun film houses here are playing European-made pix at present and only two U. S. ("Black Magic" and "The Rains Came," reissues).

Metro's "Battleground" will be released here in March in all five key cities (Zurich, Basie, Berne, Geneva, Lausanne), with biggest publicity campaign in years.

Pittsburgh

By Hal Cohen
Rolly Rolls into Carousel, with
urns and White holding over,
Billy, Gilbert and his wife open
wo-week run at the Copa, Friday

Buck and Bubbles last-minute booking to head show this week at

Copa.

Andrew McKinley, local tenor, signed for Gian-Carlo Menotit's "The Consul."

Dorothy Shay opens 10-day date at Hotel William Penn's Terrace

Room, Feb. 22.

Ted Goldsmith in town for third time this season, currently ahead of "Death of a Salesman."

Tokyo

By Russell Splane CBS correspondent William Cos-tello back in Tokyo after lengthy

tello back in Tokyo area to leave.

Joan Fontaine voted "most popular actress in Japan" in recent poll of Nipponese film fans by newspaper Mainichl.

Film actress Kinuyo Tanaka, who recently returned to Japan after a tour of Hollywood and Hawaii, will launch her own indie production company.

will launch her own indie produc-tion company.

John Hersey reported to be plan-ning a Japan visit this summer to huddle with Daiei studio on pro-posed filming of his atom bomb classic, "Hiroshima."

San Francisco

By Ted Friend King Cole Trio at the Fairmont

Billy Eckstine headlining Ciro's show. Duke Ellington orch now at

Duke Ellington oren now avaduatorium.

Marge and Gower Champion at the Mark Hopkins.

Billie Holiday singing at New Orleans Swing Club.

Boniface Al Papagayo Williams to New Orleans for Mardi Gras.

George Ross in town ballying

George Ross in town ballyin arget Webster Shakespear ballying Marget

Freddy Martin orch to reopen Mural Room in St. Francis Hotel, March 28.

Washington

By Florence S. Lowe
Myrna Loy shared spotlight with
Democratic toppers at JeffersonJackson Day dinner last week.
Al Sherman, local flack, willhandle promotion and bookings for
Plaza, new art house in Sam Roth
group.

group.

Jody Miller, former "Miss Washington" and local nitery chantosey, booked into Buffalo's Hotel Statler by MCA.

Jack Kirkland, in town for a

Jack Kirkland, in town for a looksee at Negro production of "Tobacco Road," says he may bring this version to Broadway.
Phil Regan, Democratic dinner m.c., show including Lena Horne, the De Marcos and Stan Fisher, with Alan Zee and Joel Margolis, of Loew's producing.

Worcester

with cane after a fall.

Mickey Rooney celebrated his 25th anni as an actor.

Larry Weingarten out of the hospital, much improved.
Deborah Kerr in town after six months on location in Africa.

Ann Blyth to Houston as queen of that city's first Mardi Gras.

Estelle Taylor to Chicago to appear at the Press Photogs Ball.

Arthur Freed to Honolulu for native talent for Metro's "Tahiti."

Claire Trevor and Milton Bren returned from a four-week patour.

returned from a four-week p.a. tour.

Perc Westmore ankled Warners after years as head of makeup staff.

Humphrey Bogart and Lauren Bacall in town after three weeks in N. Y.

Nancy Olsen's illness halted shooting on Paramount's "Union Station."

Henry Ginsberg returned to Paramount desk after homeoffice huddles.

Bob Hope made short trailer at Paramount for his N. Y. stage appearance.

Paramount for his N. Y. stage appearance.
James S. Burkett returned to his Monogram desk after emergency appendectomy.
Carl York in town for huddles as Motion Picture Assn. rep for Scandinavian countries.
Donald O'Connor and Jackie Coogan, in from New Orleans where they preemed "Francis."
Walter Lantz going to Europe next month to investigate possibilities of cartoon production over there.

there.

Herbert Ferrar, company manager of "Oklahoma!," recuperating from major surgery at Alexandria

from major surgery at Alexandria hotel.

Albert Morin inducted as prexy of Veterans of Strategic Services at the Masquers Club, with Alan Mowbray as m.c.

Bob Hope, honorary mayor of Palm Springs, will bear the added title of "Limp-Along" during Desert Circus Week.

Louis B. Mayer and Y. Frank Freeman functioned as hosts at a reception for Gen. George C. Marshall at Bevhills Hotel.

Catherine Waters (Mrs. Joe Gleason), former Broadway ticket agency owner, treasurer of newly opened Century (legit) theatre.

Arthur W. Stebbins is chairman of committee in charge of B'nal B'rith's testimonial dinner to Charles P. Skouras as "Man of the Year."

Year.'
Jill Schary, the 13-year-old daughter of the Dore (Miriam) Scharys, does costume designing so efficiently that Stanley (Neiman) Marcus, the Dallas dept. store exec, is not kidding that he'd like to market her designe; particularly to market her designs; particularly the kiddie clothes.

Miami Beach

Miami Beach

By Lary Solloway

Gracie Barrie and Joe E. Lewis at Club Boheme.

Lois Lee and Dean Murphy into Golden Shores Club.
Sid Gould subbing for ailing Alan Gale at Celebrity Club.
Paul Winchell recouping from appendectomy at the Lord Tarleton.

Merger reports around again on Beachcomber a nd Copa City. Plenty of conferences with Ned Schuyler and Copa group involved. If deal goes through it will be sometime this week.

Acts around town helped raise charity coin at two big affairs this week, the ball game between actors and musicos for 52 Association and Variety Tent's annual Children's Hospital show at Olympia theatre.

Philadelphia

Philadelphia

By Jerry Gaghan

Max Uretsky and Charles Merlin bought the Club Nomad, in Atlantic City, and plan to reopen spot in time for Easter.

Cathy Allen, former Louis Prima canary currently singing at Big Bill's Bar here, signed by Happiness Records, which is owned by Prima.

Max Baer and Maxie Rosenbloom, working at the Little Rathskeller on percentage deal upped business about 40 percent over anything there in the last 18 months.

Phyllis Caine, business agent for local branch of the AGVA, resigned to sign up with National Directory of Show Business, a "Who's Who" for show biz being set up here.

Arthur Lubin, director of "Fran-

set up here.

Arthur Lubin, director of "Francis" came to town even r of Frankr weekend, interviews ormer local for press and radio interviews.
Film is scripted by former local
ressman, J. David Stern, Jr., and
bows at Boyd this week.

OBITUARIES

JAY WITMARK

Jay Witmark, 77, retired music publisher and a founder of the American Society of Composers, Authors and Publishers, died Feb. 16 in his home at 336 Central Park West, N. Y. In 1883, Witmark, with his late brothers, Julius and Isidore, founded the music publishing firm of M. Witmark & Sons, which was to become a leader in its field. Since the brothers were minors, the become a leader in its neid. Since the brothers were minors, the name of their father was used in the concern's title.

The concern started as a triple alliance of talent—Julius, who won stage success as a singer;

mont Distributors, Inc., video dealers, died in Milwaukee, Feb. 20, while on a business trip. Howard with his brother Austin formed the Howard Radio Co. in 1920. From 1931 to 1936 he was exec veepee of Zenith Radio distributors and for 10 years following '36 was RCA-Victor distributors' prexy in Chicago. cago.

A wife and son survive.

FRANK A. WELLMAN
Frank A. Wellman, 51, radio
executive and advertising counselor, died Feb. 17 in Bryn Mawr,
Pa.
Wellman was part owner of ra-

I. I. McCarthy

Isidore as a song writer, and Jay as the business executive.
From the house of Witmark came the melodies of more than 30 of Victor Herbert's operettas, the leading works of Sigmund Romberg, dozens of popular songs from George M. Cohan shows and the songs written and sung by Chauncey Olcott, including "My Wild Irish Rose."
There were also the ballads of Ernest R. Ball, including "Mother Machree" and "When Irish Eyes Are Smiling"; songs from Ford and Bratton, Kenneth-Udahl and Caro Roma, and Harry Armstrong's never-to-be-forgotten "Sweet Adeline."

Before the turn of the century, was with station WLAB in Lebanon, Pa, and formerly was with station WTM in Trenton. N. J. He had maintained a radio advertising agency in Philadelphia since 1927.

Survived by wife, a son and a Rughter.

CHARLES A. BIERBAUER
Charles A. Bierbauer, 62, former vaude agent and legit producer died in Allentown, Pa., Feb. 16. A Keith agent for many years, Bierchauer had recently been district manager for Fabian circuit theatre in Allentown area. When strong's never-to-be-forgotten "Sweet Adeline."

Gone But Not Forgotten

ROMAN "Bud" BOHNEN

Feb. 24, 1949

"Tiger Joe" Marsh

M. Witmark & Sons had assumed an important place in the music industry. By 1900, the firm was operating branches in many cities of America and Europe, with its own building in London.

In 1929 the company was taken over by Warner Bros. In 1914, Witmark, with Victor Herbert, Nathan Burkan, the attorney; George Maxwell, Raymond Hubbell and other leading songwriters, founded ASCAP as a performing rights association.

A director of the society for almost 20 years, he had been also assistant treasurer and treasurer,

Caldwell H. Brown, Jr. 1911-1936

and for many years chairman of its relief committee. When the Witmark concern was sold, Wit-mark resigned from ASCAP. In recognition of his services, he was made the society's first honorary

A sister, Mrs. Joseph A. Klein, aurvives.

LILIAS COURTNEY

Lilias Courtney, 47, dance in-ructor for 20 years in Louisville, ed Feb. 13 at her home in that

city.

Organizing the Little Theatre Organizing the Little Theatre of Dance Arts, and two companies, Lilias Courtney Ballet Company and the Junior Ballet Company Ballet Company Ballet Company Description of the Junior Ballet Company Descr

STANLEY HARRISON
Stanley Harrison, 72, veteran character actor, died in New York, Feb. 16. He had a career spanning more than 50 years on the stage, both in London and the U. S.
Born in Glasgow, he made his debut in London, later coming to Broadway with Marie Tempest in "A Lady's Name," which had a run at Maxine Elliott theatre. He subsequently appeared in "Whispering Wires" "White Cargo," "The Great Waltz" and other productions.

was company manager for Harry Delmar's "Reveis." While agenting he handled a number of top acts.

DOROTHY MORTIMER DAVIS DOROTHY MORTIMER DAVIS
Dorothy Mortimer Davis, 52, retired actress and wife of Peter
Davis, business manager of the
Theatre Guild, died in New York,
Feb. 15.
After starting in stock in Kansas
City, she later appeared on Broadway with Leo Ditrichstein in "The
King," "Parlor, Bedroom and
Bath" and "Just Married."
In addition to her husband, she
is survived by a daughter.

JOHN W. PECK, JR.

John W. Peck, Jr., owner of a small chain of theatres in Eatonton. Ga., was found dead in his office last week by one of his employes. A doctor said death was apparently due to a heart attack.

Peck, a native of Chicago, came to Georgia some years ago.

Wife, stepdaughter, son and a brother survive.

FRED H. BRANDT Fred H. Brandt, 77, former man-

BESSIE MACK

February 23, 1948

'Gene But Hot Forgetten' DICKIE ORLAN

ager of Cleveland theatres, died in Cleveland, Feb. 19. Among the the-atres he managed were the old Haltnorth Garden, the Opera House, Euclid Garden, Empire, Keith's Prospect, Keith's Hippo-drome, Alhambra, Globe, Liberty and the Metropolitan.

JOHN H. DOWNING
John H. Downing, 33, trumpeter
with Vaughn Monroe's orchestra
for several years, died Feb. 17 in
Utica, N. Y. He had been operating a restaurant there.
His wife, mother and a brother

his home in Westwood, Calif. His best known play was "Servant in the House."

As an actor, English-born Kennedy was well known on the stage for 30 years, retiring in 1927. Surviving is his wife, known professionally as Edith Mathison.

SIMON H. CRIPE

Simon H. Cripe, 85, operator of first motion picture theatre in the Jefferson Park district of Chicago; died Feb. 16 in Chicago.

Survived by three daughters and two step-sons.

Dominick Castelli, 80, whose three sons operate the Park Theatre in Library, Pa., was found dead in the basement of the building on Feb. 7. He had been despondent for more than a year following a plane crash in Canada in which another son, Jerry, and the latter's wife were killed. The three remaining sons likewise have extensive drive-in interests around Pittsburgh.

Harry Diamond, 73, father of Stephanie Diamond, Pittsburgh ra-dio actress, and father-in-law of Harold V. Cohen, drama critic of Pitt Post-Gazette and Variety mugg there, died at his home in mugg there, died that city Feb. 13.

Father, 70, of Mrs. Ivan Ditmars, wife of CBS staff musical director in Hollywood, died at his home in Pittsburgh Feb. 8.

Mother, 70, of Ruth Buhlig of Chicago office of Warner Bros. Theatres, died in Chicago Feb. 13. Survived by three daughters.

Edward T. Jorgenson, 48, radio announcer and former newspaper-reporter, was found dead in bed Feb. 16 at his home in Los Angeles.

Al MacQuarte, 68, charter member of the Makeup Artists and Hair Stylists, Local 706, died Feb. 17 in Hollywood.

BIRTHS

Mr. and Mrs. Wally Heim, aughter, Chicago, Feb. 13. Father flack for Selznick Releasing Org. Chicago.

Mr. and Mrs. Wayne Morris, daughter, Burbank, Calif., Feb. 13. Father is a film actor.

Mr. and Mrs. Ray Heindorf, daughter, Hollywood, Feb. 13. Mother is the former Lorraine Grey, actress; father is music di-rector at Warners.

Mr. and Mrs. John Coonan, son Burbank, Calif., Feb. 8. Father is assistant business manager at Paramount studio

Mr. and Mrs. Sammy Nestico, vin sons, Pittsburgh, Feb. 13. ather is a musician with Baron Father is a Elliott orch.

Mr. and Mrs. Moulton Kelsey, daughter, Chicago, Feb. 14. Parents are teamed on WGN's "Coffee With the Kelseys."

Mr. and Mrs. Ted Mills, daughter, Chicago, Feb. 7. Father is Chicago NBC-TV program manager.

Mr. and Mrs. Don Seraceno, son Chicago, Feb. 8. Father is a mem-ber of ABC's sales department.

Mr. and Mrs. Richard Weiss, son, Morristown, N. J., Feb. 16. Father is son of Harry Weiss, District Manager for RKO in Minneapolis-Towa territory.

Mr. and Mrs. Richard LaMarr, son, New York, Feb. 17. Mother is former Dania Krupska, ballerina; father is a talent agent.

father is a talent agent.

Mr. and Mrs. William S. Paley, daughter, New York, Feb. 15. Father is CBS board chairman.

Mr. and Mrs. Duane Peterson, twin sons, Feb. 18. Father is manager of KRNT Radio theatre, Des Moines.

Mr. and Mrs. Kermit Carr, daughter, Feb. 16. Father is district manager for Tri-States Theatre Corp., Des Moines.

Hildegarde

Continued from page 1 =

character actor, died in New York, leb. 16. He had a career spanning in a restaurant there. His wife, mother and a brother survive. His wife, mother and a brother survive. His wife, mother and a brother survive.

GENE GRAY

Gene Gray, 68, western actor known as Silver King of the Cowtequently appeared in "Whispers Waltz" and other productions.

GENE GRAY

Gene Gray, 68, western actor known as Silver King of the Cowtequently appeared in "Whispers William of the carried the title because of t

Need New Producers

their layous to labor, naturally hurt the b.o.

The majority of the Coast studio chiefs are not as worried about television's dire b.o. effects.

While Selznick points to a recent Los Angeles survey, which stresses the inroads of TV on other amusement habits, with filmgoing the No. 1 sufferer, he has his own views that young blood and young thinking is a prime pre-requisite if the picture business is to survive. It's not by accident, he feels, that the new Stanley Kramer-type of producer, with a young and vigorous viewpoint, is able to bat so high an average, whereas some of the majors, with veterans at their helm, and perhaps inhibited by too-mature thinking, find themselves unable to attract the younger fans in the same tract the younger fans in the same large numbers as heretofore.

Selznick As Illustration

Selznick As Illustration
Selznick utilizes himself as an illustration of what he thinks might be a common failing as regards certain mature stars. "To me," he says, "So-and-So looks great, particularly because I know we're in the same age bracket and he is in fine physical shape, highly personable and, of course, talented. Or else he wouldn't still be around. But to the kids out front these are old men and women. In

ed. Or else he wouldn't still be around. But to the kids out front these are old men and women. In other words, my boy Jeffrey, who is 18 and due to enter Yale this fall, must have a fresher outlook on his generation than we veterans have, when he is producing pictures 10 years hence."

The 'reason for Selznick's partiality to foreign production, although admittedly the American influx already is starting to spoil things a bit, is that at least a Continental film producer does things with the same shoestring approach of ingenuity and fresh approach as obtained in the pre-lush Hollywood days. Europe also can afford the leisure of a 24-week shooting schedule, as obtained with Alexander Korda and himself when they co-produced "The Third Man" for \$1,500.000, of which 450.000 pounds was the production cost itself earns the Selznickleaned. Man" for \$1,500,000, of which 430,000 pounds was the production cost liself, sans the Selznick-loaned stars and his own advisory services. "And I'm afraid that pictures just can't be speeded up," observes. Selznick, "without showing its effect on quality. Today if we want an extra day's retakes it's near the \$20,000 mark; there they can afford to be as leisurely as we used to be in Hollywood."

Selznick feels that the production line through one man or one oligarchy at a major studio almost

oligarchy at a major studio almost automatically defeats a top batting average just on the human equation alone. He does concede, however, that many majors seem to be producing a much better output but it's inevitable that increased production can cut the overhead but it's inevitable that increased production can cut the overhead but not necessarily up the overall quality. He also sees the paucity of top bestsellers and the current novel-writing crop as having had a continuously invidious effect on Hollywood. continuously Hollywood.

Hollywood.

Just like the recent top-grossing product have been those which departed from formula, Selznick feels the trade must depart from custom in its merchandising. For instance, the top 4,500 theatres represent the cream 75% of the market. The picture business needs specialists to reach that 75% and sell them. No matter what the sharing terms, let's say 70-30, which is the saturation point. The other 25% is volume, and for these residual sales Selznick feels that a 70-30 split is inequitable. Instead, market. The picture business needs specialists to reach that 75% and sell them. No matter what the sharing terms, let's say 70-30, which is the saturation point. The other 25% is volume, and for these residual sales Selznick feels that a 70-30 split is inequitable. Instead, he thinks, a lesser organization should worry about the rest of that volume market, under lesser terms, and under a different set of sales circumstances. In his instance Eagle Lion is taking over this volume sales market.

Selznick sees the picture business more closely becoming patterned like the Broadway legit the atre—either a big smash or a quick flop. Some of the in-betweeners may linger but the big pix really do socko regardless of time or circumstance. "Gone With the Windwas produced in 1940 during the depression when many observed \$500,000 should be top coin'for any production," says Selznick.

He points to splash pix like

tronics topper is chiefly concerned with production and merchandising of RCA video sets. The film producer feels that TV is a b.o. bane. Goldwyn further expressed that the recent coal strikes, with their layoffs to labor, naturally hurt the b.o.

The majority of the Coast studio chiefs are not as worried about television's dire b.o. effects.

While Selznick points to a recent Los Angeles survey, which stresses the inroads of TV on other amusement habits, with filmgoling the No. 1 sufferer, he has his own views that young blood and young thinking is a prime pre-requisite if the picture business is to survive. It's not by accident, he feels, that the new Stanley Kramer-type of producer, with a young and vigorous viewpoint, is able to bat so high an average, whereas some of the majors, with video mess size continues selznick below the real business. Therefore the sock want-to-see pictures must be counted on to do the real business," continues Selznick. This was in answe to a query that if the film producer is so gloomy in his TV-mindedness, why his enthusiastic future releasing and production plans, domestic and foreign, via SRO?

To this Selznick answers that when business drops, the producer gets a lower percentage on a lower gross, under the sliding-scale system of film rental.

Video Nothing More Than Alibi for Poor Pix Biz, Sez Rhoden

Los Angeles, Feb. 21.

National Theatres wound up its annual convention here with a challenge to television. Elmer Rhoden, president of the Fox Midwest division, told 86 delegates that TV is nothing more than an alibi for poor business. He advised them to get out and sell customers on the idea of going to theatres.

Another resolution adopted by the convention called for continuatory admission taxes. A nation-wide survey of the tax problem showed that the exhibitors favor a broad-based type of levy on all annual convention here with a chal-

showed that the exhibitors favor a broad-based type of levy on all business ventures—not on a single commercial enterprise. They protest against the 20% tax, levied as an emergency wartime measure and still enforced in peacetime.

Charles P. Skouras, who presided over the five-day convention, predicted a year of good picture product but warned the delegates that they must sell-it through sound principles of showmanship, which demands the personal efforts of all individuals in the organization.

skouras will make a tour of the National Theatres circuit next month, starting March 10 with an appearance in Milwaukee before an audience of theatre managers of the Fox Wisconsin chain. At that time he will announce the opening of the eighth annual. "Charles P. Skouras Showmanship Campaign." starting April 9.

MARRIAGES

MARKIAGES

Elsie Bernice Rubenstein to Irwin Charles Smoler, New York, Feb. 19. Bride is assistant publicity director at WNEW, N. Y.

Margaret Ann Van Vliet to William Fitzhugh Whitehouse, Jr., New York, Feb. 18. Bride is a former legit actress.

Mary Lou Burroughs to Robert Cummings, Pittsburgh. Feb. 9. Bride's on staff of Copa, Pitt nitery.

WELCOME LEONARD ROMM

BILLBOARD, February 18, 1950

Jones, Wonders Set P. A. Office

CHICAGO, Feb. 11.—Arena Stars, formed three years ago by Spike Jones and Ralph Wonders, ex-General Artists Corporation (GAC) exec, with the "Music Depreciation Revue" as a nucleus, is blossoming out as a nationwide personal management office. Jones and Wonders are getting the new p.a. wing underway during their run at the Great Northern legit house here.

their run at the Great Northern 105 to house here.

With Leonard Romm, who left GAC's New York act department last week, they are setting up a nationwide series of outlets. Romm, in addition to bossing their Gotham office, will travel across the country, superintending the operation, working

under Wonders, who will continue to travel with the Jones package. Bob Weems, formerly GAC's Chi office manager and for the past two and a half years an indie concert promoter in the Midwest, will head the Chicago office.

office.

Dick Webster, another GAC alumnus in Hollywood, will head the coast office, which encompass a publicity department, where a staff will handle general promotion, including such items as answering artist's fan mail. Eddie Maxwell, studio writer, will head a material department, which will work up specialty stuff for artists.

will head a material department, which will work up specialty stuff for artists.

Jones and Wonders plan to continue their concert promotion work, frm's original aim, despite the formation of the subsidiary operation. The duo plans to promote additional concert attractions. They had tours on Charles Laughton and Jose Iturbi last year.

and we also-

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DAVE BARRY
SIR FREDERICK GASS
(EARL BENNETT)

HELEN GRAYCO
PAT HENNING
HOMER AND JETHRO

MARION HUTTON AND JACK DOUGLAS SPIKE JONES BILL KING JIMMY KOMACK

JIMMY KOMACK
AND MARTIN BURNS
In (DEUCES WILD)

MILLS BROS.
FREDDIE MORGAN
NOV-ELITES
(JOE MAYER, FRANKE CARR, ART TERRY)

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